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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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Volume 39

BSO-POPS
1919-1920

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150 mm

100 mm

A3

A4

A5

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2.0 mm

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BSO
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1919 - 1920

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Press (1919-1920)

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Dr. Much
Prus (1919-1920)

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PAT. JAN. 7, '19
THE UNITED STATES ENVELOPE CO. SPRINGFIELD, MASS.

DAMAGED PAGE

Laugh, ~~for the time is~~
Laugh and be proud

The Great Breakfast
Table Paper
of New England

The Boston

TWENTY-SIX PAGES—TWO CENTS Established 1831 THURSDAY, NOVEMBER 13, 19

DR. MUCK HAD FRIENDS WITH GREAT POWER

Department of Justice Officials Were Greatly Hampered in Completing Case Against Enemy

The gathering of the evidence that led to the arrest of Dr. Karl Muck was no simple matter. There are some phases of it which will stagger patriotic men and women when they learn of the difficulties and disappointments under which the men of the Department of Justice were laboring. Fate was kind to Dr. Muck for a long time and fate had helpers.

That Dr. Muck's claim to Swiss citizenship was a pure fake was quite well known to men of the Department of Justice who were trying to close up the net they had woven about him. In spite of this Dr. Muck had presented a Swiss passport to the State Department and applied for permission to leave America. A great deal of stock was taken in Dr. Muck's claim to Swiss citizenship in certain quarters, and it is not impossible that Dr. Muck might have gotten away with it and departed for Switzerland had not the agents of the Department of Justice been able to spring the trap and land him in jail. And when he was safe in jail the Department of Justice officials had the evidence to keep him there.

MUCK HAD POWERFUL FRIENDS

In all the history of America at war there never was a case where so much influence was exerted in behalf of an admitted enemy of America as in the case of Dr. Muck. And all the influence was not from "sympathizers." He had "friends" in places where "friends" could do him the most good.

When the entire history of the Muck case is told, the amazing struggle of George E. Kelleher and Norman L. Gifford of the Boston bureau of the Department of Justice against forces they never dreamed would be set in motion to save an enemy of America in war time will be clear to most people.

These men were face to face with the cleverest rascals in Germany's service here in America and more than that, these alien enemies had the most remarkable facility for gaining important information and powerful support. Dr. Muck had months and months of immunity. Time and again the agents of the Department of Justice found the way blocked. More than once they despaired of ever bringing him to justice.

PATRIOTISM AGAINST INTRIGUE

Less conscientious [illegible] and patriotic officials would have given up the struggle. But they were bound to win in the end. Patriotism was a match for intrigue.

After Dr. Muck had been safely landed in an internment camp the struggle was not yet over. The story that he was guiltless and was "railroaded" was set in motion. The men who arrested him were again helpless. They knew the evidence, but could not of themselves make it public. A hint of the real evidence against Dr. Muck appeared in the Post some months ago. The story was absolutely true. A notorious German propagandist who happens to be a citizen of America wrote to a New York paper, denouncing the entire story as a lie and as a dastardly

Continued on Page 7—Second Col.

Statement of Condition at Close of

D'OLIER MADE LEGION HEAD

Pennsylvania Man Elected Commander—Logan Withdrew Candidacy—Chambers Is 4th Vice

BY HERBERT L. BALDWIN
Post Staff Correspondent

MINNEAPOLIS, Nov. 12.—Franklin D. D'Olier of Pennsylvania, former lieutenant-colonel in the Quartermaster Corps, A. E. F., was tonight elected national commander of the American Legion. He won the honor by a vote of 366 to 291 over his nearest competitor, Hanford MacNider of Mason City, Ia.

The convention adjourned tonight. It will convene in Cleveland Sept. 27, 1920.

Colonel Edward L. Logan of Massachusetts was not entered as a candidate. The Bay State commander withdrew from the contest early this afternoon after he, in a speech before the convention, cast aside all personal ambitions and chances for possible election, by attacking the "steam roller" methods of the convention and censuring the New York delegation, members of which, he said, had been circulating unpleasant reports about him throughout the convention hall.

Continued on Page 16—First Col.

SKULL BROKEN IN AUTO UPSET

Boston Insurance Man I[illegible] jured in North AttleB[illegible]

NORTH ATTLEBORO, Nov. [illegible] uel R. Crowell, a Boston insur[illegible] with offices at 159 Devonshir[illegible] on the danger list at the Sa[illegible] rial Hospital, Pawtucket, su[illegible] a fractured skull sustained [illegible] tomobile blew a tire and [illegible] South Washington stree[illegible] ternoon.

H. Brooks Allen, 12[illegible] Boston, an associate[illegible] well as Samuel Vor[illegible] Chelsea, the chauffe[illegible] were allowed to g[illegible]

Crowell was en[illegible] train to New Y[illegible] was proceeding [illegible] when the crash[illegible]

FOUND

Mary Ro[illegible] in the roo[illegible] cord street[illegible] in a ch[illegible] landlad[illegible] sary t[illegible] assist[illegible] East[illegible]

ROF[illegible] A[illegible]

PLAN TO DEPORT I. W. W[illegible]

68 Taken in [illegible] Washingt[illegible] "Lite[illegible]

RADICALS [illegible] KEEP C[illegible]

16-Y[illegible] C[illegible]

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FEB 8 1920 A

MUSICIANS SEEK ADVANCE.

Boston, Mass., February 18.—Players of the Boston Symphony Orchestra have made a joint request for increased wages, and have taken steps toward joining the Musicians' Union. The wage request, involving an annual advance of approximately $100,000, has been refused. "Settlement on an individual basis will be made in some cases with moderate increases, but any substantial advance is out of the question with our limited resources," Judge Frederick P. Cabot, Chairman of the Board of Trustees, said.

From RECORD

ress Philadelphia, Pa.

MAR 6 1920 B

Boston Symphony Program.

The program for the Boston Symphony concert at the Academy of Music tomorrow evening has been changed and will be as follows: Beethoven, Symphony No. 4 in B flat major; Mozart, aria, "Non mi dir," from "Don Giovanni;" Wagner, "A Siegfried Idyll; songs with orchestra, (a) two berceuses from "The Kiss," by Smetana; (b) song from "Rusalka," Dvorak; Wagner, excerpts from Act 3 of "The Mastersingers," introduction, "Dance of the Apprentices," "Welcome to Hans Sachs." The soloist is Emma Destinn.

'May the Devil Take Pittsburg!'

Wrote Boston Symphony Conductor

New Muck Letters Made Public

Copyright, 1919, (Boston Post.)

Boston, Nov. 22.—New letters written by Dr. Karl Muck, former conductor of the Boston Symphony Orchestra, are being made public here.

Apparently, while giving a concert in Pittsburg, in January, 1917, Dr. Muck was unable to restrain his venom when his eyes met the picture of the great steel mills turning out cannon and munitions to be used against the Fatherland. In a letter written to a girl from this point he says:

"May the devil take this Pittsburg—a horrible day—Thank God, it is already 1 o'clock at night, and in eight hours I can leave this cursed munition mess. . . . You cannot imagine with what vexation and with what disgust I stood before this public, which teemed with diamonds. "KARL."

The doctor's violent conviction with regard to the war are most explicitly shown in this letter, dated Cleveland, O., Jan. 28, 1916:

". . . Of course, Pittsburg is indeed the main center for the manufacture of American neutrality murdering instruments. . . . When, yesterday, I got onto the stage in Pittsburg in the sold-out house of Carnegie Hall, and saw the thousands sitting before me who through the murder of my people have earned and still earn millions, everything became red before my eyes. It required my full strength not to shriek out loud, but enough, there is a reckoning justice coming in the world history, that is my only comfort. "KARL."

Further villification of America is contained in a letter postmarked April 3, 1916, which reads as follows:

"This whole county is ruled by a crowd of bums who are tainted with English money, and my only hope is that the American people will finally wake up again and hang the few dozen bums to the highest tree which grows in the county. . . . My conscience is quite clear, and when the bums shall venture against me they will repeat it bitterly—that I can assure you.

"Be calm and take good care of yourself. "KARL."

From Springf[illegible]

MAR 8 1920 X

UNION

Central Labor Union Acts in Symphony Trouble

BOSTON, March 7—The Central Labor Union passed resolutions today asking the trus[illegible] of the Boston Symphony orch[illegible] reinstate Frederic Fradk[illegible]ert master, who was dismisse[illegible]ilure to acknowledge applaus[illegible]e resolutions also ask for the recognition of the union of Symphony players. They assert that the trustees "by their hasty and arbitrary action have not only threatened the dissolution of a world famous orchestra, but have violated the principle of free organisation which lies at the basis of Americanism and all true democracy and have offered an insult to organized labor in Boston and throughout the country."

From Times

New York City

DISMISS CONCERT MASTER.

Boston Symphony Trustees Drop Fradkin for Disobeying Conductor.

BOSTON, March 5.—Frederi Fradkin, concert master of the Boston Symphony Orchestra, was dismissed by the Board of Trustees tonight.

In a letter to Fradkin, Frederic P. Cabot, President of the Trustees, said that the dismissal came because "Fradkin had failed to keep his written agreement, in that he did not comply with the nistructions of the conductor (Montaux) in reference to his deportment and order at the public rehearsal this afternoon."

Fradkin did not rise at the concert when Monteux motioned to the orchestra to stand in acknowledgment of applause after the playing of a symphony. Mr. Fradkin said afterward that he thought the applause was meant for the conductor.

A controversy between members of the orchestra and the Trustees over salary increases, resulting in an announcement that many members had affiliated with the American Federation of Musicians, came to a head at a concert last night when Monteux is said to have refused Fradkin the use of his dressing room.

A committee representing union members of the orchestra issued a statement upholding the concert master.

From Springfield, Mass.

MAR 1 1920 UNION

NO CHECKS FOR SYMPHONY MEN

Trustees to Pass on Men's Cases Before They Are Paid.

BOSTON, March 10—When the salary checks were passed out to members of the Boston Symphony Orchestra at Symphony Hall after the rehearsal yesterday morning, the 35 musicians who declared themselves on strike last Saturday night discovered that no checks had been made out for them. The weekly checks were given to the other players.

The absence of the checks was discussed by these 35 men and it was decided to send the committee to Judge Frederick Cabot, chairman of the board of trustees for an explanation. A conference was arranged and held at Symphony Hall during the afternoon lasting about half an hour.

Members of the committee, when seen at the Back Bay Station, where they boarded a special train for Providence, said that Judge Cabot informed them that the checks for the "strikers" would not be given them until after a meeting of the trustees, at which it would be decided which of the men, who were accused of violating their contracts Saturday night would be retained in the orchestra and which were to be discharged.

Members of the committee stated that they did not worry over this answer of Judge Cabot, owing to the fact that according to their attorney, the alleged "breach of contract" was voided by the action of the management of the orchestra in allowing the men to take part in the rehearsals of Monday and yesterday mornings and in taking them to Providence last night.

What action will be taken by the union in the event that any of the men who went on "strike" are discharged could not be told by the committee last night, but the opinion was expressed that the union would back the discharged men to the limit in fighting their grievances in the courts.

A special meeting of the union members will be held tday.

From Herald

New York City

BOSTON SYMPHONY DISMISSES FRADKIN

Didn't Rise for Applause—Members Join Union.

Boston, March 5.—Frederi Fradkin, concert master of the Boston Symphony Orchestra, was dismissed by the board of trustees late to-night.

Frederic P. Cabot, president of the trustees, said in a letter to Fradkin the dismissal came because "Fradkin had failed to keep his written agreement in that he did not comply with the instructions of the conductor in reference to his deportment and order at the public rehearsal this afternoon."

Fradkin did not rise when Conductor Pierre Monteux motioned to the orchestra to stand in acknowledgement of applause. A few persons in the audience hissed when Fradkin remained seated.

Mr. Fradkin said to-night that he considered the applause was meant for the conductor and not for himself.

A controversy between members of the orchestra and the trustees concerning salary increases, resulting in an announcement that many members of the orchestra had affiliated with the American Federation of Musicians came to a head at a concert last right when Conductor Monteux is said to have refused Fradkin the use of his dressing room.

A committee representing union members of the orchestra issued a statement upholding the concert master.

From Star

New York City

MUSICIANS WANT MORE

Boston, Feb. 19.—The members of the Boston Symphony Orchestra have joined for a wage increase which would approximate $100,000 yearly. Judge Frederick P. Cabot, chairman of the board of trustees of the orchestra, has refused the request on the ground that the orchestra cannot afford the increase. The musicians have taken steps toward joining the Musicians' Union. This, however, is not now an issue between the players and management. Recognition of a union had been refused because union leaders said they would assume the right to say who should play with the orchestra and under what conditions.

ESTABLISHED 1881

From Republican

Springfield, Mass.

BOSTON SYMPHONY PLAYERS ON STRIKE

Thirty Members Refuse to Take Seats When Reinstatement Is Refused Concert Master

Boston, March 6—About 30 members of the symphony orchestra, in pursuance of their decision to refuse to play unless the management reinstated Frederic Fradkin, the concert master, who was dismissed last night for failure to respond to a signal from Conductor Pierre Monteux, did not take their seats for to-night's concert.

Frederick P. Cabot, president of the board of trustees of the orchestra, told a committee of the musicians before the concert that Fradkin would not be reinstated. When they informed him that one-quarter of the orchestra's membership would not join in the evening's program, Mr. Cabot announced a change in the selections to be played, whereby the concert was enabled to proceed without them.

Fradkin appeared at Symphony hall before the concert, but was told that he would not be allowed to take part.

ESTABLISHED 1881

From

BOSTON SYMPHONY PLAYERS SEEK INCREASE IN WAGES

Demands Aggregating $100,000 More Pay Refused; May Join Union.

[*By the Associated Press*]

Boston, Feb. 18.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the Musicians' Union. The wage request, involving an annual advance of approximately $100,000, has been refused, Judge Frederick P. Cabot, chairman of the board of trustees of the orchestra, said to-day. The question of union membership is not an issue between players and management, he explained, although recognition of a union has been refused because union leaders said they would claim the right to say who should play with the orchestra and under what conditions.

Judge Cabot said the trustees had recently received a letter from some of the players, in which they asked for more wages, on the ground that their present compensation was inadequate under increased living costs. The number of players who joined in the request was "large," possibly as many as 90. At a meeting of the orchestra subsequently, Judge Cabot told the players that the resources of the organization were such that no funds for the $100,000 advance necessary to meet their request were available. The orchestra has approximately $100,000 to draw upon, and its operating expenditure is upward of $90,000 a year.

"Settlement on an individual basis will be made in some cases with moderate increases, but any substantial advance is out of the question, with our limited resources," Judge Cabot said.

The orchestra management has not overlooked the possibility that some of the players may decide that they must receive more money than can be had by remaining with the Boston Symphony. Such men, it is admitted, can probably obtain higher rates by joining the Musicians' Union and playing under its contracts.

ESTABLISHED

From JOURNAL

Providence, R. I.

APR 18 1920 A

Invitations to renew subscriptions to the Boston Symphony's concerts in Boston next season show that there will be an advance of 10 per cent. in the price of tickets. It is not unlikely that the same raise will be made upon the tickets here next year.

* * *

SUN

ss: Baltimore, Md.

[illegible] 1920 E

—The man who said, "This is the unkindest cut of all," was probably trying to eat one of those cheaper cuts advised by Palmer.

—Perhaps members of the Boston Symphony Orchestra went on strike because they couldn't pay the rent on their flats. That would B natural.

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Cincinnati, Ohio

MUSICIANS SEEK ADVANCE.

Boston, Mass., February 18.—Players of the Boston Symphony Orchestra have made a joint request for increased wages, and have taken steps toward joining the Musicians' Union. The wage request, involving an annual advance of approximately $100,000, has been refused. "Settlement on an individual basis will be made in some cases with moderate increases, but any substantial advance is out of the question with our limited resources," Judge Frederick P. Cabot, Chairman of the Board of Trustees, said.

RECORD
ress Philadelphia, Pa.

Boston Symphony Program.

The program for the Boston Symphony concert at the Academy of Music tomorrow evening has been changed and will be as follows: Beethoven, Symphony No. 4 in B flat major; Mozart, aria, "Non mi dir," from "Don Giovanni;" Wagner, "A Siegfried Idyll; songs with orchestra, (a) two berceuses from "The Kiss," by Smetana; (b) song from "Rusalka," Dvorak; Wagner, excerpts from Act 3 of "The Mastersingers," introduction, "Dance of the Apprentices," "Welcome to Hans Sachs." The soloist is Emma Destinn.

May the Devil Take Pittsburg!

Wrote Boston Symphony Conductor

New Muck Letters Made Public

Copyright, 1919, (Boston Post.)

Boston, Nov. 22.—New letters written by Dr. Karl Muck, former conductor of the Boston Symphony Orchestra, are being made public here.

Apparently, while giving a concert in Pittsburg, in January, 1917, Dr. Muck was unable to restrain his venom when his eyes met the picture of the great steel mills turning out cannon and munitions to be used against the Fatherland. In a letter written to a girl from this point he says:

> "May the devil take this Pittsburg—a horrible day—Thank God, it is already 1 o'clock at night, and in eight hours I can leave this cursed munition mess. . . . You cannot imagine with what vexation and with what disgust I stood before this public, which teemed with diamonds.
> "KARL."

The doctor's violent conviction with regard to the war are most explicitly shown in this letter, dated Cleveland, O., Jan. 28, 1916:

> ". . . Of course, Pittsburg is indeed the main center for the manufacture of American neutrality murdering instruments. . . . When, yesterday, I got onto the stage in Pittsburg in the sold-out house of Carnegie Hall, and saw the thousands sitting before me who through the murder of my people have earned and still earn millions, everything became red before my eyes. It required my full strength not to shriek out loud, but enough, there is a reckoning justice coming in the world history, that is my only comfort.
> "KARL."

Further villification of America is contained in a letter postmarked April 3, 1916, which reads as follows:

> "This whole county is ruled by a crowd of bums who are tainted with English money, and my only hope is that the American people will finally wake up again and hang the few dozen bums to the highest tree which grows in the county. . . . My conscience is quite clear, and when the bums shall venture against me they will repent it bitterly—that I can assure you.
> "Be calm and take good care of yourself.
> "KARL."

From Springf
MAR 8 1920 X

UNION

Central Labor Union Acts in Symphony Trouble

BOSTON, March 7—The Central Labor Union passed resolutions today asking the trus[illegible] the Boston Symphony orch[illegible] reinstate Frederic Fradk[illegible]ert master, who was dismisse[illegible]ilure to acknowledge applaus[illegible]e resolutions also ask for the recognition of the union of Symphony players. They assert that the trustees "by their hasty and arbitrary action have not only threatened the dissolution of a world famous orchestra, but have violated the principle of free organisation which lies at the basis of Americanism and all true democracy and have offered an insult to organized labor in Boston and throughout the country."

From Times
New York City

DISMISS CONCERT MASTER.

Boston Symphony Trustees Drop Fradkin for Disobeying Conductor.

BOSTON, March 5.—Frederi Fradkin, concert master of the Boston Symphony Orchestra, was dismissed by the Board of Trustees tonight.

In a letter to Fradkin, Frederic P. Cabot, President of the Trustees, said that the dismissal came because "Fradkin had failed to keep his written agreement, in that he did not comply with the nistructions of the conductor (Montaux) in reference to his deportment and order at the public rehearsal this afternoon."

Fradkin did not rise at the concert when Monteux motioned to the orchestra to stand in acknowledgment of applause after the playing of a symphony. Mr. Fradkin said afterward that he thought the applause was meant for the conductor.

A controversy between members of the orchestra and the Trustees over salary increases, resulting in an announcement that many members had affiliated with the American Federation of Musicians, came to a head at a concert last night when Monteux is said to have refused Fradkin the use of his dressing room.

A committee representing union members of the orchestra issued a statement upholding the concert master.

From
Springfield, Mass.
MAR UNION 1920

NO CHECKS FOR SYMPHONY MEN

Trustees to Pass on Men's Cases Before They Are Paid.

BOSTON, March 10—When the salary checks were passed out to members of the Boston Symphony Orchestra at Symphony Hall after the rehearsal yesterday morning, the 35 musicians who declared themselves on strike last Saturday night discovered that no checks had been made out for them. The weekly checks were given to the other players.

The absence of the checks was discussed by these 35 men and it was decided to send the committee to Judge Frederick Cabot, chairman of the board of trustees for an explanation. A conference was arranged and held at Symphony Hall during the afternoon lasting about half an hour.

Members of the committee, when seen at the Back Bay Station, where they boarded a special train for Providence, said that Judge Cabot informed them that the checks for the "strikers" would not be given them until after a meeting of the trustees, at which it would be decided which of the men, who were accused of violating their contracts Saturday night would be retained in the orchestra and which were to be discharged.

Members of the committee stated that they did not worry over this answer of Judge Cabot, owing to the fact that according to their attorney, the alleged "breach of contract" was voided by the action of the management of the orchestra in allowing the men to take part in the rehearsals of Monday and yesterday mornings and in taking them to Providence last night.

What action will be taken by the union in the event that any of the men who went on "strike" are discharged could not be told by the committee last night, but the opinion was expressed that the union would back the discharged men to the limit in fighting their grievances in the courts.

A special meeting of the union members will be held tday.

From Herald
New York City

BOSTON SYMPHONY DISMISSES FRADKIN

Didn't Rise for Applause—Members Join Union.

Boston, March 5.—Frederi Fradkin, concert master of the Boston Symphony Orchestra, was dismissed by the board of trustees late to-night.

Frederic P. Cabot, president of the trustees, said in a letter to Fradkin the dismissal came because "Fradkin had failed to keep his written agreement in that he did not comply with the instructions of the conductor in reference to his deportment and order at the public rehearsal this afternoon."

Fradkin did not rise when Conductor Pierre Monteux motioned to the orchestra to stand in acknowledgement of applause. A few persons in the audience hissed when Fradkin remained seated.

Mr. Fradkin said to-night that he considered the applause was meant for the conductor and not for himself.

A controversy between members of the orchestra and the trustees concerning salary increases, resulting in an announcement that many members of the orchestra had affiliated with the American Federation of Musicians came to a head at a concert last night when Conductor Monteux is said to have refused Fradkin the use of his dressing room.

A committee representing union members of the orchestra issued a statement upholding the concert master.

From
Star
New York City

MUSICIANS WANT MORE

Boston, Feb. 19.—The members of the Boston Symphony Orchestra have joined for a wage increase which would approximate $100,000 yearly. Judge Frederick P. Cabot, chairman of the board of trustees of the orchestra, has refused the request on the ground that the orchestra cannot afford the increase. The musicians have taken steps toward joining the Musicians' Union. This, however, is not now an issue between the players and management. Recognition of a union had been refused because union leaders said they would assume the right to say who should play with the orchestra and under what conditions.

ESTABLISHED 1881

From

BOSTON SYMPHONY PLAYERS SEEK INCREASE IN WAGES

Demands Aggregating $100,000 More Pay Refused; May Join Union.

[*By the Associated Press*]

Boston, Feb. 18.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the Musicians' Union. The wage request, involving an annual advance of approximately $100,000, has been refused, Judge Frederick P. Cabot, chairman of the board of trustees of the orchestra, said to-day. The question of union membership is not an issue between players and management, he explained, although recognition of a union has been refused because union leaders said they would claim the right to say who should play with the orchestra and under what conditions.

Judge Cabot said the trustees had recently received a letter from some of the players, in which they asked for more wages, on the ground that their present compensation was inadequate under increased living costs. The number of players who joined in the request was "large," possibly as many as 80. At a meeting of the orchestra subsequently, Judge Cabot told the players that the resources of the organization were such that no funds for the $100,000 advance necessary to meet their request were available. The orchestra has approximately $100,000 to draw upon, and its operating expenditure is upward of $90,000 a year.

"Settlement on an individual basis will be made in some cases with moderate increases, but any substantial advance is out of the question, with our limited resources," Judge Cabot said.

The orchestra management has not overlooked the possibility that some of the players may decide that they must receive more money than can be had by remaining with the Boston Symphony. Such men, it is admitted, can probably obtain higher rates by joining the Musicians' Union and playing under its contracts.

ABLISHED 1881

om Republican
Springfield, Mass.

BOSTON SYMPHONY PLAYERS ON STRIKE

Thirty Members Refuse to Take Seats When Reinstatement Is Refused Concert Master

Boston, March 6—About 30 members of the symphony orchestra, in pursuance of their decision to refuse to play unless the management reinstated Frederic Fradkin, the concert master, who was dismissed last night for failure to respond to a signal from Conductor Pierre Monteux, did not take their seats for to-night's concert.

Frederick P. Cabot, president of the board of trustees of the orchestra, told a committee of the musicians before the concert that Fradkin would not be reinstated. When they informed him that one-quarter of the orchestra's membership would not join in the evening's program, Mr. Cabot announced a change in the selections to be played, whereby the concert was enabled to proceed without them.

Fradkin appeared at Symphony hall before the concert, but was told that he would not be allowed to take part.

ESTABLISHED
From
JOURNAL
Providence, R. I.

APR 18 1920 A

Invitations to renew subscriptions to the Boston Symphony's concerts in Boston next season show that there will be an advance of 10 per cent. in the price of tickets. It is not unlikely that the same raise will be made upon the tickets here next year.

* * *

SUN
ss: Baltimore, Md.

—The man who said, "This is the unkindest cut of all," was probably trying to eat one of those cheaper cuts advised by Palmer.

—Perhaps members of the Boston Symphony Orchestra went on strike because they couldn't pay the rent on their flats. That would B natural.

Muck Kept List of Women Who Aided

Continued From First Page

Every single person there, every man, woman and child, sacrifices himself. We Germans here can only look on from a distance. That alone has been making me more and more miserable for the last two years. When, then, I undertook work here to the best of my ability for my country, that is only my duty and share. I would have to die of shame if I did not do it. Whether I will later earn thanks God knows; I have not even thought of that. I am doing it not for the sake of thanks. It is possible that this war has shortened my life just as it has taken hundreds of thousands of other lives; but that is only a matter of course.

"With us in Germany the idea is first, the nation with relation to the state, and then the individual. Here in America the idea is: first the 'ego,' then the individual, and then, if there is time and space, perhaps the whole nation.

"We Germans have another conception of the duties of a citizen of the state. This conception is as old as German history. Even Tacitus has already spoken of it with great reverence in 'Germania,' and according to my opinion the German conception is far more democratic than the American individualism, which in the last analysis is nothing more when it is carried out to its full conclusion than officially approved egoism in its crudest form.

"You must not be angry with me for this historical, ethical exposition, but I had to give it to you because you spoke of thanks. The thought that any thanks was expected for anything which is done for the threatened Fatherland is to a German so far off that I was almost frightened when I read these words in your letter. What worries on my nerves and confuses me more than I can say is the shameless slander to which my people are exposed here. . . . . .

"Your Karl."

ASKED LETTERS BE DESTROYED

Had it not been for the efficient and quick work of the Department of Justice in the case of Dr. Muck it would not have been possible to link him up so thoroughly with the German propaganda in this country as was done. It appears that the warning given him that his interest in German propaganda would certainly result in his being caught in the web of the secret service made considerable impression for it was discovered by the agents in Boston that at his earnest solicitation many of the letters he had written between March, 1917, and March, 1918, had been destroyed.

He expressed the greatest anxiety concerning these letters and urged that they be destroyed, which leaves no doubt but what they were even of more incriminating character than those seized by the government. In a letter to a girl, referring to the burning of the letters, Dr. Muck says:

APPREHENDED SEARCH OF HOUSES

"The sacrificial fires which you made of my letters—yes, that seems a hard step for you; it was also a hard thought for me, too, at the time I read it, but it is perhaps the best way. In the midst of the present brutal hysteria it is better to exercise all possible care. Incredible as it seems, it is nevertheless not beyond the realm of possibility that there will be a search of the houses of all those people whom I personally know if once the 'hunt-down' party gain the upper hand."

The fanatical hatred which Dr. Muck had for those who opposed Germany is indicated in letters written during 1916 and 1917. At this time Dr. Muck was frequently in New York in conference with German spies and propagandists, who were later apprehended by the government. Many of these letters admit meetings and conference with German agents in this country.

"I was just on the point of writing you a philosophical letter when I was called away by the most important, pressing news; . . . My head is ready to split. The general situation looks very serious, but do not have any worry for me. I am doing my duty and nothing against the holy (Satan was once holy) laws of the so-called U. S. A. In vexation and haste, with a kiss.

"Your Karl."

CAMBRIDGE A "NEST OF HYPOCRITES"

Another reads:

"Thank you for your letter. . . . Today I must conduct at Cambridge again; that certainly suits my mood; this fanatical nest of hypocrites. . . . All good wishes for your concert tomorrow, from

"Your Karl."

Another to the girl reads:

"Today is a contrary day. . . . Today a postcard came from my brother, dated March 12th. My sister is slowly but surely getting worse, and the question of nourishment seems to be getting continually more unpleasant. In Bloomfontain (Transvaal) there is a monument in memory of 32,000 Boer women and children whom the English in the Boer war starved at Kitchener's orders. At that time the American papers were full of articles about the English brutality and bestiality and hundreds of protest meetings were held.

"Today the English attempt the same starvation process with about forty million women and children, but 'the cultivated Americans, full of humanitarian consideration and the rights of me... find this perfectly correct'; they are only German women and ch... dren who are starving; and, furthermore, America indeed is making these splendid millions of profits during this starvation process. . . . With deepest love.

"Your Karl."

INDIAN ONLY TRUE AMERICAN

"My dear———:

"I was so pleased with your long, dear letter which you put before my eyes yesterday, and God knows I certainly needed it, for my life is not too gay, but the joy has been dampened in the water. Only one thing from your letter is a pleasure that you write, namely: 'You could see from my letters that I was in a good humor.' That shows me that I must be a good comedian or perhaps a diplomat—one who says 'words are simply to hide thoughts'; but, joking aside, in order to assume that I now am in good humor—in order to assume that you must have been in a strikingly gay mood yourself: 'Is Wilson, is Roosevelt, is Elliot, is Elihu Root, is Lansing, is Choate, is Rice, is Page—are all these chief editors of the local papers come from the riffraff of Europe? Even you are no longer American. The only real, true, non-hyphenated American is the Indian; and 'reasonable American'—my dear———— yes, I know there are some. I myself know a few and they are as fine, blameless, upright souls as any in the world, but there is one of these perhaps for every million of the others; but enough of that . . . With greetings. Your Karl."

"You can well understand and realize . . . My dear sweetheart, you should arm yourself with patience; it is not yours, nor is it my fault, that the people here are so cheap and low. Believe me that there are a great number of people here who, from professional jealousy, political hatred or personal antipathy, etc., would give all they have if I could be in some way mixed up in a cheap scandal. . . . In the greatest vexation and excitement. Your Karl."

(To be Continued in Tomorrow's Post)

Be Pretty! Turn Gray Hair Dark

Try Grandmother's Old Favorite

HELP TRAFFIC

DRIVE HELPS

as Minute Men. This detail will speak two minutes on traffic at each of the leading theatres the remainder of the week.

Others of the corps will "buttonhole"

Brothers Seize... Lowell 'R...

Continued From Fi...

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DAMAGED PAGE

Let a man try faithfully, manfully to be right; he will grow da

The Great Breakfast Table Paper of New England

The Boston

TWENTY-EIGHT PAGES—TWO CENTS | Established 1831 | WEDNESDAY, NOVEMBER 12, 1919 **

MUCK FEARED SCANDAL MORE THAN ARREST

Was Not Observed by Secret Service as He Suspected Until Shortly Before Arrest

Dr. Karl Muck long before his arrest and even before the indignation against him arose had the persistent idea that he was being hounded and shadowed by secret service agents. If he wrote the truth in his letters, he believed that his every action was watched.

To those who do not know the facts there is an element of pathos in Dr. Muck's cry in one of his letters, "I am like a shabby dog here in this country, where every cutthroat may assail me with impunity." But the facts were entirely different. Dr. Muck had been left severely alone by the secret service men. No one had been detailed to shadow him, he was free to come and go as he liked. More than that, he was not even suspected of propaganda work.

PROMISED NOT TO MENTION WAR

The Symphony officials had Dr. Muck's word of honor that he would not so much as mention the war to anyone. He had expressed a full willingness to cut himself entirely adrift from Germany and German associates and be content to devote himself solely to music. Dr. Muck's word was taken at full value.

Continued on Page 9—First Column

Not Much

argument is necessary to sell

TICKET "SPECS" STUNG
EMPTY SEATS PROVE

At Keith's Theatre last evening there were about 100 seats unoccupied which speculators had purchased a week ago. The internal revenue officers were hand, but the purchasers of the s did not put in an appearance.

MINERS BO... CALL O...

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PRINCE HAS ... PRAIS... U.S. P...

Lauds ... High...

DAMAGED PAGE

And yet 'tis when it mourns and fears,
The loaded spirit feels forgiven;

And through the mist of fa
We catch the clearest gli

The Great Breakfast Table Paper of New England

The Boston P

TWENTY PAGES—TWO CENTS | Established 1831 | MONDAY, NOVEMBER 24, 1919 **

HOW MUCK FOOLED ALL HIS FRIENDS

Got Cash for Germany Here and Had Influence Where It Did Him Most Good

How Two Women Were Ruined —Allies' Friends Were Muck Contributors

Boston has probably seen the last of Dr. Karl Muck. Few people will now have the assurance to defend him, and fewer still venture to air his plans to return to America. The public by this time knows what manner of a man Dr. Karl Muck was and is. The truth about him has been told, but not by any means the entire truth.

There is still in the files of the government much against Dr. Muck that cannot be told in any newspaper, and perhaps never will be told.

It is possible that some day the Department of Justice will publish some of its evidence against a few highly placed Germans like Count von Bernstorff, for instance, and let in a little light on the personal character of men who represented a great government. It is safe to say that not one person in a million has

Continued on Page 18—Fifth Col.

MEXICAN OI
IN

TWENTY-FOUR PAGES—TWO CENTS | Established 1831

MUCK LISTED WOMEN WITH PHONE CALLS

Kept Record of Names and Activities in German Cause—Calls Cambridge 'Nest of Hypocrites'

The records of the Department of Justice show that in private memoranda of Dr. Karl Muck were found names of a number of women with their telephone numbers. Many of these were students in the musical schools and there are a number of German names among them. The agents of the Department of Justice found a number of memorandums in the doctor's pockets which were in code, and the telephone index in his house contained almost exclusively names of Germans.

It was clear that his house was the centre of German activities in Boston, and a large number of letters belonging to his wife referred to German causes, largely propaganda and ostensibly relief work. Just previous to his arrest a girl evidently began to be fearful of the doctor's activities for Germany, and she urged him to give them up. She feared that he would be discovered and punished. The following letter, which shows how thoroughly "Germanized" he was was in answer to the young woman's request that he cease his activities:

UNDERTOOK WORK FOR COUNTRY

"

"In the first place: a German who cannot now be in Germany during this terrible war is above all a poor devil.

Continued on Page 9—First Column

HUB FIRE CLUB QUITS A. F. OF L.

PRINCE GOLFS AND DANCES

Serious Orchestra Crisis Safely Passed

It is gratifying to know that the Philadelphia Orchestra, through the tactfulness of its management and the conciliatory disposition of its members, has early met and safely passed a crisis in its affairs so serious that had it not been successfully surmounted the existence of an invaluable institution which never meant so much to the city as it does today would have been gravely jeoparded. The trouble was that a scale of compensation which was established years ago had been rendered gravely inadequate by the changed and abnormal economic conditions from which not this country alone, but the whole world, is suffering. As the musicians discovered by painful experience that they could not live on the salaries they are receiving, when the time came to renew their contracts they naturally applied for an advance which, while not in itself unreasonable, would have been extremely embarrassing for the management to meet.

Notwithstanding the endowment fund for which the public a few months ago subscribed, the financial status of the Orchestra is far from being such as to place it in an easy and assured control of the situation. Its expenses of every kind have kept pace with the universal increase in the cost of living, and it could not have granted the requests of the players, reasonable for the most part as those requests were, without incurring a deficit beyond its ability to meet. Here was a dilemma which needed to be very diplomatically handled if disaster was to be avoided, for not only were the musicians not asking for more than they were entitled to get upon the abstract merits of the case, but they had the best of the strategical position.

Good orchestral players are just now in great demand. One after the other all the principal cities of the country are organizing orchestras of their own, and some of them are offering inducements more attractive than ours is able to present. Under these circumstances our men would hardly have had much, if any, difficulty in securing satisfactory engagements elsewhere, and as their terms could not be fully met, it became necessary to obtain their acceptance of the best compromise that the management felt justified in offering, or to face the prospect of a dissolution whose consequences must have been deplorable.

The success of the negotiations which were instituted to that end is very much to the credit alike of Mr. Arthur Judson, the Orchestra manager, by whom they were so skillfully and understandingly conducted, and of the musicians themselves, who when they had been convinced that the association was doing the very best it could, acquiesced in an arrangement which involved some disappointment of their hopes and expectations. In making this concession they showed a spirit which the music-loving people of this city will not be slow to appreciate.

DAMAGED PAGE

Resolve to be thyself; and know that
Who finds himself, loses his misery—M

The Boston P

FRIDAY, NOVEMBER 14, 1919 **

Established 1831

—TWO CENTS

'able Paper
New England

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LOYALTY NOT IN MAKEUP OF DR. KARL MUCK

Disloyal to Germany, America, Wife, Major Higginson and Women Admirers

Copyright by Post Publishing Co. (The Boston Post).

Dr. Karl Muck was never loyal to anybody. He was disloyal to America which harbored him, fed him and honored him, because he plotted the destruction of America; he was disloyal to Germany because he denied his birthright and insisted he was a Swiss citizen; he was disloyal to his wife because he schemed to get a divorce from her and wed one of his numerous admirers here; he was disloyal to Major Higginson, the founder of the Symphony Orchestra, who believed in Muck, who trusted him in every way, who paid him an enormous salary, who made him the foremost musical figure in America, because the first chance he got he assailed bitterly the one man who was his friend and who stood by him even when the finger of suspicion had been pointed strongly in his direction.

The letters from Dr. Muck will show plainly in what offensive terms he speaks of Major Higginson. Dr. Muck owed practically his whole career to the head of the Symphony Orchestra, who made it possible, but he had nothing but words of scorn for him in private. The musical critics of the newspapers, for whom he affected to have a strong admiration, he told his real opinions about in some of his letters. There were women patrons of the Symphony Orchestra who were great admirers of Dr. Muck and from whom the doctor received numerous letters. His opinion of these women, who refused to believe that he was an enemy of America and American institutions, are also extremely interesting and revealing.

GIRL NOT THE ONLY ONE VICTIMIZED

The case against Dr. Muck does not depend entirely on letters already published in the Post which he wrote to a young Back Bay woman. She was not his only correspondent; she was not the only young woman who was victimized. Her part in the case is ended. She was very young and was deeply imposed upon. No blame rests on her, and their relations were not what might be argued from the letters which Dr. Muck wrote. There are other correspondents of Dr. Muck whose letters are even more interesting.

Continued on Page 20—First Col.

TREATY IS BY VOT

Reservation on Article 10 Pas in Same Form That Pr Meant Death of Pe

SMITH MAY YE MARRY FI

Miss Michaud Is Sti Ex-Paying Tell Leave Court A

Even while Marshal N. Smith, 20-year-old ex-paying teller of the National Shawmut Bank, was being raigned yesterday morning in Court answering to the having stolen more tha the bank, federal awaiting the repe aminer prior to the prosecuti

Add
of
A MOTOR

DAMAGED PAGE

Muck's Claim to Be a Swiss Astonishes

Continued From First Page

"This statement has, as you will no doubt understand, come as a great surprise to everybody, as you were generally believed to be a subject of the German empire. Also, personally, I did not know that you are Swiss.

"I looked into the matter immediately upon my return to Washington and found the statement to be correct. In view of this fact I cannot understand how it is that you have always been looked upon in this country as a German. As you are a well known personality in the United States, and as this matter has stirred the public interest further in view of the rather peculiar situation in which this incident puts not only yourself but also the Swiss legation here, I would greatly appreciate it if you could give me some further information in this regard.

"From your papers it appears that you are a citizen of Neuheim, Canton Zug. When did your family acquire the Swiss citizenship? How is it that you so far always have been looked upon as a German in this country? Have you, without renouncing your Swiss citizenship, later on acquired the German citizenship? (The Swiss law provides that a mere naturalization in another country does not involve loss of the Swiss citizenship unless especially renounced.)

"Awaiting the favor of your reply, I beg to remain,

"Dear sir," etc.

CONFIRMATION FROM BERN

"January 7, 1918.

"Honored Doctor:

"I acknowledge with thanks your explicit lines of the 14th of December and very much request your forgiveness for not having answered them before today.

"I regarded it as necessary to procure a confirmation of your citizenship from Bern. This confirmation has just recently arrived, and, of course, is entirely in conformity with your statements.

"I have been repeatedly approached by the press for an official explanation respecting your Swiss citizenship. I, however, naturally was compelled to decline until I was in possession of authentic information from Bern. Now that this is at hand, of course, nothing lies in the way on my part to give out this explanation; before doing so, however, I consider it of importance to secure your concurrence therein.

"I would plainly state that you were born in Wurzburg in 1859, that your father acquired Swiss citizenship for himself and his family in 1866, and that since then this citizenship has continued to exist unchanged.

"In connection herewith I desire to remark that, notwithstanding this verification, unfortunately you will be denied entrance into Washington by virtue of the regulations of the Department of Justice.

"According to these regulations, every native born German is regarded as an alien enemy, even though later he has been naturalized in any country other than the United States. This definition would therefore also apply in your case. If my lines of the 12th of December have created a somewhat alarming impression, I desire to offer you my apology. I did not wish to awaken such a one in you; they were rather the expression of no trifling astonishment that a man as well known in the whole world as you should suddenly metamorphose into a Swiss citizen, when everybody, with the exception of a few persons, regarded you as being a German.

"That may perhaps only be traced to the fact that your whole external and internal life has been identified with Germany, even though, as you write, it has never been engaged in any political affairs. Will you permit me to ask you one more question? Did not your engagement at the Berlin Royal Opera invest you ipso facto with German citizenship, naturally, without your otherwise losing your Swiss citizenship?

"I am aware that foreigners employed in the Prussian government service, for example, professors in German universities, on grounds of their appointment become Prussian citizens. I am not certain, however, whether the citizenship terminates with the expiration of the appointment or continues in spite of the dissolution thereof.

"I have been somewhat protracted; your extraordinary case may offer the excuse therefor.

"I truly hope that the enmities which, at this time, you are enduring from certain quarters, will not bring you greater annoyances. The beautiful sphere in which you are engaged, fortunately, lies so far distant from politics and is so international that on these grounds, in the very foremost instance, an understanding in the present unhappy highly aroused national passions should be effected.

"Accept, honored doctor," etc.

RESENTED PRUSSIAN DOMINATION

Dr. Muck had written to the Swiss minister urging that it would be to his advantage if the Swiss legation declared him to be a citizen of Switzerland.

But there can be no doubt but Muck was able to provide a certificate to the Swiss legation, at least that he was entitled to his claim for citizenship in that country. Muck claims that he secured his certificate of Swiss citizenship in 1881 and he produced to this effect that his father was born in Wurzburg, Bavaria, and was said to belong to the party of Bavarians who during the years preceding 1866 resented Prussian domination and crossed over into Switzerland, later returning to Germany, where the son was born.

(To be continued in tomorrow's Post.)

WELL KNOWN

Rio Grande." He graduated from Chapultepec, the Mexican West Point, St. Cyr in France

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Column

CE YALE AT THE KICKOFF IN THE STADIUM TODAY.

MUCK'S WIFE VERY ACTIVE PROPAGANDIST

Evidence that Dr. Muck's wife was as intimately involved in the German propaganda work as her husband is in the possession of the government.

Her activities were generally commented upon by people, yet she was, to all intents and purposes, allowed the freedom of the country, and after her husband's arrest and internment came and went as she willed. Even while Dr. Muck was under the eye of the secret service Mrs. Muck made trips to Germany and returned without being molested.

Following is part of a letter from Mrs. Muck to the doctor:

TELEPHONED TO MUNSTERBURG

. . . . "This morning I spoke over the telephone with Munsterburg about Albrecht's plan. He said that Albrecht was only a mediator and that he has no influence, that the

Continued on Page 6—Fifth Column

QUINCY HOUSE
BRATTLE STREET
Between Adams Sq.

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The Boston P

CENTS *Established 1831* MONDAY, NOVEMBER 17, 1919 **

DR. MUCK WAS AUDACIOUS IN USE OF CIPHER

Complained Code Was Muddled by Telegraph Co.—Boasted of Secret Meeting at Copley Plaza

SIR EDGAR AND LADY SPEYER.

English financier and chairman of the underground electric railways of London, who, while protesting loyalty to Great Britain, was intriguing with Dr. Muck in Germany's cause. Lady Speyer is the daughter of Ferdinand Count von Bosch of Germany.

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After his return to America in 1914, after the war started, the correspondence of Dr. Muck shows that most of his associations were with Germans. In addition to his close connection with the German Embassy and the German court, he was in constant communication with the German consul at Boston, captains of the German ships, with Sir Edgar Speyer, Mrs. Munsterberg, Baron von Scholley and members of the Swiss Embassy.

Sir Edgar Speyer was one of the most prominent of British financiers. He was of German parentage but had been knighted by King Edward and at the start of the war protested his undying loyalty to Great Britain. In 1916 he left for America. He is shown to have been in constant conferences with Dr. Muck. Later revelations have much to do with Sir Edgar Speyer and Lady Speyer.

Continued on Page 2—First Column

"In the Evening"

Have You Been Looking

FATE OF

DAMAGED PAGE

nd

The Boston P

CENTS *Established 1831* TUESDAY, NOVEMBER 11, 1919 **

MUCK WOULD NOT BE GUIDED BY HIS FRIENDS

Refused to Withdraw From 'Limelight' Although Public Sentiment Was Against Him

(Copyright, 1919, by the Boston Post)

Dr. Karl Muck, former director of the Boston Symphony Orchestra, dearly loved the "limelight." He liked to be in the public eye and persisted in holding his important position in the American music world even when public sentiment was running strong against him. He disdained all well meant advice an insisted upon following his own inclinations.

Several friends of his suggested to him that for a time at least he withdraw from the public gaze during the duration of the war. They suggested that he leave Boston and the United States and go to Mexico, there to remain until peace was declared, when perhaps he might come back here and once more resume charge of the orchestra. Others did not advise leaving the country, but suggested that he relinquish leading the orchestra at public concerts. Their idea was that Dr. Muck should rehearse the orchestra, but that when the concerts were rendered an

Continued on Page 11—First Col.

COAL S

MRS. OTTERSON

Dr. Muck Refused to Listen to Any Counsel

Continued From First Page

understudy should wield the baton. But to all such suggestions he turned a deaf ear.

In spite of the fact that he knew public sentiment was strongly against him, that his movements were watched and his liberty was jeopardized, he refused to make himself inconspicuous. That he well knew this is evident from the contents of a letter written only a few days before his arrest. The letter also expressed his candid views of America and Americans. It is as follows:

Boston, Mass., March 19, 1918, Back Bay Station.

My Darling:

Since yesterday I really did not find a moment's inward rest; I feel that owing to some mysterious impulse you have put it in your head that I "must do something for you" in order to prove my love to you; and that this "something" is exactly something that I am not allowed to do if I wish to consider you and your family.

You say today, and you even believe it, of course, that you do not care at all, nor does your brother, if you folks have trouble in case I come to his house. But it is you particularly who would suffer terribly if anything should happen. I have spoken today with —— and with —— in detail about this case, because a similar case happened recently here (not with me). This new patriotic society, "National Defence League," has made it its special business to make a blacklist of all Americans who associate with Germans, and to discredit them publicly as "traitors." They go so far, that a short while ago a business man had all his bank connections cancelled, and he almost went into bankruptcy: only because he received in his house twice a harmless old German professor. And then I! Not at all harmless, but emissary and spy, etc., etc., pursued everywhere and suspected and boycotted! You still do not understand that the fanatics here in this country wish to make existence impossible to Germans by trying to persecute with never heard of terrorism those few remaining Americans whose thoughts are honorable. No means, no lies, no slander is too bad for them. A German—that is simply a Hun. But an American who means to be friendly with a German: he is a traitor to his country, a cad—the worst criminal in the land. Didn't you see what happened to ——? Did not these terrorists break even this stubborn head? By business—boycott, slander, lies. And then you must not forget that these curs would no doubt find out at once with their lynx eyes the *one* weak spot in our position, drag it in the open, before the public, make it coarse, common, dirty, our "friendly" relations. *I* never heard such remarks, except perhaps once that I seem to be very much interested in your artistic development. But you told me yourself that some woman made a fresh remark in a concert in S. H. so loud that you could hear it with your own ears. It is a sad fact that since the dismissal of the two decent (honorable) officials in the local Department of Justice (about 14 days ago) and their replacement my position here is ten times worse than it ever was; and the last New York scandal has made the whole pack still more rabid. The local "National Defence League" had the impertinence to send me a letter today with a number of questions for me to answer! Woe to the American who falls into the hands of these beasts today as "my friend"! Don't you see all this? Don't you see that your brother is menaced by business anger and difficulties eventually? It is possible that one visit might pass by without the pack getting wise to it. But is this the time, this the situation, where one may risk *so much* for the sake of a possibility? You have no suspicion how miserably I feel to write you all this; first, because the whole situation is so degrading for me; I am like a shabby dog here in this country, whom every cut-throat may bombard with stones unpunished; and it is not very pleasant to be compelled to explain all this in addition in detail. On the other hand, I am again and again surprised that you are so remarkbly stubborn in this one point and that you do not see everything clear, when you are such a clever and sensible head otherwise. And I am asking myself often since yesterday: "Is there some secret motive behind it, which I cannot see, cannot forebode (suspect)?" When you have reached this point of my letter, sit down quietly and think it over in peace what I have written you, and when you have thought everything over quietly you will agree with me.

I hope to see you tomorrow evening in the choir rehearsal. I am so absent-minded that I really do not know for the moment whether the rehearsal begins at 7 or 7:30. I will telephone you as to this tomorrow forenoon. The whole choir and orchestra band must enter via the stage entrance; YOU must, of course, *not* do this. I shall take care that the main entrance shall remain open for you; respectively that somebody should wait there for you who will admit you. During the intermission and at the end of the rehearsal (perhaps also before the rehearsal begins) I may find an opportunity to speak to you, to hold your hands and to glance into your eyes.

And now God bless you for today, my beloved darling!
Be sweet to me!!

Your
KARL.

To Be Continued in Tomorrow's Post

TWO YEARS FOR NEW

DAMAGED PAGE

ATTEMPTS TO GET MUCK OUT

Even Went to Extent of Saying He Would Become Citizen— Insanity Dodge Fails

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Dr. Karl Muck, the deported leader of the Boston Symphony Orchestra, made attempts to get out of the clutches of the federal officers who had him in custody. His recent interview given out in Berlin, to the effect that he will not stay in Germany, but will go to Switzerland, recalls some of the remarkable statements made by him while under detention by the United States authorities.

When he was first taken into custody Dr. Muck gave the federal officers to understand emphatically that Germany was impossible for him—that he would come to some great harm the minute he stepped foot on German soil—for his friends had declared that he had become too much of an American and in fact that he loved America greater than the fatherland. Furthermore, he had become absorbed with American ideals and their aims in war. Berlin was impossible!

In view of events that have been brought to the surface since Dr. Muck was taken into custody and his deportation, his statements seem laughable.

TRIED TO GET OUT OF DETENTION CAMP

To get out of the detention camp he did every thing in his power. Time and time again he reported severe illness. Powerful influences were set to work in his behalf. But the federal officials were sceptical. The influences working in Dr. Muck's behalf even appealed to the President, so firm were they in their belief that an innocent man had been wronged. But the attempts all failed, for link after link of the chain of evidence against the musician had been forged until there was no longer any doubt.

Dr. Muck even went to the extent of declaring that he wanted to become an American citizen—that there was no flag like the Stars and Stripes and no land like America—the land of the free. But Dr. Muck remained an inmate of the Southern detention camp. His attempt to gain the freedom he desired failed miserably.

For a few weeks nothing was heard from Dr. Muck, although his friends were using powerful influence to get his case before the powers-that-be. Every argument and political lever within the reach of his friends was used in his behalf at Washington. Then stories appeared in the papers that Dr. Muck's health had given way under the strain of his imprisonment in the detention camp. His friends again appealed to the Department of Justice. "If Dr. Muck was not released at once he would die," they pointed out. It was then that a board of examining physicians was sent to the detention camp to examine the doctor. The board found Dr. Muck in excellent physical condition.

POWERFUL MACHINERY AT WORK

Again the name of Dr. Muck disappeared from sight and again his friends in the United States set the powerful machinery to work in another attempt to gain his release. In February, 1919, the final attempt was made. Suddenly there came word to the Department of Justice that Dr. Muck was going insane —in fact, if he was not released at once his condition was such that he would become dangerously insane. Washington was again sceptical. Dr. Muck's friends persisted, and finally such powerful influences were set to work in his behalf that the Department of Justice again sent doctors to examine Dr. Muck.

In the meantime there had been much correspondence between Washington officials and the detention camp. Muck's friends saw that it was their final attempt to obtain his release and they mustered all their forces and influence to bring it about. The physicians questioned the former orchestra leader and they examined him thoroughly. Back to Washington flashed their verdict: "He's mentally sound." Again they had failed. Dr. Karl Muck was doomed to remain where he belonged—within the limits of the detention pen until the end of the war.

FIND NO EVIDENCE OF INSANITY

A letter dated Feb. 27, 1919, and signed by the examining force of two men, states:

"We have examined Dr. Karl Muck and find no evidence of any mental change whatever. There appears to be no evidence of on-coming insanity. As a matter of fact Dr. Muck seems to have adapted himself unusually well to his environment, and so appears on the date of this examination."

To be continued.

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arrival of the Foss here in he stowaway bride was taken tody by the immigration au- and given a hearing before al inquiry board. Facts brought rding her past life at the hear- ed in the officials ordering her as an undesirable. An appeal his decision was made to on, where the case is still Commissioner of Immigration Skeffington stated last night d not been advised of a final om the capital, and was at a ow why Burnett should file approaching marriage when of the girl remains in doubt.

TAINEERS HOLD EVENUE OFFICERS

GHAM, Ala., Nov. 18.—Heav- a posse of revenue officers sheriffs left here today for elby County, in answer to elp from three officers who ed to be held for ransom neers who captured them while they were confis- el of syrup, believed to be making corn whiskey.

MUCK'S HATE IS FANATICAL

Rails at Credulity Shown by Americans to Any War Rumor— Lady Speyer's Poem to Him

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That Dr. Muck was living in a perpetual state of bitterness against the people of this country in every phase of life is indicated by his readiness to resent even musical criticism, as shown by the following letter, dated April 1, 1916:

"My Dear———:

"I have just come from old Sourquell. . . . I today had a little personal joy in that Philip Hale opportunely spit out an altogether too fanatical insult against Germany in a criticism of the new Symphony of Stock. Now the musical critics begin. It is really no longer possible for a decent German to breathe in this country. Karl."

Dr. Muck had the utmost contempt for the gullibility of the American people and their susceptibility to propaganda, and he thought that Great Britain was very successful in taking advantage of this weakness. In a letter written on May 12, 1916, he said:

ORDER TO RESERVISTS A FRAUD

"My Dear ———:

"I am still unable to clearly see what eventually will come out of the political conditions here. Have you heard of the newest fraud—the military order to all German reservists in America given out by the Grossen Generalstab in Berlin with the instruction to proceed immediately to Mexico at the breaking off of relations between Germany and America? The New York Herald prints the facsimile of the order. In the eyes of every reasonable, intelligent man who knows Europe at all it is immediately evident that this is an utter fraud. The fraud is too stupid, too complete and too asinine; but that is the sad and vexing part of it. There is nothing in dumbness, in utter fakes and in stupidity which cannot be perpetrated upon the American people. The ignorance and lack of intelligence is so frightfully great that every fake, however stupid and simple it may be, is calmly believed; and upon this, from the beginning on, was based the English campaign of baiting and lies in this country. The Englishmen who know America perfectly, who have always hated and despised America and who today despise it more than ever before—these Englishmen have known perfectly how the American newspaper public could be deceived and cheated. At first all this enraged me; today it only vexes me.

"Forgive this empty outburst, sweetheart, but I have been mixed up in so much unpleasant politics today that I must pour my heart out. With heartiest kiss and greetings. Your Karl."

COPIES OF LA FOLLETTE'S SPEECH

When agents of the United States government raided Dr. Muck's apartments in Boston it was quite evident that the doctor considered "the thorough ignorance of the American people" offered a very fertile field for propaganda. During this visit of the Secret Service agents to Dr. Muck's house they found copies of Professor Von Mach's pamphlet entitled: "Loyal American Citizenship Consists in Keeping Unsullied One's Allegiance to the Constitution and to the Principles on Which This Nation Was Founded—Humanity, Justice and Good Will Toward All."

The Secret Service agents also found at least a dozen copies of La Follette's speech made in the Senate April 4, 1917, as well as copies of a leaflet entitled: "Real Belgian Atrocities," showing three natives of Belgian Congo Free State mutilated by the Belgians.

LADY SPEYER'S POEM TO MUCK

When the Department of Justice agents visited Dr. Muck's house in Seal Harbor, Maine, they found among his papers the following piece of poetry, dedicated to him by Lady Speyer:

"Oh, German melody, stand forth and sing
Thy meaning to these dull, unwilling ears
That listen now with me! So let it ring.
A Teuton truth, through mists of blood and tears.
To ignorance and prejudice, to hate,
To fear, to faltering hope and fecund lie,
Speak now thy classic word, and vindicate
A people's honor with serene reply.

"They sit before thee, silent, unentranced,
And I among them silent—but my heart
Is thine with understanding, and each note
Blesses my German heritage, enchanced
And glorified with pain that seems a part
Of this great song the German master wrote."

(To be continued in the Post tomorrow)

MILK RATION IS HEALTHFUL

Children in Test Show Good Gains

Continued improvement in weight and color marked the third examination, held yesterday, of the six Roxbury children who commenced a three months' test on Sept. 30 under the care and supervision of the Roxbury Babies' Hygiene Association to determine the exact value of a daily quart of milk properly administered to children between the ages of two and five.

An average gain of 2 1-2 pounds has been recorded during the first 40 days of the test, and a general improvement in all conditions of the children has been noted. Dr. Edwin Curtis and Miss Ida A. Brown of the association are in charge of the test. Yesterday Miss Brown said that the gain in the children is positive proof that milk should form the principal diet of younsters between the ages of two and five.

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Muck Feared Scandal More Than Internment

Continued From First Page

The Symphony officials trusted Dr. Muck, and this trust was reflected in the actions of the secret service men. Because Dr. Muck had been so strongly vouched for he was immune for months.

NEVER REFUSED TO PLAY ANTHEM

Dr. Muck's "refusal" to play the "Star Spangled Banner" was not the cause of his arrest. In fact, to give him his just due, Dr. Muck never refused to play the national anthem. Other people made the decision for him. The outcry that arose as a result of the attempt to put Dr. Muck on record merely made his case conspicuous but it produced no evidence against him. If Dr. Muck had been arrested and sent to an internment camp merely because he once refused to play the "Star Spangled Banner" because he was a German some of his outcries against America in his letters might be justified.

During all the excitement that was stirred up over the "Star Spangled Banner" incident the secret service men were unable to secure evidence enough to warrant an arrest. Many people clamored for an arrest. Washington was flooded with telegrams demanding it. Yet any move had to be backed up by something more than patriotic indignation.

EVIDENCE AS A PROPAGANDIST

When the secret service men were about at their wit's end something happened which enabled them to at one swoop get evidence they never thought existed and to definitely place Dr. Muck as a dangerous propagandist. What this something was will be told in the course of these revelations. From the moment this information was placed in the hands of the authorities Dr. Muck's reign in Boston was over.

Dr. Muck had no illusions about the secrecy of his relations with the young woman he had so grossly deceived. He realized that sooner or later it might result in trouble for him. He wrote in one of his letters:

PLANS FOR SECRET APARTMENT

"My Darling:—

"Since yesterday I find myself delirious with joy. In these days when the beast-like agents of the Department of Justice are following my every footstep we must make our plans with care lest these hunters will have a chance to drag our sweet friendship before public gaze. For that reason I have made arrangements to secure a small apartment, secret and secluded, where no vulgar footsteps will tread. When tomorrow I meet you I will explain to you all the details. I will see to it that you have a duplicate key to the apartment, and after we have talked over every detail we can meet at our new nest as often as it is mutually convenient and safe for you.

"And then, my darling, we will snap our fingers to the herd of swine and drink the sweet cup to the last drop.

"Until tomorrow, with kisses,

"Your Karl."

TRIED TO BREAK WITH HIM

There is ample evidence that Dr. Muck was not always able to convince the young woman over whom he exercised so great a fascination that he was all he pretended to be. It is apparent that several times she made an effort to terminate the friendship. Certain letters seem to show that she felt she was being placed in a false position. Once she definitely cast off the spell. She determined to have nothing more to do with Dr. Muck. But his fascination still prevailed, as is shown by this letter:

WIFE KNEW OF LOVE FOR GIRL

"My Darling:

"I fail to find words to express my joy over your decision to renew our old friendship which you so cruelly broke off in a moment of despondency. I feel happy to learn that you no longer feel worried.

"You say, and you are right in saying so, darling, that my marital entanglements make it very hard for you to continue our hitherto pleasant relationship. But can't you see, darling, how much harder it is for me to renounce the love that grew between us so sublimely? Must we, for the sake of foolish sentiments that are imposed on us by others, forswear the love that is divine and inexpressible by common language? No, a thousand times no! You are mine and I am your slave and so I must remain. . . . It will perhaps surprise you to learn that to a certain extent Mrs. Muck knows our relationship. She has a noble heart and her mind is broad beyond the comprehension of the swine-like people among whom we must live a little while longer.

"And it will be only a very short time when our gracious Kaiser will act upon my request and recall me to Berlin. Once there, through the good offices of my beloved friend, ———, our Kaiser will be prevailed upon to see the benefit to the fatherland in my obtaining a divorce and making you my own. Then darling. . . .

"Please be considerate of

"Your Karl."

MUST AVOID SCANDAL

Again in a letter Dr. Muck refers to the fear of exposure which had evidently troubled his correspondent. He wrote:

"My Darling:

"I sympathize with you in your fear for the consequences of our very sweet relationship. We must not overlook any precaution that will save us both from a scandal. My enemies would rejoice in dragging to vulgar public gaze our love that is sacred and which we alone understand. Our relationship must be guarded until I am free to make you my own, darling. As to your fear of consequences, hereafter we must take stronger precautions. . . . And do not fear, darling, should our relationship result in disgrace (which God forbid) I would be only too proud to shoulder it all. . . . But to discontinue our friendship, I can never permit myself to consent to it.

"Your Karl."

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Dr. Muck Was Aided by Powerful Friends

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assault on Dr. Muck's character. This man knew the story was true.

This man himself had been long under the scrutiny of the officials. They tried to have his citizenship papers abrogated so they could proceed against him, but the effort failed.

STILL WORKING FOR MUCK

The attempt to show that Dr. Muck was innocent and that he was a "victim" has not yet ceased. There is a definite movement on foot to save Dr. Muck's face and reputation. Some of those interested hope to go far enough to enable Dr. Muck to return to America. It is reported, though not fully verified, that prominent people in Boston have been asked if they would sign a petition directed toward allowing Dr. Muck to return here.

Instead of being a victim, Dr. Muck enjoyed a greater immunity than any other suspected enemy alien in America. He knew his good fortune, also. Certain letters of Dr. Muck to be printed will show how well aware he was that he possessed powerful friends.

Boston was a hotbed of propaganda. It was cleared up with a difficulty which faced no other section of the country. And the men who cleared it up will deserve all the reward public opinion can give them.

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tion department of the bank and not far from the receiving teller's cage, among many other girl clerks there

From
Herald
Yonkers, N. Y.

NOV 17 1919

Dr. Muck Back in His Fatherland.

Dr. Carl Muck, former Director of the Boston Symphony Orchestra who was interned during the war as a dangerous enemy alien photographed in Berlin recently on his return to Germany from the United States.

ENING MAIL

New York City

WELL TREATED, SAYS DR. MUCK

Noted German Orchestra Leader Attributes His Internment Here to British Propaganda.

Berlin, Oct. 23 (Associated Press Correspondence). — Dr. Karl Muck, former conductor of the Boston Symphony Orchestra, says he was accorded "altogether worthy" treatment during his sixteen months' internment as an alien enemy in the United States. The noted musician has just returned to Berlin from Copenhagen, where he landed several weeks ago after leaving the internment camp at Fort Oglethorpe, Ga.

"I was directing the Boston Symphony Orchestra when the war broke out," Dr. Muck said to a reporter of the Berlin "Tageblatt." "For some time I was unmolested, even after America entered the conflict.

"In March, 1918, however, I was interned; my wife remained in our house in Boston, and I was sent to the prison camp, where I was confined with 4,500 other persons.

HIS TREATMENT WORTHY.

"The treatment and shelter were altogether worthy. The food was not to be complained of, especially as 120 people, including myself, had their own mess and their own cook. My wife was permitted to visit me once a week and spend two hours with me, naturally talking in English and in the presence of an officer."

Dr. Muck said he had not lost many of his friends in America and that his musicians had stood by him loyally. He attributed his imprisonment to "hysteria," which, he said, was due to "British propaganda."

"No conditions were imposed on the prisoners," said Dr. Muck, "but it was urgently suggested that any who wanted to leave America and return to Germany might have their liberty.

BANK ACCOUNT CONFISCATED.

"I did not want to comply with this stipulation, but my wife argued me into it and I finally agreed. And so one day I was free. My bank account and my house in Boston the American government has confiscated, and I do not know how things will come out."

Dr. Muck said he had made no plans for the future, but that under no circumstances would he remain in Berlin. He said it was possible he might go to Switzerland or to Gratz, Austria, where his wife's mother lives. On his first day in Berlin he led the rehearsal for the next Weingartner Symphony concert.

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Dr. Muck's Wife Very Active Propagandist

Continued From First Page

whole thing is very unsafe and uncertain and that it would be pure idiocy if we were to take a part in it in any way. Munsterburg intends to inform himself about it more closely the next time he goes to New York . . . ."

Another letter written by Mrs. Muck to her husband, March 18, 1915, shows that he was in close touch with Dr. Dernburg. It says: . . . . . **"I hope that you will be able to see Dernburg and find out something with regard to the rumor about the six dreadnaughts; I cannot quite believe it. You might also try to get him telephonically. I wonder whether Hertling or Albrecht will appear on the scene? . . . ."**

Further evidence of the pro-German activities of Dr. Muck was found through a receipt from the Trans-Atlantic Trust Company, which was found in his possession, and also one from the Deutsche Bank in Berlin for the purchase of 70,000 marks of the third German war loan.

INTIMACY WITH BERNSTORFF

Muck's close relationship with Count Bernstorff and the German embassy was shown by the following letters:

"June 23, 1916.

"My dear doctor:

"I would be very thankful to you for a friendly, severely confidential communication with regard to what experiences you have had with the French musician, Varese. As you know, he has lived for a long time in Germany, he likes to speak German, speaks the language well, and seems to be extraordinarily friendly to Germany, even though he was in the war. As I very often see Varese in the house of friends, and as he claims to have very good relations with you, I would like to ask you for a confirmation of my good impression of Varese. I do not know whether you have seen him here in America, and whether he has come to you. He hopes for a position in the Boston Opera.

"Dr. Munsterburg just told me that your wife has safely arrived in Germany, a fact that pleased me very much. I hope to see you in November in Washington, if not earlier. When are you going to Maine? With heartiest greetings, I remain, Very sincerely yours,

(Signed) "BERNSTORFF."

VON KLOCK'S ACTIVITIES

"Honored Dr. Muck:

"With regard to our last conversation, I include a reliable memorandum regarding the helpful activities of Messrs. Klock and Muhleder, for your confidential perusal. With many regards. Very sincerely yours,

"I. BERNSTORFF."

"Copy"

"Mr. Klock has, since the beginning of the war, worked indefatigably and very unselfishly as one of the leading Germans and as secretary for the 'Deutschen Hiefesussehusses fur Boston and Umgebung' (German auxilliary committee for Boston and surroundings.) In the main we must thank his activities for the fact that the war auxiliary work has not stopped in Boston, that it has had operatively noteworthy results—75,000—and that it has been possible to unite, although with the greatest difficulties, the German elements in Boston, so torn apart as they may be in all social classes, in the auxilliary work. Proof for this is given by the Popular Festival in September, in which 65 German societies and the German's ship officers took part with good success ($8000).

"When there were difficulties among the Germans and the German-Americans of Boston, Mr. Von Klock showed himself as an extremely perspicacious man, and as one who has been very helpful to the interests of the cause.

"Mr. Muhleder, too, is known as one of the most zealous and capable co-operators in the auxilliary work in Boston, and as a scrupulously exact treasurer. However, neither he nor Mr. Von Klock have been given, either by word of mouth or in writing, the exclusive privilege of receiving moneys for the German Red Cross."

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To be continued in tomorrow's Post.

2.75 BEER ADJUDGED HARMLESS

U. S. Judge Pollack Condemns Action of Congress

ST. LOUIS, Nov. 21.—On the ground that beer of 2.75 per cent alcoholic content is not intoxicating, Judge John C. Pollack of the United States District Court today handed down a decision granting a temporary injunction to restrain the United States District Attorney and the collector of internal revenue from interfering with the manufacture and sale of such beer by St. Louis brewers.

CONDEMNS ACT

Judge Pollack's decision, while confining itself to a ruling on 2.75 per cent beer, calls attention to the fact that war was being waged at the time the constitutional prohibition amendment was submitted by Congress to the State Legislatures, and that Congress at that time did not attempt to arrogate to itself the passage of a prohibition act as a war measure.

The State Legislatures voted on ratification, the decision said, on the promise of Congress that after the necessary umber of States had ratified the amendment a year should be permitted to lapse before it should be enforced by the government. Congress therein recognized the rights of the States, even in war times, the decision said, and it had not now the right to infringe on State powers with reference to prohibition enforcement.

In passing the enforcement act, the decision said, Congress attempted to re-exercise war powers when the war emergency no longer existed, and tried to justify by one section of the Constitution an act which was forbidden by another section.

The decision further points out that Congress in this instance has passed a law which "does not pretend to concur with the State laws of Missouri, but is in direct conflict with it."

It says that the laws of Missouri do not prohibit the manufacture of the brewers' product, and that the brewers have paid large sums into the State treasury from the proceeds of a business which was recognized by the State as legal.

The judge cited the words of President Wilson in his veto message on the prohibition enforcement act as proof that to all practical intent the war was over. He asserted that this act took away the police powers of the States and violated the 18th amendment to the Constitution.

The injunction was made effective at once, and will remain in force temporarily until a ruling on the entire question of the validity of the war-time prohibition act is handed down.

MANY ATTEND CHARITY BALL

Given for the Benefit of Hale House

Society was out in force last night at the first charity ball given for the benefit of the Hale Settlement House of Garland street in the Copley-Plaza last night. The affair was a tremendous success, fully 1000 couples attending.

The main ball room presented a beautiful sight with its decorations of bunting and garlands. Dancing began at 10 o'clock and ended at 4 o'clock this morning, after two 20-piece orchestras had furnished continuous music. So large was the attendance that several hundred couples were accommodated in the salon, where music was given by a jazz orchestra.

The visitors were received at the entrance of the main ball room by Mrs. Charles Francis Adams, 2d, Mrs. William A. Gaston, Mrs. Alfred Rodman Weld, Mrs. Stephen V. R. Crosby and Mrs. Richmond Fearing, members of the ball committee. The affair was directed by Thomas P. Beal, Jr., who is president of Hale House and Stephen V. R. Crosby, who acted as head usher.

HARVARD FUND $10,023,46

Seeking $6,000,000 Mar for Boston

The Harvard endowment fund reac the total of $10,023,461 last night, w Boston still in the lead of New Y with $3,984,387. New York's total st at $3,668,672, while the rest of the co try has rolled up a total of $2 460,40

The various classes are now ben their efforts to pile up the subscript to the fund to the $6,000,000 mark in ton. The class drive began Wednes and the first classes reported last n —20 reporting their organizations fected and some reporting their quota pledged.

OUR MARY WINS SU

Jury Finds Against P Broker

NEW YORK, Nov. 21.—Mrs. G Mary Moore, more widely know motion picture "fans" as Mary ford, was awarded a verdict by here today in a suit instituted Cora C. Wilkening, a play br alleged that she had obtai tract for Miss Pickford w mous Players Corporation of $1,080,000, and that a 10 mission was due her.

At a previous trial a in favor of Mrs. W appellate division s and ordered a new

DAMAGED PAGE

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ENTS

The Boston

Established 1831

FRIDAY, NOVEMBER 21, 1919 **

MUCK'S CLAIM TO BE A SWISS BOLDLY MADE

Secured Certificate of Citizenship in 1881 Setting Up Father Fled From Prussian Domination

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Though the entire evidence in the possession of the Department of Justice shows without question Muck's citizenship, it is evident that he was clever enough to foresee it would be an advantage for him to claim Swiss citizenship, and this was granted to him by the Swiss legation at Washington on June 12, 1916, almost two years before he was interned.

The astonishment with which the Swiss legation at Washington viewed Muck's claims of Swiss citizenship is shown in the two following letters signed by the Swiss minister:

ASKS FOR MORE INFORMATION

"December 12, 1917.

"Dear Sir:

"During a few days' absence from Washington I read in the papers that in response to an inquiry the Swiss legation has stated that you are a citizen of Switzerland.

Continued on Page 22—Third Col.

RESCUES SICK WOMAN

DISTOL WITHIN

DEMOCR

Hi

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PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
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Muck an Official Spy for Germany

Continued From First Page

agents whose relations were so friendly that it caused their dismissal. There is evidence to show that following the discharge of these agents by the Department of Justice, Dr. Muck became suspicious and destroyed many letters which he thought might implicate him.

Dr. Muck's apartment in Boston was a meeting place of German sympathizers. This is corroborated by the following letter written to an American girl at New York, postmarked March 27, 1916:

CONFERENCE AT HIS HOUSE

"It was again a regular Sunday for me, as usual. Until 6 I had a political conference at my house with gentlemen, among them the first secretary of the legation at Washington, the local German consul, captain of the Kronprinzessin Cecilie, etc. At 1 o'clock we had a little lunch of three-quarters of an hour, the whole remaining hour devoted to documents, reports and records. You can hardly realize that I was more dead than alive after they had finally gone. I took a taxi and drove around outside for an hour; I was too tired to walk and, just imagine, I fell fast asleep during the ride. . . . .

"The whole day while the gentlemen were with me, two men, one of whom I know positively to be a detective, walked back and forth in front of my house, one from right to left and the other in the opposite direction.

"About 5 o'clock I went out and had some fun with them, and when the one of them whom I knew to be a detective sneaked up again, I said to him: 'You must be very tired and hungry; will you not take a seat in the hall and have something to eat and drink?' He stared at me, horribly embarrassed, muttered a few inaudible words and disappeared. The loafing bum. . . . KARL."

CONFERENCE WITH BERNSTORFF

When Dr. Muck was faced with the above letter he smiled and said that it was simply a nonsensical statement which he had written for the fun of it, but the department had the "goods" on him, and the following letters made it evident beyond any question of doubt that he was in very close touch with the German embassy in Washington. For instance, he writes under date of March 15, 1915:

"I have just had a very long and interesting conference with Count Bernstorff. KARL."

Again, on March 25, 1916, he wrote:

"How is it possible that a special delivery letter—an absolutely innocent, private letter from Count Bernstorff—took four days to come from Washington to Boston? . . . "KARL."

REFUSES MISSION ABROAD

While the agents of the Department of Justice found a number of letters from Count Bernstorff, they were practically all of a social nature, and it was evident that the relations between Dr. Muck and the German embassy were conducted orally and by messengers, but that there were official relations, and that Dr. Muck was engaged hand and glove with Bernstorff in propaganda was made evident in letters to a Boston girl. For instance, there is a letter dated Portland, Me., July 16, in which he writes:

"Today no letter from you. . . . Yesterday I fought a hard fight. Prince Hatzfeld came from the German embassy and urged me to go across on a very important mission. It was hard—very hard—but now it is over, I am remaining here. I will tell you more orally. . . . "Your KARL."

In a letter dated Feb. 13, 1917, he wrote:

"Until now (11 o'clock tonight) no news has come from you. . . . I have a very painful hour to go through tomorrow—the good-by of Bernstorff and two other old acquaintances in the embassy, but it means shutting my teeth together. . . ."

"MY REPORT HAS TO GO TO BERLIN"

The doctor's relations at the embassy were by no means restricted to the count, and he frequently wrote to Countess Bernstorff, also other members of the embassy, the local German consul, Captain Polack of the Kronprinzessin Cecilie, which was then in Boston Harbor. The following letter shows the intimate nature of his relations with the German embassy, and how deeply involved he was in the German activities. It was written from Baltimore, Md., Nov. 29, 1916, and read as follows:

"At last I have today received news from you. . . . Mrs. Muck has to go to Washington to a meeting of the German Women's Society (which has no branch association, but only a single delegate). It so happens that this bazaar comes in between so that Mrs. Muck has nearly all the work to do alone, and now the matter is so pressing that Countess Bernstorff said to me today the meeting must take place at the latest by the next trip, because my reports and figures have to go to Berlin. I surmised this already for some time, and I saw also for some time that Mrs. Muck could not go away now on account of the bazaar and on account of a very important committee meeting which she had yesterday. Now today I have sought to persuade Countess Bernstorff to go to Boston with the Princess Hatzfeld and a few other ladies from New York and Philadelphia, but she received the proposal very coolly because she has a tremendous amount of social duties here in Washington. . . . . Your KARL."

He had frequent conferences of an official nature during this period with other captains of German ships interned at Boston, New York and other ports.

WORE THE KAISERIN'S GIFTS

The close relations which Dr. Muck enjoyed with the German court are established in various ways by the confidential reports to the Department of Justice. In a letter covering seven pages to a Boston girl and written from Hartford, Conn., on Nov. 13, 1916, Dr. Muck wrote at considerable length upon a book entitled "The Secrets of the German War Office," by Carl Armigdad Graves. He pointed out in great detail how the facsimiles of official seals represented in this book are false, and displays most intimate knowledge of German court life. In one letter he refers to the pearl cuff buttons given him by the Kaiserin:

"The pearl buttons which you on Saturday noticed for the first time I wore at your concert in New York. I remember that perfectly, because the common moonstone buttons which I at that time was packing dropped on the floor in my haste and the fastening broke, so I took the pearls with me which I had not worn for years. I received them from the Kaiserin at the wedding of the Crown Prince as a memento of a little experience I had with the Crown Prince when he was 9 years old. . . ."

CALLS W. W. ENGLAND'S VASSAL

That the doctor was in confidential communication with the German embassy and the German court is substantiated by the following extracts from his letters:

"Boston, May 10, 1916.

"The true vassal of England, W. W. (Woe Woe), appears absolutely determined to start a war with Germany. His reply note reads exactly like a declaration of war. . . . .

"Tuesday Night.

"This morning I was interrupted with a code telegram, mostly intentionally stricken out by censor, worried me physically and mentally all day, and it is all in vain. The English shoe shiner wants war. . . . . Your KARL."

KNEW OF THE DEUTSCHLAND

"Bluehill, July 12, 1916.

"Today two letters arrived from you. . . . A great worry has been lifted from me through the final arrival of the German submarine. I knew officially for several days that it was due to arrive, and it should have come on July 5 in Baltimore. As day and night passed without news, great anxiety came over me that it might have met with an accident or have been destroyed by an enemy. Now it has come out all right.

"As for the rest, a letter from Bernstorff addressed to me, sent on the 8th of July from Washington, has not yet arrived, and a registered letter I mailed to Bernstorff on the 28th of June was delivered at Washington on the 4th of July. Isn't this a fine situation with this English-American mail? Yes, it is so; the United States of America have become English colonies again, nothing more. And the shameless part of it is that they have become so voluntarily. . . . Your KARL."

KNEW GERMAN NOTE WAS COMING

"Boston, February 1, 1917.

"I can only tell you again today that —— and —— were full of praise for your inspired singing. . . . Now you will perhaps understand why the last few days, and particularly yesterday, I was so nervous. I have known for two weeks that this German note was coming, and yesterday morning before I left my house I received the official news. You can well imagine that this somewhat upset me. . . . . Your KARL."

DARE NOT SPEAK TO OWN BROTHER

"Boston, April 12, 1915.

"Today at last a letter. . . . When there are many things upon which I cannot and dare not inform you which are now claiming my thoughts and nerves, so it is not on account of any lack of news, but simply because there are things which can be discussed and taken up only by men. Women's advice cannot help in these matters, and with which women's happiness, particularly a young woman's, would only be uselessly burdened down. For us Germans it is war—and I am here in a hostile country, and about many things which are claiming my attention I dare not speak with even my own brother. Do not vex my heart with such reproofs. Your KARL.

"P. S. Forgive the hasty letter, but today I am overloaded with worry, and, furthermore, I have received very bad news from Germany regarding Austria. My head burns like an American cannon factory."

In this last letter it would appear that the doctor's association with the German embassy was for official purposes.

(To be Continued in Tomorrow's Sunday Post)

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OPEN SATURDAY EVENING

DAMAGED PAGE

DR. KARL MUCK HAD PRUSSIAN VIEW ALWAYS

Entirely and Blindly Biassed With Attitude of Bitter Hostility to U. S. on All War Questions

Dr. Karl Muck was evidently so thoroughly Prussianized that he felt any criticism of his country, or any report derogatory toward it, must necessarily be false, regardless of its source, as the following letter, selected from several in similar vein, indicates:

"The visit of your father to V. E.'s puzzles me. . . . I have been watched by detectives more than ever since the traitor Goricar (you have perhaps read of him in the newspapers) has pointed me out in Washington as a ringleader in the plot to blow up munitions factories, etc. It is, of course, a miserable, cheap lie, but nevertheless, the whole mob are day and night on my trail, and I have to be ten times as careful on your account. On account of the scoundrel V. E. (V. E. is a German acquaintance whom Muck believed had betrayed him) we are both sitting on a powder keg. . . .

"Karl."

Another letter, indicating the contempt of Dr. Muck for the United States officials, addressed to a girl, reads:

"Today just a few words. . . . What do you think of the newest plot affair in New York? Madame Gadski's husband arrested. The officials here are idiots or lunatics, that, men without any brain or men with a sick brain. . . .

"Karl."

None of the letters in the possession of the government indicate any better the wholesale contempt which Dr. Muck had for America than one written from Cleveland, O., dated Jan. 26, 1917:

"Your letter of Monday arrived this morning early from Pittsburg. . . . You may believe me that the affair of the Lusitania is nowhere more regretted than in Germany. Of course, only on the ground of common sense and not on sentimentality.

"The Russians in East Prussia have slaughtered about 1800 children, from the age of 1 to 6 years, in the most brutal fashion, having slashed them to pieces with sabers and thrown them alive into burning houses, and have violated and mutilated 6000 women and children and have murdered hundreds. Have any of the humanitarian American gentlemen protested at that? Oh, no, Russia buys war material here. The good merchant is always humane and fights against the Huns for civilization.

"And England has been trying for two and one-half years to starve to death 50,000,000 million women and children. Has any of the humane Americans ever protested at that? Oh, no, England pays well—very well indeed.

"I can tell you that in the last two years Germany has fairly broken away from her chief failing in the last century—sentimentality—and the few dozen women and children who unfortunately went down on the Lusitania cannot, of course, play any part in the feelings of the German people against the horrible fate of the many thousands of German women and children in East Prussia, and against the daily fight for life of hundreds of thousands of children whom England wants to give a prey to hunger, and it is to be regretted that the Lusitania affair, no doubt, was tragical because it gives perfidious England such excellent material for agitation.

"Why, the Lusitania had to be sunk—that will be later clearly explained. Everything which could happen to safeguard the fate of the passengers was done on Germany's part. Three days before the departure of the ship there appeared the official warning of the Germany Embassy that nobody should travel on English ships. All the papers joked. The captain of the Lusitania publicly explained that his ship was perfectly safe, with its double bottoms, etc., and that he could be hit with a few dozen torpedoes without sinking.

"Furthermore, the ship was so fast, and could maneuvre so well, that a hit would be altogether out of question. Although the submarine had already been 14 hours within shooting range, the captain waited with his torpedoes until the Lusitania was quite near the coast, only so that the rescuing boats could quickly and easily reach the shore.

Also, experience has shown that ships which had only a fifth of the tonnage of the Lusitania could stay afloat at least a full hour, so that everybody could be rescued. The collision of the torpedo, and then in ten minutes the ship vanished; and why? Because it was loaded to the deck with explosive material—powder, dynamite, shells, etc., which all at once exploded as the torpedo hit and the ship tore apart."

"These American women and children were not destroyed by German torpedoes, but by American munition. There is in America a strong law that no ship which carries passengers can be loaded with powder, cartridges or explosive material. This law was so scrupulously heeded on Germany's side that, for example, as happened to me when I was coming to America for the first time in 1906, the harbor official in Bremen confiscated a box of cartridges for my hunting rifle; there were about 50 cartridges.

"The confiscation was made with especial reference to the American law, and here, because England pays well—very well—for munitions, the law simply did not exist. Hundreds of ships departed, and in the cargo was enough explosive material to blow whole cities to atoms, and even in the cabins of the passengers.

"In the case of the Lusitania, the collector of the Port of New York (his name is Malone, think—this scoundrel) had made out false clearance papers.

"I will have to tell you about that by word of mouth, and in the last moment the rascally captain took on board 300 cases of trinitrotoluol, one of the most frightful and dangerous of explosive materials (trinitrololuol is the newest and safest of all explosives. It can only be detonated by ignition, and then only under certain circumstances, so that Dr. Muck's representation is false), which explodes of itself at the least careless handling, and were a case of this exploded one-half of New York would be blown to the air in dust.

"It never occurred then to any of these humane Americans and Hun-baiters that Captain Turner, who commanded the Lusitania, before the court of inquiry in London denied his explanation and he explained that he could only give his detailed report of the complete circumstances of the catastrophe in a secret meeting, and only before members of the British Admiralty.

"No, ———, to a German who sees blood when he thinks of East Prussia or the little starving German children—to him nobody can speak of a Lusitania atrocity. The ship had to be destroyed, and on Germany's part everything happened to facilitate the rescuing of the passengers; that this was impossible, nowhere have regrets arisen more than in Germany, but it was not Germany's fault but the fault of England and America, on account of the English and American scoundrels.

"This I have forgotten, that at the taking of testimony before the court in London all the witnesses unanimously declared that after the shot a hardly preceptible explosion of the torpedo some seconds later, an earthquake-like explosion followed which broke the ship in two. That was the American muntion, but that is enough of this miserable stuff.

"Don't think for a minute that I would say to an American all that which I have said today to you about the Lusitania, and which is based on official German, English and American documents. I hold it beneath Germany's dignity; but to you I must try and make it clear to your eyes—mustn't I? . . . ."

Further vilification of America is contained in a letter postmarked April 3, 1916, which reads as follows:

"I am very nervous, because this morning early at 9 o'clock a special delivery letter was delivered from Saturday. . . . The very case of Tauscher, Madame Gadski's husband, is as drastic as it is grotesque—proof of the scoundrel-like frivolity of the English-American authorities.

"Mr. Tauscher went to Europe in May, 1914. He was there only when the war broke out. He came back on Aug. 27, on a Dutch ship, to New York. The dynamite plot referred to, according to the sworn testimony of the English detectives, was on the 4th of August planned for execution. Is it then not idiotic or criminal to draw this man into it?

"This whole country is ruled by a crowd of bums who are tainted with English money, who are not frightened back by any shameful deed, or stupidity, or absurdity, if it concerns bringing Germany under suspicion, and my only hope is that the American people will finally wake up again and hang the few dozen bums to the highest tree which grows in the country. I can only tell you that I have no longer had any feeling of anger, but simply of unlimited vexation when I behold conditions here. . . .

"Do not get excited over this political criminal—I mean the English-American government here in the country. My conscience is quite clear, and when the bums shall venture against me they will repent it bitterly—that I can assure you.

"Be calm and take good care of yourself.

"Karl."

Apparently, while giving a concert in Pittsburg, in January, 1917, Dr. Muck was unable to restrain his venom when his eyes met the picture of the great steel mills turning out cannon and munitions to be used against the Fatherland. In a letter written to a girl from this point he says:

"May the devil take this Pittsburg—a horrible day—Thank God, it is already 1 o'clock at night, and in eight hours I can leave this cursed munition mess. . . . You cannot imagine with what vexation and with what disgust I stood before this public, which teemed with diamonds.

"Karl."

As showing that he was in direct touch with the German Embassy at Washington, there is this letter, postmarked Boston, April 26, 1916, in which he said:

". . . On the general situation there is not much to say. Yesterday's report of a yielding on Germany's part was, as I have learned today, and as I immediately thought at the time, greatly exaggerated. The situtation is, as usual, very strained and uncertain, but for the U. S. A. there appears to be a very sad affair looming up in the far east. In any case, the munitions manufactutrers will earn millions more, and that, for this government, is the first and most important question. . . .

"Karl."

His bitterness against America was again most effectually displayed in a letter written from Bluehill, Me., on Aug. 1, 1916, in which he said:

"My Dear ———:

"My deep-sea fishing trip I have given up. I heard that of the five men who were to take part in it three belong to the largest shell deliverers to the allies and in the case of the fourth he is building here in this country submarines for England (that is, by the international treaty on neutrality, most positively forbidden, but of course, Wilson, Spring-Rice, British ambassador), and I think that would be most unpleasant company for me. "Karl."

His activities in aiding to sow dissension in this country and to organize citizens of German origin against America are shown in this letter:

"This evening out of a concert for the German Red Cross. . . . It is now fairly certain that Mrs. Muck will sail on the 31st of May, provided that before then some new Wilsonian stutpidity does not bob up. "Karl."

The following letter displays the lengths to which his bitterness extended in connection with members of the Symphony Orchestra, who had asked for an advance in salary and who chanced to be men devoted to the cause of the allies. He wrote:

"I thank you for your letter. . . . Now the disagreeable personal question starts up, and I have daily letters concerning orchestra members who have not renewed their contracts and desire higher salaries. I am very glad that among the people who seek shameless compensation there is not a single German. A Belgian, a Frenchman and an Englishman have the doubtful honor to stand at the head.

"Mr. ——— is a very zealous member of the most famous society for America and the allies, so he had better pay these allied musicians, and probably that is what these men think. . . . I am sending you the deepest, most hearty and most faithful greetings. "Karl."

The doctor waxes sarcastic in this letter at the raid made by Collector Billings when the German ships were seized in Boston. He writes:

". . . Today I received news that the first officer of the Cecelie, a splendid man, wife and two children in Germany, has died. He lay in bed with bronchitis and a high fever when the brave officials plundered the ship. In spite of the doctor's protest and the captain, the sick man was obliged to get up and leave the ship in the bitter cold weather. He got pneumonia and died.

"Karl."

The doctor's violent conviction with regard to the war are most explicitly shown in this letter, dated Cleveland, O., Jan. 28, 1916:

". . . Of course, Pittsburg is indeed the main centre for the manufacture of American neutrality murdering instruments. How easy could a German spy throw a little bomb into a factory. In this connection, several days ago I learned something which the German government has not published.

"Since November, 1914, when the first American shell was fired from an English cannon upon German soldiers, until Dec. 1, 1915, 220,000 German soldiers have been killed and about 400,000 wounded and maimed through American ammunition. Is this not terrible?

"The German government have kept these statistical figures secret because it fears that the people would not be able to control themselves and that in mad rage and revenge they would attack all the Americans who are now in Germany. These are terrible times, and sometimes I nearly perish from impotent bitterness. Forgive me if I write you such cruel details, but perhaps even you do not realize what terrible bloodshed this country is responsible for. God knows how much longer I can stand it.

"When, yesterday, I got onto the stage in Pittsburg in the sold-out house of Carnegie Hall, and saw the thousands sitting before me who through the murder of my people have earned and still earn millions, everything became red before my eyes. It required my full strength not to shriek out loud, but enough, there is a reckoning justice coming in the world history, that is my only comfort.

"Karl."

Dr. Muck sounded the German toxin of the war, "Der Tag," in a letter dated Oct. 15, 1915:

"The letter from St. Louis has still failed to arrive. I . . . I cannot tell you how cruel life appears to me here, surrounded by enemies, who hate me from the depths of their hearts because I am German, and who claim friendship in my presence. It requires my whole capacity (my Kultur the Kultur of barbarians) not to thrust ten times daily in the faces of these lying, hypocritical, corrupt, lip-artists—'Once the day will come' (Einst wird konmen der Tag)—that is my only comfort. Tomorrow I must step before the public again; it is hateful to me. "Karl."

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(To be Continued in Tomorrow's Post)

Advertisement.

BOSTON MAN LAUDS NEW REMEDY WELDONA IN PECULIAR RHEUMATISM

Pain, Stiffness and Numbness Quickly Leave After Taking Simple Remedy

Among the many statements made relative to the remarkable recoveries attributed to Weldona, the new rheumatic remedy, perhaps none are more interesting than that of Mr. Edwin Walton of 161 So. Huntington Ave., Boston, Mass., who said: "I suffered from a peculiar rheumatism. The pain would run down my leg from the hip to my ankle and only by taking opiates was I able to get relief. Finally the disease became so severe, especially from the knee to the ankle, that I had great difficulty in walking. It was impossible to go up or down stairs without the greatest agony and too much motion caused terrible stabbing pains.

"The pain also attacked my ankles and even my toes. My body felt cold and chilled and I couldn't seem to dress warm enough. My limbs would be numb and had a peculiar feeling of weakness. My feet were also weak and numb.

"I heard about the good work Weldona was doing and decided to give it a trial. After taking the treatment a few weeks all the pain left me—the sensation of numbness and coldness entirely disappeared and my feet are ever so much stronger. I am certainly glad to tell others how Weldona helped me after trying so many other treatments without success."

E. Walton Tells of Weldona—Wonder Worker for Rheumatism

$1000 is offered if these testimonials are other than genuine, or have been purchased.

Letters from all over New England are on file at the Boston office. The cases are near and easy to investigate.

Weldona is truly a "wonder worker" for rheumatics—one trial proves it. No dope—No alcohol—but a glad surprise in every package of Weldona for rheumatics.

The book, "Germs of Rheumatism,—muscle education—how the common pin helps rheumatism, etc.," sent free. Address the Weldona Co., 132 Boylston St., Boston, Mass. Get Weldona now—today—from your druggist. To druggists—Every wholesale druggist in New England can supply you with Weldona.

YALE GRADS PAY DEFICIT

Six Thousand Contributed to Alumni Fund

NEW HAVEN, Nov. 15.—Gifts from Yale graduates wiped out an apparent deficit of $304,294 for the fiscal year ending June 30, 1919, according to the report of George Parmly Day, treasurer of Yale University, made public tonight. More than six thousand alumni contributed to the alumni university fund during the year, individual subscriptions ranging from 25 cents to $75,000. The total net receipts were $640,000, of which $333,000 was added to the principal of the fund.

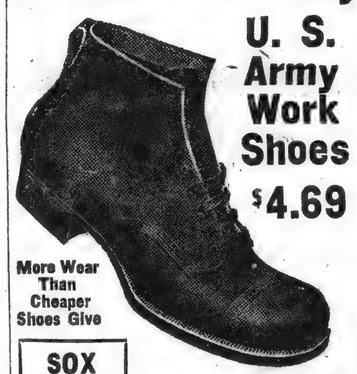
The report says that Yale University devoted $100,000 of its general income for the year to military and naval expenditures without expectation of or request for reimbursement from the government. In addition Yale expended in 1918-1919 "a total of over $275,000 for the work of the Students' Army Training Corps and Naval Unit and more than $10,000 for emergency hospitals for members of these organizations during the influenza epidemic, for which it has been reimbursed by the government."

The report makes an urgent recommendation that the Yale Corporation consider at the earliest possible moment the need of providing salaries so adequate as to assure the best possible teaching for Yale students. The total of the university's endowment on June 30 last is given as $23,283,121.

AUTHOR OF THE "FOUR HORSEMEN" TO LECTURE

"The America We Know," is the subject of the lecture to be given Monday evening, Nov. 24, at Tremont Temple by Vicente Blasco Ibanez, author of "The Four Horsemen of the Apocalypse" and other novels. The lecture is to be under the auspices of El Club Espanol.

Send No Money



U. S. Army Work Shoes $4.69

More Wear Than Cheaper Shoes Give

SOX FREE! PAIR HIGH-GRADE HEAVY WOOL SOX WITH EACH ORDER.

Send your size and these high-grade Army Work Shoes will be sent to your home AT ONCE. Munson last, built for comfort, double waterproof soles, dirt-excluding tongue. Best shoe made for chauffeurs, letter carriers, farmers, machinists, teamsters, mill workers, etc. Every pair guaranteed. Mail coupon. We pay postage.

Eastern Mail Order House, Sta. A, Box 170, Boston, Mass. Send Army Work Shoes. On arrival I pay $4.69. My money back if not satisfied.

Name..... Size.....

Address .....

Advertisement

Changes Mind About Going Away

"Five years ago doctors told me I would have to move my wife to another climate, as she suffered so with stomach and liver trouble and bloating. Also, that she would have to have an operation for gall stones. Our mail carrier told me of Mayr's Wonderful Remedy, and, on his advice, she has taken it and is now as well as ever in her life." It is a simple, harmless preparation that removes the catarrhal mucus from the intestinal tract and allays the inflammation which causes practically all stomach, liver and intestinal ailments, including appendicitis. One dose will convince or money refunded.

Advertisement

Says His Prescription Has Powerful Influence Over Rheumatism

Discoverer Tells Druggists Not to Take a Cent of Anyone's Money Unless Allenrhu Completely Banishes All Rheumatic Pains and Twinges.

Mr. James H. Allen suffered for years with rheumatism. Many times this terrible disease left him helpless and unable to work.

He finally decided, after years of ceaseless study, that no one can be free from rheumatism until the accumulated impurities, commonly called uric acid deposits, were dissolved in the joints and muscles and expelled from the body.

With this idea in mind he consulted physicians, made experiments and finally compounded a prescription that quickly and completely banished every sign and symptom of rheumatism from his system.

He freely gave his discovery to others, who took it with what might be called marvellous success. After years of urging he decided to let sufferers everywhere know about his discovery through the newspapers. Your druggist has been appointed agent for Allenrhu in this vicinity, with the undehstanding that he will freely return the purchase money to all who state they received no benefit.

WHY SOCIETY WOMEN WASH THEIR OWN HAIR

They do, not because it is a fad, but because they wish to obtain the greatest possible hair beauty and be sure they are not using anything harmful. They have found that in washing the hair it is never wise to use a makeshift, but is always advisable to use a preparation made for shampooing only. Many of our friends say they get the best results from a simple home-made canthrox mixture. You can use this at a cost of about 3 cents a shampoo by getting some canthrox from your druggist and dissolving a teaspoonful in a cup of hot water. This makes enough shampoo liquid to apply to all the hair instead of just the top of the head, as with most preparations. Dandruff, excess oil and dirt are dissolved and entirely disappear in the rinsing water. Your hair will be so fluffy that it will look much heavier than it is. Its lustre and softness will also delight you. *Advt.*

DAMAGED PAGE

Dr. Muck Audacious in Use of Cipher Code

Continued From First Page

He speaks of his intimacy with Sir Edgar Speyer, and the fact that he was in close touch with the German consul at Boston is indicated in the following letter, written from Bluehill, Me., Aug. 4, 1916:

"I am sending you today second greeting, as I do not know whether I will have a chance to write you tomorrow or not. Sir Edgar Speyer came over this afternoon from Bar Harbor and spent the night with me and is taking me back in the morning in his car to lunch at Bar Harbor. Tomorrow afternoon his car is bringing me back again. Do you think that you could possibly arrange to meet me within the next week; that is, if you want to meet me.

"Your Karl."

During this period Dr. Muck was being sought for in Boston, and there is a letter telling about a luncheon with a famous American portrait painter, a Boston society woman and Lady Speyer at the Copley-Plaza Hotel.

There are in the possession of the government numerous letters showing that he was very intimate with the Munsterbergs at the time, and that he was obliged to forego an appointment with the Boston girl in order to keep an "important luncheon engagement" in Squantum with officials of the German ships, and in a letter written from Boston on April 10, 1916, he said:

IN CODE TO GERMAN EMBASSY

"About four days ago I sent a coded telegram to von Hamiel, the first secretary of the German Embassy. He received the telegram—completely changed. For example, instead of essetai hemer potan itand: taihe marct essep, etc. He showed it to me yesterday and there is nothing that can be done about it. I will make a complaint today with the president of the Postal Telegraph and then it's finished. One never gets a satisfactory reply. . . .

"Your Karl."

The extreme audacity with which Dr. Muck conducted his correspondence with the German Embassy is indicated in the above letter, when he speaks about making a complaint to the telegraph company.

The two following letters indicate that Dr. Muck's activitites extended even to the Austrian Embassy in Washington:

WITH AUSTRIAN AMBASSADOR

"——

"Baltimore, Md., March 14, 1917.

"In Washington I met today Count Tarnowski, the Austrian ambassador, who is not yet confirmed, and Dr. Ritter, the Swiss emissary who is now representing German business interests. We had lunch in the house of a strong American, who hates England and France even as much as he wants Germany to win, and after lunch we had a very exhaustive conference of an hour and a half, so that I entered the concert quite tired. . . .

"Your Karl."

"——

"Boston, April 12, 1916.

"My visit in the Copley-Plaza on Saturday was noteworthy for the fact that I had a secret meeting with the Austrian consul from Buffalo, who is under heavy suspicion and who arrived here Saturday, and had a room on the third floor. One more line in my guilty page. As for the rest, I don't know the man at all. I just received a report from the German consul here. . . .

"Karl."

SHUNNED AND HATED AMERICANS

In the above it will be noted that Dr. Muck definitely puts himself on record as having no social acquaintance with this Austrian official and who met him on confessedly secret business.

A survey of the voluminous correspondence of the doctor previous to the war shows that he wrote over 500 letters in a period of two years and this represented only a portion of his correspondence. In a number of these letters it is shown that he particularly shunned and hated Americans, and such Americans as he cultivated were for the purpose of contributing to his musical career.

In March, 1918, when we were at war with Germany, the doctor's letters show that he felt great regret that he was in America and that he wished to be in Germany, where he thought he could be of more service to the Fatherland. The following extracts demonstrated this fact:

BROUGHT HIM BY THE DEUTSCHLAND

"——

". . . I cannot help thinking during the last few days of the words of Prince von Beulow, the former imperial chancellor, who, in the year 1906, when I was seriously considering for the first time an appointment at Boston, said to me: 'Don't go to America. The day will come when you, as an artist, as well as a man, will most deeply regret it.'

"Karl."

"——

". . . I have had a very hard day today with conferences and interviews, and this will continue until Monday morning. You can well understand that the Deutschland brought me very much important matter, and that I now work day and night to take care of it. . . .

"Karl."

The doctor's interest in furthering German propaganda is shown in a letter in which he tells of being "trimmed" of $300, which he supposed he had subscribed to Veireck's "Fatherland." This letter, postmarked from Yosemite, California, May 31, 1915, reads as follows:

HAD BUT TWO INTERESTS

"——

"Last evening I finally left San Francisco after Mrs. Muck's condition was somewhat improved. I had at the last moment a rather exciting affair. A Jewish swindler from New York had in two visits in San Francisco cheated me out of money purporting to be for the support of the friendly-to-Germans New York newspaper, 'Fatherland.' The first time he received $100, the second time $200. Some remark which the fellow made just before he left me suddenly excited my suspicion. I telegraphed New York to the 'Fatherland' and learned that I was the victim of a swindler. . . .

"Karl."

All of the letters which the Secret Service agents seized and which were written between November, 1914, and March, 1917, show that the main things running in the doctor's head is his relations with girls and his political relations with the German Embassy. His musical life was hardly ever mentioned except in the most casual reference.

The following letter indicates an actual effort on his part to obtain details of a visit of this American girl to an American battleship:

"——

"San Francisco, May 20, 1915.

"Have you become, through your visit to a United States battleship, so thoroughly patriotic that you will no longer use the German language which is now so hated in America?

". . . Why don't you tell me a little more of your visit to the ship. Don't you think that every little detail interests me of what happens to you? I want to know everything; who invited you; who accompanied you to this ship.

"Karl."

So complete and so convincing is the evidence against Dr. Karl Muck that it stands out as one of the great triumphs of investigating skill during the troubled days of the war. Our heads of the battlefield have been rewarded, but the men who fought the fight against the sinister forces at home are unknown to their fellow-citizens.

It should be said in justice to men who deserve all praise that the Muck case was uncovered by George E. Kelleher, division superintendent for New England of the Department of Justice, and Captain Norman L. Gifford, assistant superintendent.

Both men have brilliant records and are not be be confused with the ordinary "gum shoe detective."

Mr. Kelleher is an A. B. of Brown University, graduating in 1904. He is also a graduate of the law school of Georgetown University, taking his LL.B. there. Mr. Kelleher is also a special United States district attorney and stands very high in the estimation of the Department of Justice.

Captain Gifford is a Harvard graduate of the class of 1905. He is a Plattsburg man and gained his commission as captain, later joining the Department of Justice forces, for which task he was particularly well fitted. Captain Gifford speaks German, French and Italian fluently.

(To be continued in tomorrow's Post.)

New E... Hold...

MISS MARGARET MAHANEY'S FLOCK OF PRIZE TUR...
Her flock, numbering nearly 200 birds, were exhibited during the turkey fair at Con... not up for prizes.

CONCC... nual tur... Turkey ... closed h... most suc... clation. ... continued ... barn at t... Miss Ma... the associ... and treas...

Seventy-... of New ... prizes and ... terday by ... ton, assis... Concord, ... awarded ... aged hen...

The nea... Mahaney ... prizes. ... birds and ... the 56-pou...

TYPO...

NEW... Union ... to wo... ing ... Em... res... wo... ... ...

TROLLEY HITS WAGON; DRIVER IS INJURED

Charles W. Brown, 62 years old, of 409 Harrison avenue, was injured last night, when a horse and carryall driven by him was in collision with an out-bound Ashmont-Milton car, at the junction of Savin Hill avenue and Dorchester avenue, Dorchester. He received cuts and bruises about the body. The carriage was demolished.

FAREWELL RECEPTION

Members of the medical department of the 10th Regiment, State Guard, yesterday tendered a farewell reception to their commanding officer, Major Edward T. Murphy, at the East Armory. He was presented with a silver cigarette case.

BEVERLEY FACES DESPAIR

Poor Beverley Sands faces despair in the coming instalment of that most fascinating of mystery stories, "The Lion's Mouse," by C. N. and A. M. Williamson, in next Boston Sunday Post Magazine. But faithful Clo finds a way out as usual and the thrilling tale goes on to fresh complications.

R. H. STEARNS CO.

Women's Suits

4th Floor

We will close out Monday about 60 suits from our stock of fine tailored and dress styles; models and regular stock numbers in sizes from 36 to 44. Many fur collar styles included. Sale price $85

Hand-Made Blouses

Fine, sheer, batiste, made up in an attractive selection of models. Entirely made by hand and perfect in every detail of fit and finish. Special value $5.75

Silk Hosiery

For Women

Women's Full-Fashioned Thread Silk Hosiery with deep lisle thread tops, and lisle soles built up over ball of the foot. Good medium weight and excellent wearing qualities. Black, Navy, Seal Brown and Cordovan. Special $1.65

Women's Coats

4th Floor

A group of about 50 coats will be offered Monday. Wrap styles, tailored and semi-dress styles. High-class models in the finest materials. Some with fur collars. Others are most attractive without fur trimming. Sale price $95

Misses' Knockabout Coats

Sixth Floor

For school wear, for skating or for any out-door wear requiring a warm serviceable **short coat.** Made of brown cotton covert with large opossum collar, lamb-lined body and leather-lined sleeves; sizes 14, 16, 18, 20. Price..... $35

Navy Blue Serge

Dress weight, 54 inches wide. Special sale of about 400 yards at $3.60

R. H. STEARNS CO.

OUR CHRISTMAS SERIES SAVINGS CLUB OPEN—JOIN NOW

50c saved each week for 50 weeks amounts to.... **$25.25**
$1.00 saved each week for 50 weeks amounts to.... **$50.50**
$2.00 saved each week for 50 weeks amounts to.... **$101.00**
$5.00 saved each week for 50 weeks amounts to.... **$252.50**

Call or write for folder TODAY. You can do your banking by mail

SUFFOLK SAVINGS BANK

For Seamen and Others

1 Tremont St., Boston

Open Daily 9 to 3. Monday Evenings, Deposits Only, 5 to 7

"Has a Scollay Square Location With a Service Reputation"

DAMAGED PAGE

How Dr. Muck Fooled Friends Here

Continued From First Page

the faintest idea of the character of the evidence against some German propagandists. It does not relate entirely to their activities against the American government.

That might be excused in some cases by attributing it to excessive zeal for the Fatherland. But there are phases of their lives in America so grimly sinister that it amazed the officials of the Department of Justice.

DROVE GIRL TO ATTEMPTED SUICIDE

Dr. Muck's activities have by no means been completely exposed. Nothing has been said about a poor deluded young woman, caught completely in the toils of Dr. Muck, who attempted suicide as the best way out of the difficulty. She did not succeed, but she will carry the traces of her attempt to her grave. And people in Boston who well knew the details continued to honor him.

Another young woman for whom the doctor vowed the most passionate love, whom he even attempted to use in his work for Germany here, awoke to her terrible danger the moment America entered the war. She knew the extent of Dr. Muck's anti-American activities and begged him to stop. Then too, she was madly in love with him and coupled with her feelings toward her own country she felt, too, that sooner or later the man she loved would be caught.

PUT LOVE OF PRUSSIA FIRST

She wrote to Dr. Muck and begged him to give up his secret machinations. The doctor returned a cold refusal couched in true Prussian style. It informed her that his love for Germany was greater than anything else on earth, inferring that his own honor took second place.

The young woman came to a realization of what it all meant and she wrote him a letter which fell into the hands of the government officials. It is one of the most appealing pitiful letters that ever woman wrote. It touched the hearts of the Department of Justice officials as nothing else in the case could. She reproached herself bitterly, took all the blame from Dr. Muck's shoulders and passionately concluded by declaring that she would seek out Mrs. Muck at once, throw herself on her knees before her, confess fully and completely and beg Mrs. Muck's forgiveness.

Hasty action by Dr. Muck prevented this. His letters show the fascination with which he discerned the fears of his feminine admirers. He effectually prevented the break.

READ OUT OF TAVERN CLUB

These feminine conquests of Dr. Muck were not unknown to many people in Boston. They did not interfere with his social activities. No one closed the doors of their homes to him. Practically every member of the orchestra knew the truth but all were silent.

Even after his arrest he was not dropped from the clubs. It may be that some time in the future the real story may be told of how Dr. Muck so long retained his membership in the Tavern Club and why he was dropped and who it was who led the movement to have him dropped. Sufficient to say it took a public reading of some letters of Dr. Muck's, of the nature of which it is not possible to speak, to secure his expulsion long after his arrest.

Not even his expulsion from the Tavern Club, his removal to a detention camp as an enemy of the United States, could affect some people's admiration for Dr. Muck.

20 SIGN CERTIFICATE OF LOYALTY

On Nov. 30, 1917, long after America entered the war, Dr. Muck secured a certificate of character from certain Boston citizens. At least 20 men figured in the list as declaring they believed Dr. Muck not disloyal to America.

These men are among the most prominent men in Boston. Many of them were very active in the cause of the allies before America entered the war. They are all fine loyal Americans. Yet they were so completely deceived about Dr. Muck that they vouched for him to the officials of the government.

The Department of Justice officials know who gave Dr. Muck cash to advance the German cause. It was given to him before America entered the war, but he received many thousands of dollars at a time when it became certain that America would declare war. At least one donor realized the position he was placing himself in when he wrote Dr. Muck to be sure and keep his contributions quiet.

GAVE NAME TO ALLIES, CASH TO GERMANS

One distinguished Bostonian who served on practically every large committee ever formed on behalf of the allies was a constant contributor to the German cause through Dr. Muck. He probably would desire greatly to have a copy of a certain letter now in the files of the government, wherein he explains to Dr. Muck why he prefers to advance the German cause by gifts of money. He gave his name to the allies and his cash to the Germans.

Dr. Muck had much more than social support in Boston. The newspapers could never find out much about what was going on in the local offices of the Department of Justice, but Dr. Muck could. He had "inside" information. It is apparent from reading the doctor's letters that someone was "tipping him off" as to what went on in the Department of Justice as far as he himself was concerned.

SHAKEUP IN BOSTON OFFICE

Finally the government grew suspicious. It seemed that certain officials in Boston were more eager to build up a case for Dr. Muck than against him. When the department in Washington asked for a report from Boston on Dr. Muck's "fake" Swiss citizenship, to the amazement of officials in Washington a report came from Boston sustaining it.

This was the last straw. The blow fell then and a shakeup was in order. Few people knew that of all the "danger spots" of German propaganda in America Boston was the worst. There were more hidden influences impeding the work of justice here than anywhere else. The Muck case was merely an incident in the whole course of events.

There is still an indictment pending against Dr. Muck in the United States courts. He could not be extradited from Germany, though it has nothing to do with the war, but he could be arrested on the indictment if he should appear in America in the future.

The officials had a perfectly good reason for not trying Dr. Muck on the indictment instead of sending him to an internment camp. The evidence against him could not have been made public. No newspaper would have printed it. The public would have been barred from the trial and the whole proceeding would have simply shown the depth of disgrace to which a man can fall.

Much mystery has been made of the Muck case by reason of the fact that the officials of the Department of Justice in Boston, Division Superintendent George E. Kelleher and Assistant Superintendent Norman L. Gifford, were under orders not to allow the facts to become public. Newspapers sought in vain to get the true story of the Muck case.

That the Post was enabled to pierce the mystery is due to Attorney-General A. Mitchell Palmer. Before Mr. Palmer assumed office it was the policy of the department not to allow the public to know the facts in these so-called "spy" cases.

PALMER REFUSES TO CONCEAL CASE

Mr. Palmer looked at the matter differently and he refused to be a party to the "hushing up" of the Muck case. He resisted a great deal of pressure in order that the public might be informed. One compelling reason for allowing the Muck case to become public property was the fact that a petition had been circulated among prominent people in Boston seeking to have Dr. Muck allowed to come back to America.

The facts about him put a sudden end to this activity.

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DAMAGED PAGE

Dr. Muck's Disloyalty Bared by Own Letters

Continued From First Page

In a letter to a Boston woman, written from New York on March 12, 1918, he scathingly referred to two Boston bankers who were largely responsible for the organization of the Symphony Orchestra.

"I have long since lost all faith in these men," said Dr. Muck in his letter.

It was apparent then that he appreciated that he was getting near to the end of his rope, for he said in his letter:

"IN POSITION OF GUILTY ONE"

"Under the present circumstances I would not have been able to conduct another season, anyway. But that he merely compelled me to make the anthem sacrifice while he explained to me on his word of honor that he would immediately disband the orchestra if I refused, and he explained to me on the same word of honor that he would at my departure at the end of the season disband the orchestra; and that he is now setting heaven and earth in motion to find a Frenchman or a Belgian as my successor, and now the story goes calmly on only that my scalp shall hang upon the belt of Mr. ——— and his Boston friends. That is the whole point, for, of course, it places me in the position of a guilty one.

During this time much energy was expended by Dr. Muck's sponsors to show that he was a Swiss citizen. He did have Swiss citizenship papers, but had only resided in that country for a few months and his claim to Swiss citizenship was based on the fact that his father, a German, in order to own land in Switzerland, was obliged to become a Swiss citizen.

The evidence in the possession of the United States government further shows clearly that Dr. Muck was a German citizen and one of the ablest Germans in this country; furthermore, it is clear that for years he had been on extremely close terms with the imperial German family.

His deep interest in the German cause is indicated in various letters written to Boston people. These extracts, from letters written in 1915 and 1916, show that even then he was busily engaged in German propaganda; for instance, the following extract:

WORKS FOR "MY FATHERLAND"

"Dear ———:

". . . As time goes on there increases daily my burden of human obligations, cares, worries and works for my family, my people and my Fatherland. . . . Good night, be heartily greeted. "KARL."

In a letter written during May, 1915, he said:

"My Dear ———:

"How crazy life is. . . . I am working very hard here and am very tired, and in addition to that comes always new bad tidings from my Fatherland. Even now the perfidious, shrieking-to-heaven treason of Italy. My Germany is like a noble stag which only cowardly hyenas and jackals attack at once, but, God knows, it has sharp antlers. KARL."

. . .

A month before the United States declared war on Germany, in a letter written to a Boston woman, he said:

". . . I am already thinking that I can hardly keep up any longer this horrible life in a country full of fanatical enemies, far from my country which is struggling for its existence. . . . Your Karl."

BEMOANS PLIGHT OF FATHERLAND

Again, during the month of February, when the German activities were cropping up in every section of the country, he said in a letter to a young woman, written from New York:

". . . The train arrived promptly on time and from 9:30 to 12:30 I had a miserable, painful conference with gentlemen who Wednesday morning leave for Germany. Fatherland, Fatherland, if I could only help you. . . ."

If more evidence were necessary to prove the deep sympathy which Dr. Muck had for Germany and his hatred of America, there are a number of letters of similar character to prove this in the archives of the government.

CHUM AND CRONY OF BERNSTORFF

It was on April 1, 1917, that Dr. Muck was called into the office of the United States District Attorney in Boston, and he was asked to what corps he belonged at Heidelberg, where he was a chum and crony of Bernstorff, and he answered, "The Schwaben Corps."

Proof of the fact that the Swiss citizenship was merely camouflage is contained in a letter written on May 1, 1916, which said:

"My Dear ———:

". . . Would that the affair with Germany were settled either one way or the other—but a decision. This eternal sitting on a keg of powder is unendurable—and if Germany yields I will give up my German citizenship and become a citizen in Patagonia or Terra del Fuego. . . ."

ONE OF THREE "ONLY GERMANS LEFT"

His intense interest in the German cause in this country was expressed in a letter written just previous to the time when it was evident that America was sure to be precipitated in the war, in which he said:

". . . I, along with two other people, am the only German (I mean who is connected across the water) who is left, and the day ought to have not 24 but 48 hours for my work."

. . .

Secret Service agents at this time found at the residence of Dr. Muck in Boston a German passport. Of the several hundred letters examined by the agents of the government in Dr. Muck's apartment none of them had any reference to Switzerland.

Dr. Muck's duplicity with regard to his German citizenship was fully equalled in his attitude towards the American people. His deep hatred of America and Americans was repeatedly shown in his letters, in which he heaped abuse and insults upon the people of this country.

SUSPECTS MAIL IS READ

From Bluehill, Me., he wrote in 1916:

"My Dear ———: "Bluehill, Me.

"The devil again must be playing with our letters. . . . Are the pack of dogs playing already again with my mail? That can't happen here, for there is a little post clerk as stupid as twenty mules and so helpless and blundering that he would lend himself very badly to the aid of a Secret Service agent. It might happen in Boston, where my letters pass through but what is the use of raving, for England rules here and a German is without rights. I have already had my experience with the Postmaster-General. "Karl."

. . .

Muck Feared Massacre of Germans in Boston

Dr. Muck in the spring of 1916 feared an outbreak against Germans in Boston and wrote of his fears under date of April 28 as follows:

"My dear ———:

"I am waiting for Rogers, who is supposed to bring me your letter. . . . Yesterday a local attorney, strong American but of good family, confidentially informed me that I ought to leave Boston immediately in case war comes. There is right here in Boston an association for the inciting of riots against Germans. This association is financed partly with English and partly with American money. Mrs. Putnam (the noble lady who wrote some weeks ago an article in the Transcript to the effect that America should by all means stop the shipment of milk to Germany—for the more German babies who starved the better it was) is one of the patronesses of this riot association.

"The whole Italian and Serbian mob from East Boston is said to be already organized and assigned to the different quarters of the city where Germans dwell. I would, of course, only laugh at such a huge absurdity if we did not live in America and if the news did not come from such a good source. Furthermore, Mr. and Mrs. Higginson made last evening an official visit to me, 'very pressing and very superfluous,' and I asked him immediately if he had heard anything of the matter. At first he tried to draw out of the situation with a few stupid jokes. Then he admitted that he had heard of the nonsense, but that was quite out of the question that anything could happen—'We have the police, and in the extreme need, our militia.'

"Well, a fine country—just like Belgium and Russia, where the population in Brussels, Antwerp, Petersburg and Moscow in the first days after the outbreak of the war massacred German women and children by the hundreds in the most brutal and fiendish manner.

"It would be great sport to bar my house into a fortress, to lock the doors and windows. I have three guns—a rifle, a repeater and a six-shooter, and two Browning automatic pistols, each a seven-shooter, and a bunch of ammunition. With the help of my German valet and my strong, Irish, rabid anti-English janitor I could easily hold my house against a cowardly mob for a few hours until the police could come—that would be great sport.

"Mrs. Muck won't pay any attention to this and up to a certain point I can understand it, but New York will then suddenly see an immigration of a few thousand Massachusetts German fugitives, and among them perhaps will be I. Isn't that a grotesque dream? America, the country of free, human rights. Never in the histroy of the world was there a greater parody. . . . "KARL."

To be continued in Tomorrow's Post

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DAMAGED PAGE

t would be required. Senators Nel- of Minnesota and McCumber, both mbers of the mild reservation group Republicans, said they would sup- t the latter proposal.

Hitchcock Sees Wilson

esident Tells Him Reservations Can Be Accepted, Provided They Do Not Nullify League of Na- ions and Simply Interpret Treaty Terms

ASHINGTON, Nov. 7.—President son today told Senator Hitchcock, braska, administration leader in the ate treaty fight, that he would be ely satisfied with any reservations porters of the treaty might feel jus- in accepting, provided they did nullify the League of Nations cov- t and were designed for the pur- of interpreting the terms of the ty.

e President, Senator Hitchcock said, essed "his very strong approval" what had been done to date, and ed that no compromise would be ed unless a deadlock was reached a resolution of ratification.

nator Hitchcock outlined his pro- mme as first an endeavor to defeat reservations reported by the foreign tions committee, and if that failed ote down the resolution of ratifica- containing them. His next move ld be to present a resolution of fication, and should a deadlock en- to attempt a compromise with Re- blican opponents.

nator Hitchcock was with the Presi- for half an hour. Mr. Wilson re- ed him propped up in bed. Senator hcock said the President showed h interest throughout the confer- and expressed his judgment and ions energetically.

e Senator outlined the plan to be owed in consideration of the com- tee reservations and the President e general approval. "He was lauda- y of the success we have achieved far," the Senator said, "and ex- ssed the hope that we would be able work out some settlement between e reservation Senators and those who vor unqualified acceptance of the eaty, whereby we could meet on com- on ground."

Senator Hitchcock explained to the esident the present status of the eaty and gave it as his opinion that e Republicans could secure adoption the committee reservations while the nate sat in the committee of the hole, as only a majority vote was re- ired. "Our intention then," the Sen- or said, "if the reservations still are their present form, is to oppose the olution of ratification. Some Demo- ats, of course, probably will not line with us on that, but I am confident have enough votes to defeat such a olution of ratification, because two- rds will be required.

We will then offer a resolution of ification ourselves which may be de- ated."

The Senator was asked what the next ve would be and replied that would the point at which compromise ght be effected.

Senator Hitchcock did not go over the mmittee reservations with the Presi- nt in detail, but will send a copy of em to Mr. Wilson, who will study em at his leisure.

The Nebraska Senator said he found e President much improved in health, t that the lines in his face showed at he had endured great suffering ring his illness.

The President, Mr Hitchcock said, op- sed the committee reservations and so the preamble under debate in the nate today as "destructive." The reamble, the President said, would be very embarrassing."

"He approved, heartily," said Senator itchcock, "the plans of the friends f the treaty to bring about a dead- ock to negotiate a compromise. The resident indicated that any compro- mise we thought necessary, which would not serve to destroy the treaty, would be satisfactory to him, even if he compromise reservations are em- odied in the resolution of ratification."

Should the treaty's friends be doubt- ul on any particular point in the compromise reservations, President Wil- son said he would be glad to discuss [illegible]

Senator Hitchcock said he advised the President that he expected "a great parliamentary battle" over voting on resolutions of ratification, but was con- fident that a majority of the Senate was against killing the treaty.

Press Court Action Till Strike Is Called Off

Continued From First Page

The aged president of the American Federation of Labor, fighting hard to have the government drop its injunction suit set for a hearing tomorrow, plainly showed that he was under a severe strain as he left the Department of Justice, flatly and bluntly refusing on his way out to say one word about the trio of conferences or hope of ending the strike of more than 400,000 miners before the United States could press its suit against officers of the miners' organization.

Attorney-General Palmer, to whom Mr. Gompers referred all requests for information, declined to see newspapermen.

"Mr. Palmer wishes me to say that he will have no statement tonight other than that he made as he left the cabinet meeting," his secretary announced.

There were only 12 words in the statement Mr. Palmer dictated to newspapermen as he left the White House after the cabinet meeting and an earlier brief conference with President Wilson.

"The injunction proceedings against the coal miners' leaders will be dismissed the instant the strike order is recalled," the Attorney-General said, "and his utterance stood tonight as the final word from the government on the eve of what may prove the beginning tomorrow of the greatest labor union litigation in the history of the country.

Insist on Stopping Strike

Through the day, although it was on the lip of all official Washington, that the government and the miners were considering new plans for ending the struggle without further resort to law, the feeling grew that hearings on the restraining order, set for tomorrow morning in the Federal Court before Judge Anderson at Indianapolis, would be postponed "without prejudice to either side."

The Department of Justice will not ask for a postponement, but whether it might oppose the request if miners asked for more time, not an unusual proceeding, officials declined to say.

"The only thing that can stop the proceeding started by the United States is for the miners to call off the strike," the Attorney-General reiterated time and again.

The persistency with which Mr. Gompers presented plea after plea to the Attorney-General indicated his earnest desire to bring peace to the coal fields before the battle is waged more heatedly in the federal courts. Accompanied by Matthew Woll, vice-president, and Frank Morrison, secretary of the American Federation of Labor, Mr. Gompers saw Mr. Palmer before the latter went to the White House for a word with the President, and to outline the strike situation to the Cabinet.

The second meeting took place immediately after the Cabinet session adjourned. It lasted an hour, and when the labor leaders departed they were far more cheerful than they seemed tonight. Mr. Gompers told the Attorney-General they would return later, and Mr. Palmer intimated that Mr. Gompers would talk meanwhile with Lewis.

Labor Leaders' Attitude

Somebody asked Mr. Gompers as he was entering the elevator after his third conference with the Attorney-General if he had talked with Lewis. He wheeled about and snapped out that he would not answer that, and would not say anything at all about any of the conferences or the coal strike.

Various theories were advanced as to the apparent difference in the attitude of the labor leaders after the second and third conferences. Returning to his office tonight, Mr. Gompers remained there for several hours and was in communication with labor officials here and elsewhere.

Not much came out of the talkfest [illegible] declined to say what was taken up, although Secretary Glass, a trifle more communicative, smilingly turned his questioners away by saying it was just an hour and a half wasted.

The stand pat policy of the government and its determination, as one official expressed it, "to go through with the injunction suit," still has the undivided support of the Cabinet, it was said, and the absolute approval of President Wilson. The widely current reports that Secretary of Labor Wilson, himself a miner, had strongly opposed court action were not denied, but it was emphasized that the Cabinet was unanimous against withdrawal of the restraining order unless the strike was called off.

No Word From Operators

There was no word from the operators, the other party to the struggle, and while reports from their agents indicated slight gains in the number of mines working in West Virginia, there was no change in the general situation. Director-General Hines and Fuel Administrator Garfield explained to the Cabinet what they had done to get coal to the districts where most needed, and detailed reports of production since the strike started a week ago tonight were presented, but not made public.

But in spite of the absence of this information, it was admitted that the nation's coal pile was decreasing, and officials scanned weather maps to find whether any real cold wave was on the way. No attempt was made to hide the feeling that the situation was serious and would quickly become critical unless some way was found to get the strikers back to the mines.

DENOUNCES DEMAND FOR 30-HOUR WEEK

WASHINGTON, Nov. 7.—Referring to the demand of striking coal miners in this country for a 30-hour week, F. M. Parsons of Canada, an employers' delegate, told the international labor conference today that there was greater need for a minimum limit of hours of work per week to ensure increased production than for a reduction in the maximum number of hours.

"The world is not suffering on account of long hours," he said. "It is suffering on account of lack of food and clothing. There are 100,000,000 people in the old world on the verge of starvation. Not one-third of the industries of the world are producing to full capacity. Since the introduction of the eight-hour day in France there has been a 20 per cent reduction in production."

CABINET CONSIDERS THE COAL STRIKE

WASHINGTON, Nov. 7.—The strike of bituminous coal miners in particular and the industrial situation in general were discussed by President Wilson's Cabinet today at a special meeting called by Secretary Lansing of the State Department. Fuel Administrator Garfield and Director-General Hines of the railroad administration were present.

Before the Cabinet assembled administration spokesmen reiterated that the government was unalterably opposed to the proposal of Samuel Gompers, president of the American Federation of Labor, that the injunction suit against the United Mine Workers of America be withdrawn as a preliminary to the ending of the strike and the negotiation of a new agreement between the miners and operators.

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Music School Settlement Annual Concert

AEOLIAN HALL was all a-chatter with high voices and thoroughly decorated with hair bows on the afternoon of April 15 when the Music School Settlement forces under Melzar Chaffee gave their annual festival concert. The work of these enthusiastic musicians, ranging from six to sixteen, is always heart moving, and the results obtained are perennially surprising. Tiny piano soloists came out and attacked the huge concert piano with confidence and vigor. The stage became crowded with infant violin players, and they "put over" pieces by Haydn and Handel with spirit, and an unexpected degree of accuracy of attack and tone. The older string players gathered and performed an overture by Gluck, and accompanied a surprisingly competent young piano student in a movement from a Saint-Saens concerto, and string soloists as well as vocal ones showed a high degree of ability. Throughout the performance the good that these youngsters are doing for music and the good that it is doing to them was clearly evidenced, and one felt on leaving the concert as though rousing cheers should be delivered that so good a work is being carried on so well.

However, financial support is needed and THE MUSICIAN urges those who can to help.

Eugene Onégin

WHETHER forced by the competition of a rival company at the Lexington, or whether from motives of giving its subscribers a wealth of interesting operas, the management of the Metropolitan Opera House has provided its clientele with an unusual list of "novelties" this season. The last of these was Tschaikowsky's "Eugene Onégin", which was given its New York première March 24. This work was the third of the composer's eight operas, and was written in his thirty-eighth year, after the finishing of the Fourth Symphony. It was first produced in St. Petersburg (or shall we say Petrograd?) in 1877, and has been popular in Russia ever since. New York first heard it in 1908, when Walter Damrosch presented it in concert form, but as an opera it has never before been produced in this country.

The libretto has been adapted from Pushkin's "novel in verse", and deals with the love affairs of the title character. In the beginning of the drama Tatjana is in love with Onégin and tells him of her affection for him. He does not reciprocate her passion and tells her so. In the second act Onégin flirts with Olga, the sister of Tatjana, and is challenged to a duel by Lenski, Olga's lover. Onégin kills Lenski and becomes an outcast. He returns years later and finds Tatjana married to Prince Gremin. Onégin then realizes that he loves her, and although she still loves him, she renounces her passion and bids him depart.

A very moral tale indeed, but not essentially dramatic, and as it is pieced together it makes rather a foolish libretto. Tschaikowsky himself realized this fact, and consequently called the work a succession of lyric scenes.

Those who contend that the worse the libretto the better the opera may find additional proof in Eugene Onégin, for its music is beautiful and the work as a whole inspiring. Mr. Krehbiel of the *Tribune* points to the festival scene in the first act as one of the most characteristic Russian bits that New York has ever seen, but aside from a few folk scenes the opera is not Russian in the sense that those of Stravinsky, Moussorgsky and Rimsky-Korsakoff are Russian. The universality of Tschaikowsky is well shown by Eugene Onégin.

In the Metropolitan cast were de Luca as Onégin, Claudio Muzio as Tatjana, Frances Ingram as Olga, Martinelli as Lenski, and Adamo Didur as Prince Gremin. Bodansky conducted with his usual mastery. As is customary in Russian opera, an Italian translation was used. The scenery was by Joseph Urban.

American: Yet in spite of its episodical character, which the composer himself fully recognized, no doubt, when he denominated his work as "lyric scenes," "Eugene Onégin" is an opera of distinct merit and ought to prove a welcome addition to Signor Gatti-Casazza's repertory.

Symphony Society Bids Farewell for the Season

THE New York Symphony under Walter Damrosch gave, March 21st, in Aeolian Hall, the last concert of the season before departing for Europe. Jascha Heifetz was the soloist, and he played the Glazounov concerto for violin and orchestra Opus 82. This is a work seldom heard in this country, and has not been given in New York since Zimbalist played it several seasons ago. That Mr. Heifetz drew from the composition all that there was in it goes without saying, and he made the most of his opportunities in a work that makes such a magnificent start but disappoints as it progresses. Other numbers on the farewell program were the Beethoven "Pastoral" symphony, the Debussy "Nuages" and "Fêtes," and the "Perpetuum Mobile" from Moskowski's Suite Opus 39. Symbolizing the coming trip to France, and consequent friendly artistic relations, the orchestra played both the Star Spangled Banner and the Marseillaise.

New York is justly proud of the great orchestra which will represent her amongst our allies this spring, and the musical public will await with impatience the return of their concerts next season. The orchestra will give its first European concert in the Paris Grand Opera May 4th, and the program will include the Beethoven "Eroica," the Berlioz "Benvenuto Cellini" overture, the "Istar" Variations of D'Indy, and Ravel's "Daphnis et Chloe."

Philharmonic Ends Season

NINETY-EIGHT concerts in twenty-five cities is the record of the seventy-eighth season of the Philharmonic Orchestra. The season started November 3, and lasted altogether 147 days, the final concert having been held in Carnegie Hall, March 28. Whether a season so filled with concerts is conducive to the best musical results or not is a question, but it must be said in justice to Mr. Stransky and his men that they gave their audiences a wealth of fine programs. And it may also be added that the strain of an over busy season was at no time notably distressing.

During the month of March there was much of interest. On March 11 the band played the Fourth Tschaikowsky symphony and devoted the balance of the program to Wagner. Rubinstein's "Ocean" Symphony was the "piece de resistance" of the March 12 program. Mr. Stransky did well to confine this work to its original four movements, and to omit the three extra movements that the composer added after the work had been performed on numerous occasions. This symphony has been on the Philharmonic repertoire since 1871, but has not been played for the last twelve years or so, since Satonoff was the conductor of the orchestra. Leopold Godowski was the soloist of March 14, when he played the A minor concerto of Liszt. The orchestra played the Brahms Second Symphony, the Sibelius "Finlandia" and the Grieg "Peer Gynt" suite.

An interesting feature of the March 25 program was an orchestral setting by Abent of a prelude from Bach's "Well Tempered Clavichord", and the G minor organ fugue. Fritz Kreisler was the soloist and played the Brahms violin concerto, which he repeated on the following day when the orchestra played the Schubert "Unfinished" Symphony and Grieg's two "Elegiac Melodies". The final program on March 28 consisted of the Tschaikowsky "Pathetique" and excerpts from Wagner.

A Program of Bach

IT takes courage to give a concert devoted entirely to the works of John Sebastian, and for this reason, if for no other, Dai Buell, pianist, is to be congratulated for the program of Bach she gave with the assistance of W. H. Humiston, and an orchestra of strings from the Philharmonic in Aeolian Hall, March 31. The purposes of the concert were indeed worthy, and a great deal in the way of finish of execution may be overlooked because of the scholarliness of the works advanced. A pianist who plays a group of difficult works by the greatest of contrapuntists always lays herself open to criticism by those who feel they have heard the same works played better; but Miss Buell struck a high average in her interpretations, even though at times the inner voices were not as audible as they might have been, and the melodic elaborations occasionally blurred. The program opened with the Fugue in A minor arranged for string orchestra by Hellmesberger. Then came the concerto in F minor for piano and string orchestra. Miss Buell then played alone the Partita in B flat, the Sicilienne from the second piano and flute sonata, transcribed by Henseler, and the Prelude and Fugue in B flat from the first volume of the Well Tempered Clavichord. The orchestra followed with Mr. Humiston's transcriptions of the Sarabande from the Sixth Cello Suite, the Gavotte from the fifth and sixth French Suites, the E flat Adagio from the fourth violin and piano sonata, and the Minuet in G. Miss Buell then played alone the Aria and several of the Goldberg variations, which were originally written to cure Baron Keiserling of insomnia, Mr. Humiston's transcription of the Largo from the fifth violin sonata, and the C minor Fantasie.

A NEW contralto, Edna Mampell, made her debut in Aeolian Hall, March 23rd. Miss Mampell is an attractive singer, freed from mannerisms, who sings her songs in a straightforward way that is highly pleasing.

Penelope Davies, Mezzo Soprano

THE concert that Penelope Davies gave March 23 at the Princess Theatre seems to prove that we have too few mezzo-sopranos or not enough Penelope Davies's. Surfeited with pure soprani and quite well supplied with contraltos, the jaded New York public took with great kindness to this young lady, who certainly appears to be a highly competent artist in her class. As offered by her the mezzo-soprano voice seems to partake of the excellence of both soprano and contralto, and be almost completely satisfying; somewhat like viola, which string devotees claim is more effective than either violin or cello. Joining a charming manner to a voice of exquisite timbre under quite complete control, Miss Davies presented a program of varied character, including few hackneyed numbers, and offering novelties that were almost universally accepted with high appreciation by the audience.

New York American: Her grasp of the intentions of poet and composer and her success in conveying it to the listener, materially aided by excellent diction, stamped her as an artist far above the average.

Schmidt and Peavey Play Lazzari Sonata

THE Lazzari sonata for violin and piano was the opening number of the joint recital of Adolf Schmidt, violinist, and N. Val Peavey, pianist, in Aeolian Hall, March 19th. This sonata, dedicated to Ysaye, and played frequently by the dean of violinists, is too seldom heard in New York, for it is a colorful, inspiring work worthy of many repetitions. The Saint Saens sonata opus 75 was also given. Mr. Schmidt's solo numbers included pieces of Kreisler, MacMillen, Guiraud, and Wieniawski, while Mr. Peavey contributed the G minor Ballade, the F major Nocturne, and the C sharp minor Scherzo of Chopin.

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NEW ENGLAND NEWS

Warren Storey Smith, Representative, 525 Tremont Temple, Boston

THE trustees of the Boston Symphony Orchestra having held that the thirty-five members of that organization who "struck" on the evening of March 6, refusing to take part in the concert, had broken their contracts, these men were dismissed. And the orchestra gave another pair of concerts the following week and went on tour with the forces that remained—some sixty-five men. At the concerts of March 12 and 13 the programme, hastily changed from one one which had been announced, consisted of the Overture, Nocturne and Scherzo from Mendelssohn's music to "A Midsummer Night's Dream," the Grieg Concerto for the piano, with Heinrich Gebhard as the soloist, and Beethoven's Fourth Symphony. Mr. Gebhard was to have played the piano part in Loeffler's "Pagan Poem," and was at a great disadvantage when it became necessary to substitute a work less taxing orchestrally. But he acquitted himself nobly.

It seems that there were several musicians who had been under consideration as members of the orchestra; at the conclusion of the Southern trip they were enrolled, and the orchestra was further increased by the return to its ranks of certain players who were in partial retirement. Hence a band of seventy-nine men assembled for the concerts of March 26 and 27. Mr. Monteux had put together an interesting programme and the result was a concert of unusual brilliance with conductor, orchestra and audience all on their mettle.

Debussy's "Petite Suite," originally written for piano, four-hands, and arranged for orchestra by Henri Busser, was played for the first time in Boston. It is pretty but uncharacteristic music of the composer's earlier year; the first number, "En Bateau," is familiar. The rest of the programme was made up of well-liked works: Dvorak's Symphony "From the New World," Wagner's Prelude to "Lohengrin" and "Forest Music" from "Siegfried," and the "Rakoczy" march of Berlioz. The years have been kind to Dvorak's Symphony; its melodies still charm, its rhythms stir the blood, its orchestration glows and sparkles. And in the years since it was written many a more pretentious symphony has fallen of its own weight.

With a band fully adequate, both in numbers and skill, to the music in hand, the twentieth pair of concerts on April 2 and 3 brought a programme of much interest. With many new members, particularly among the second violins, the string section contained fifty players, as against fifty-seven before the "strike." The first part of the concert was devoted to one of Handel's Concerti Grossi for strings alone, and the closing number, Smetana's Overture to "The Bartered Bride," is one of the most ticklish pieces for the strings, in the orchestral repertory. In both works the new players acquitted themselves splendidly, it might even be said that the present body of second violins is as fine as any in the history of the orchestra. Besides the stately music of Handel and the always refreshing Overture, the programme contained the Prelude to "Parsifal" and Saint-Saen's Third Concerto for the piano, played by Rudolf Ganz. Mr. Monteux gave a singularly eloquent and impressive reading of the "Parsifal" music, missing neither its anguish nor its elevation. Saint-Saen's Concerto received its second performance in the whole course of the Symphony Concerts; while it does not compare in either ideas or treatment to the popular Concerto in G minor, it is a work of much charm, and it is hard to understand its neglect by pianists. Mr. Ganz played it with rare brilliance and taste.

While the concerts of the orchestra have been pursuing their regular course the thirty-five "seceeders" as they are now termed have given two concerts of their own, with enough additions from the Union to make a workable orchestra. The concerts were given at the Colonial Theatre. Mr. Mollenhauer was the conductor and Mr. Fradkin the "assisting artist." The first was well attended, the second drew a scanty audience. Practically all of the seceeders' predictions regarding the orchestra's doom and their own success have proved to be erroneous and unfounded. The orchestra seems to have been revitalized by the shock it received; the strikers have failed in their attempt to secure popular sympathy of a practical and enduring character, and it is hinted that the "new jobs" are not as plentiful as they had supposed.

Concerts and Recitals

THE fourth concert of the Boston Musical Association, which took place on March 24, exceeded in interest all its predecessors. Because of the illness of Mr. Charles T. Griffes, and his consequent inability to forward the orchestra parts in time, his "Poëme for Flute and Orchestra" which was to have been played at the third concert was postponed and finally performed at the succeeding one, with Miss Marion Jordon as the solo flutist. Although it was not to be expected that a piece of this character would exhibit the same degree of inspiration as Mr. Griffes's remarkable "Kubla Kahn," the Poëme is nevertheless a work of great charm, suggesting a programme which the composer did not see fit to reveal. Besides Mr. Griffes's piece another work by an American composer was performed—three "Naive Landscapes" by John Beach for flute, oboe, clarinet and piano. Mr. Beach's ideas are none too definite and he failed to make use of the characteristic voice and color of his three wind instruments.

Mr. Rulon Y. Robinson, a Boston tenor, sang a striking song-cycle "On Wenlock Edge" by the Englishman, Vaughn Williams. The poems are taken from Housman's "A Shropshire Lad" and the music is a fitting counterpart to them. The Durrell String Quartet played three charming movements from a "Romantische Serenade" by Jan Brandts-Buys.

TWO pupils of Theodore Schroeder were heard in recital here in March: Mrs. Gertrude Breene Thompson, soprano, gave a concert in Steinert Hall on the 16th, assisted by the well-known pianist, Guy Maier. On the following evening Miss Dorothy Landers, also a soprano, made her debut in Jordan Hall. Mrs. Thompson has a pleasing voice and shows considerable skill. For a new and untried singer, Miss Landers's attainments are quite exceptional. She shows the need for further study, particularly in the matter of interpretation, but with her splendid voice and musical temperament she is already interesting to hear.

Another promising singer is Miss Lilian Prudden, a pupil of Mme. Caroline Hudson-Alexander, whose first public recital took place in Jordan Hall on March 23. As yet Miss Prudden's singing does not show any pronounced individuality, but she has a good voice which shows the effects of excellent training.

Although she has been for some time in New York, Miss Rachel Morton-Harris pursued her earlier studies in Boston, and she gave her first recital here on March 28 in Jordan Hall. Miss Harris is the possessor of a beautiful soprano voice, her personality is charming, her interpretations warm and convincing.

A programme of unusual worth was presented by Miss Ethel Frank, soprano, in Jordan Hall on March 30. Miss Frank has been studying with Mr. Georges Longy and it is likely that he sought out some of the novelties among her songs. In four of them she has the assistance of a small orchestra of Symphony men, under Mr. Longy's direction. These songs, which called for various small instrumental combinations, were by Defosse, Rhené-Baton and Erlanger, and proved of exceptional interest. The field of vocal chamber music is the latest to be cultivated, and judging from the success of Mme. Gauthier's recent recital in New York and the samples given by Miss Frank, it promises unusually well.

THE Handel and Haydn Society gave the third and last concert of the present season on April 4 with a performance of Mendelssohn's "Elijah." The soloists were Florence Hinkle, soprano, Nevada van der Veer, contralto, Arthur Hackett, tenor, and Reinald Werrenrath, baritone. For all its "modern improvements," "Elijah" stands the test of time less well than do the other two standbys of orartorio, "The Messiah" and "The Creation." It is dramatic, beautiful and impressive—in spots; but there is too much of Mendelssohn's sentimental melody, stereotyped harmony and general emptiness. However, judging from the size of the audience at this Easter performance, the work still has a hold on a certain part of the musical public.

THE annual spring concert of the MacDowell Club chorus and orchestra took place on April 7 at Jordan Hall. Except for some dozen members of the Boston Symphony Orchestra who supplied the instruments almost never to be found among non-professional players, the orchestra was made up entirely of the club members, and under Mr. Longy's able direction they gave an excellent account of themselves in a taxing programme. The chorus—entirely of women's voices—was heard in a short cantata by Rimsky-Korsakov, "A Page from Homer" and in a "Chant Funèbre" by Chausson, both worthwhile and also novel pieces. Miss Carmela Ippolito, a pupil of Mr. Loeffler's, still in her early 'teens, played the solo part in a Mozart Concerto for the violin with considerable skill. Three songs by Richard Hageman were sung by Mrs. Marion Chapin with orchestal accompaniment. The purely orchestral numbers were three movements from the "Indian Suite" of MacDowell and Suite from the opera "Ramuntcho" by Pierne. But for Mr. Longy, much interesting music that does not fit in with the programme scheme of a symphony orchestra or large choral society would go unperformed here. With the MacDowell Club and the new Boston Musical Association he has a double chance to bring such music to our attention.

IN the vanished and lamented days of the Boston Ojera Company one of the foreign representatives, and directors of the company was Mr. Iridore Braggiotti, of Florence, Italy. Mr. Braggiotti was a recognized authority on singing and much sought after by pupils from all Europe, and America as well. Mr. Braggiotti is now residing in Boston, strictly speaking in Brookline, where he expects to remain for two or three years before his return to Italy. While not here primarily to teach, the demand for his services has been so great that he is devoting a large part of his time to instruction in singing, and will even teach through the summer.

With the Boston Opera House still standing and a larger and eager public for opera here, the interest in a permanent company has never wholly died out; and, prompted by the great success of the recent visit of the Chicago forces, it has sprung up anew. With his wide experience in operatic matters, and because of his connection with the former organization, it is natural that Mr. Braggiotti should have been appealed to as one who might engineer a new project. One meeting of a semi-public character has already taken place for the purpose of discussing ways and means, and a larger conference, to be open to any who may be interested, will be held in the near future. Besides Mr. Braggiotti, Mr. Agide Jacchia is actively interested in the scheme. Mr. Jacchia's various operatic experiences and responsibilities were related at some length in the April MUSICIAN. It is sufficient to say that he is supremely qualified to be the musical director of an opera company here. Moreover, the grand opera department of the new Boston Conservatory, of which Mr. Jacchia is the head, would serve as an excellent "feeder" for a local opera company. It is not extravagant to hope that in Boston may be realized the dream of an American opera company of the first rank, recruited in all its departments from American singers and instrumentalists.

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Pierre Monteaux, new conductor of the Boston Symphony Orchestra, with his wife and two children, were among 579 cabin passengers on La Lorraine, which docked in New York to-day from Havre. He succeeds as conductor Dr. Karl Muck, who was recently sent from the country by federal officials.

Prof. Monteaux comes from Paris, where he has been directing a Russian ballet. "I want to give Americans the kind of music they desire," he said. "I will remain in New York for a few days, and will interview American composers to feel the popular pulse. I have several new compositions which I believe you Americans will enjoy."

IE EVENING POST
W YORK. MONDAY
AUGUST 25, 19

MUCK'S SUCCESSOR COMES ON LORRAINE TO LEAD ORCHESTRA

Pierre Monteux Talks on German Music

WILL PUT IT ON PROGRAMMES

Belgian Heroine and Many Other Notables Arrive Here on French Liner.

Pierre Monteux, the new conductor for the Boston Symphony Orchestra, arrived from Havre, France, this morning on the Lorraine. He was met at the dock by W. H. Brennan, manager of the Boston Symphony Orchestra, and taken to the Savoy Hotel, where he will remain until midnight, when he will leave to take up his duties in Boston.

Mr. Monteux was director of the French operas at the Metropolitan last year. At that time he received an offer from the Boston Symphony Orchestra but was unable to take it as he was under contract with the Metropolitan Opera House. He takes charge of the Boston Symphony Orchestra following the vicissitudes of its former conductor, Dr. Carl Muck, who was forced to leave the orchestra on account of his alleged sympathies for Germany and her allies, and who left last week for Europe.

When asked if he intended to play German compositions, he said German music will have its place on the programmes of the symphony orchestra.

"French music has never been properly interpreted in America," he said. "My aim will be to give the American people the kind of music their tastes call for. I do not think there has been any change in people's tastes regarding music due to the war. For the last two years there has been a lack of music, and right now the general public is eager for music."

With Mr. Monteux were his wife and two children.

EVENING TELEGRAM—NEW

YORK, MONDAY, AUGUST 25,

Muck's French Successor Praises Music of Germans

Pierre Monteux, newly engaged director of the Boston Symphony Orchestra, succeeding Dr. Karl Muck, the German leader, who is accused of having refused to play the "Star Spangled Banner" when opening performances, will direct the rendition of German as well as other music, he announced today upon arriving from Havre on the French line steamship Lorraine with his wife and two children.

"The American people desire all kinds of music, I believe, and it is my intention to meet their needs," the French artist asserted. "German music will be a part of the programmes of the Boston Symphony Orchestra hereafter."

... Monteux, concerning w... there was ... and bitter controversy in Boston, ... of Germany's ...

"... considerable French music also," said M. Monteux, "for I fear the American people do not know French music as it really is, and do ... proper place. "The leader ... brought with him a number ... operas, including some excep... by ... study.

... in New York to consult ... before taking up my ... the Frenchman. He reiter... that certain German ... best.

THE EVENING SUN, MONDAY, AUGUS

GERMANS' VICTIM IN ON LORRAINE

Woman Passenger Was Condemned to Die.

DECORATED BY FRANCE

Pierre Monteux, Dr. Muck's Successor, Arrives on French Liner.

The French line steamship Lorraine arrived to-day from Havre with 579 passengers, of whom 187 were in the first cabin. Marie Louise Gombier, a pretty Belgian girl 20 years old, was met at the pier by Mrs. Louise Dowdy of Los Angeles, who has adopted the young woman.

Pierre Monteux, French musician and conductor, who will be the leader of the Boston Symphony Orchestra during the coming season, arrived to-day on the French liner Lorraine with Mme. Monteux and their two children.

Succeeds Carl Muck.

M. Monteux, who conducted several ... French and Italian operas at the Metropolitan last season, succeeds Dr. Karl Muck, former field marshal of the Boston musical forces, whose extensive interests in pan-Germania compelled him to return home recently, accompanied as far as the pier by an entertainment committee of United States marshals.

M. Monteux will remain in New York until it is necessary for him to go to Boston. He wishes to confer with various American composers who are sojourning here and who are not on strike.

M. Monteux said he did not think that French orchestral compositions had been adequately interpreted here, at least by the late Dr. Muck, and that he would endeavor to give the Back Bay music lovers an adequate rendition of ofe music of his native land. He has brought over several compositions by modern French writers which will be played during the season.

EVENING WORLD

MONDAY, AUG

UST 25, 1919

PRETTY BELGIAN HEROINE ARRIVES TO BE AMERICAN

(Continued from First Page.)

... came in to-day on the French liner ... ready to become an American.

Pierre Monteaux, who was the leader of the Ballet Russe, was also ... passenger with his wife and two ... He came here to direct the ... Symphony Orchestra. The ... ector announced that he would ... in New York several days ... He ...

NEW YORK EVENING JOU

MONDAY, AUGUST 25, 1919

NEW BOSTON SYMPHONY CONDUCTOR HERE ON LINER

Pierre Monteux, formerly conductor of the French repertoire at the Metropolitan Opera House and recently released by General Manager Giulio Gatti-Casazza to become conductor of the Boston Symphony Orchestra, returned from France today on La Lorraine, accompanied by his wife and two children. M. Monteux succeeds Henri Rabaud who in ... teux succeeds Henri Rabaud, who in ... raine passed the Frederick VIII last Saturday and the wireless informed M. Monteux that his predecessor was returning whence he came. M. Monteux had no comment to make on this. He said that he had determined to give Bostonians and New Yorkers the kind of music they wanted.

TIGHT BINDING

BOSTON POST, SATURDAY, AUGUST 23, 1919

SYMPHONY CONDUCTOR DUE TODAY

Monteux to Arrive in New York With New Works

PIERRE MONTEUX,
Conductor of the Boston Symphony Orchestra for the coming season, and who is expected to arrive in New York tonight.

Pierre Monteux, conductor for the coming season of the Boston Symphony Orchestra, is expected to arrive in New York this evening or Sunday morning. He will have about a month's intermission between his summer preparation of scores for the coming Symphony season and the opening of that season, early in October, before commencing rehearsals with the men.

PERSONNEL IMPROVED

Exceptional interest in Mr. Monteux's work with the orchestra is felt, particularly in view of the statement of the departing Karl Muck, day before yesterday, to the effect that the Boston Symphony Orcestra would never be again what it was when Dr. Muck conducted it, because of the discharge of 29 German players, of whom Dr. Muck said he doubted if they could ever be reassembled.

It is safe to say that Mr. Monteux will not make any particular effort to reassemble the German players. In view of the wonderful work Mr. Monteux did early last season in rehearsing the Boston Symphony, and the results from an orchestra minus 29 Germans, it is certain that the Boston orchestra will not be the same band that Muck conducted in several important particulars. First of all it will be a better one, with, as everyone, quite aside from international politics, acknowledges, a more artistic personnel.

It will be remembered that Mr. Monteux, then with the Metropolitan Opera Company, undertook preliminary rehearsals of the newly organized Boston Symphony Orchestra (minus 29 German players) at the beginning of last season, and also conducted, with brilliant success, two of the Boston Symphony concerts, until it was possible for Mr. Henri Rabaud to get here from France. It was because of Mr. Monteux's showing at those two concerts that he was engaged for the coming season, when it became known that Mr. Rabaud could not return to Boston. Mr. Monteux has with him a number of new and interesting works, and it is certain that Symphony lovers in Boston are to enjoy a very interesting season.

From American
Baltimore, Md.
AUG 26

PIERRE MONTEUX ARRIVES.

New York, August 25.—Pierre Monteux, successor to Karl Muck as leader of the Boston Symphony Orchestra, arrived here today on the Lorraine from Havre. He brought works of several new French composers, but said that German music would have its place on his programs. Muck, who had been interned for Germany last week.

BOSTON GLOBE—AUGUST 25, 1919

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Pierre Monteux in New York Brings New French Works

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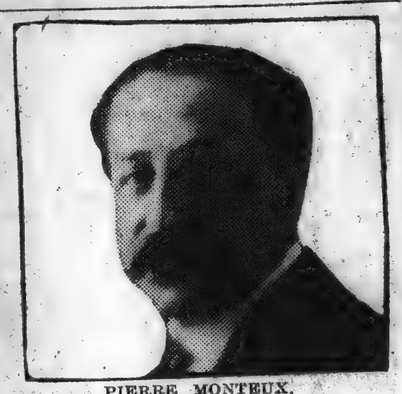

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BOSTON AMERICAN
AUGUST 26, 1919

Monteux Will Not Cut German Music From Symphony

New York, Aug. 26.—German music will have its place in the repertoire of the Boston Symphony Orchestra, according to Pierre Monteux, former conductor at the Metropolitan, now leader of the orchestra, who arrived here on the Lorraine from Paris.

He succeeded Henri Rabaud, noted French leader and composer, who served last season following the arrest and internment of Karl Muck.

There was some irony in the fact that Mr. Monteux and his predecessor passed each other on the high seas, Muck aboard the Frederick VII.

"German music," said Mr. Monteux, "should have a place in opera and concert programs, like the music of all other nations, and racial prejudice should not be allowed to enter into the matter."

BOSTON HERALD, AUGUST 28, 1919.

PIERRE MONTEUX REACHES BOSTON

Pierre Monteux, the new conductor of the Boston Symphony Orchestra, arrived in Boston from New York last night, accompanied by his wife and daughter and William H. Brennan, business manager of the orchestra. On his arrival he was met by friends and taken to their home for the night.

The new conductor, who is known in this city for his able leadership of the orchestra in several concerts at Symphony hall last season, pending the arrival of Henri Rabaud, has brought an assortment of new scores with him from Paris and the operas will be heard in this city for the first time in this country.

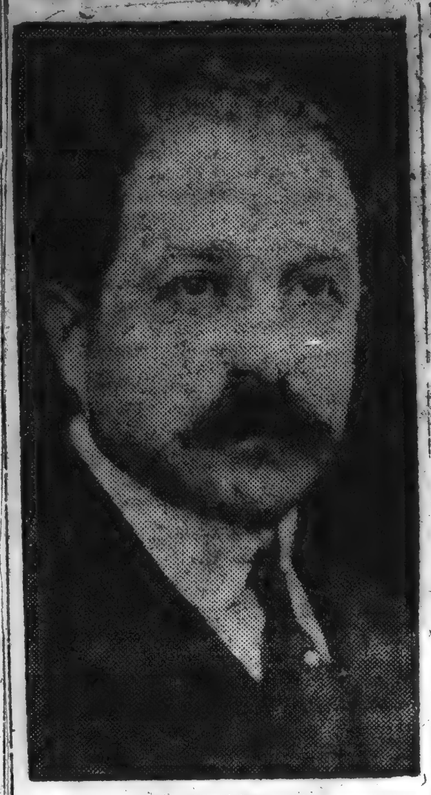
Mr. Monteux was director of French operas at the Metropolitan last year, when he was offered the leadership of the Symphony to succeed Dr. Karl Muck after the latter was interned. Because of his contract in New York he was unable to accept the position, except for the few concerts before the arrival of Conductor Rabaud.

From EVENING POST
Address: New York City
Date 16

Why Mengelberg Did Not Come

THE ridiculous rumor that Mengelberg, the Dutch conductor, had been offered a salary of $75,000 to conduct the Boston Symphony Orchestra and had refused it is punctured by César Saerchinger in the *Musical Courier*. The only offer made to him was, as he attested, some years ago, and the sum was not large enough to tempt him to leave Europe. "With nearly a hundred concerts in Holland," he said, "a great series in Frankfurt, and 'guest' engagements in all the neighboring countries I have a most interesting

BOSTON HERALD, TUESDAY, AUGUST 26, 1919. THE



PIERRE MONTEUX
New Leader of Boston Symphony Orchestra Back from France.

NEW SYMPHONY HEAD DUE TODAY

Pierre Monteux Lands in New York and Takes Train for Boston

WILL GIVE SEVERAL NEW WORKS HERE

[Special Dispatch to the Herald]

NEW YORK, Aug. 25—Pierre Monteux, the new conductor of the Boston Symphony Orchestra, arrived from Havre, France, this morning on the Lorraine, and was met at the dock by W. H. Brennan, business manager of the orchestra. They left New York tonight on the midnight train.

Mr. Monteux was director of the French operas at the Metropolitan last year. At that time he received an offer from the Boston Symphony Orchestra, but was unable to take it, as he was under contract with the Metropolitan Opera House, but conducted the orchestra until the arrival of Henri Rabaud. He takes charge of the Boston Symphony Orchestra following the vicissitudes of its former conductor, Dr. Karl Muck, who was interned because of his alleged sympathies for Germany and her allies, and who left last week for Europe.

Will Have Its Place

When asked if he intended to play German compositions, he said German music will have its place on the programs of the orchestra. "French music has never been properly interpreted in America," he said.

"My aim will be to give the American people the kind of music their tastes call for. I do not think there has been any change in people's tastes regarding music due to the war. For the last two years there has been a lack of music, and right now the general public is eager for music."

With Mr. Monteux were his wife and two children.

Mr. Monteux, on arrival in Boston will immediately begin to arrange his programs for the winter concerts. He has with him an assortment of new scores that he has brought from Paris.

He purposes to have Wagner on his first program. He has three letters from Camille Saint-Saens, containing scores which the French composer has mentioned as among his works available for giving before Boston audiences. Mr. Monteux will also give in Boston the first performance in America of D'Indy's third symphony, a work inspired by the war.

Another feature of the season will be the first performance at a Boston Symphony concert of a symphony with organ by Jean Hure. Two other first productions in America will be of the early "Fantasie for Piano and Orchestra" by Debussy, which will be played with the assistance of the pianist, Alfred Cortot, and one of the same composer's latest important compositions, the score of "Jeux" (plays) which he wrote for a ballet for Nijinsky, the Russian dancer. Other modern works produced will be by Florent Schmidt, Ravel, Ducasse and Albert Roussel.

Two symphonies—at least—of Beethoven, the fourth and the ninth, with chorus; symphonies by Haydn, Mozart, Schubert, Schumann, Brahms, Mendelssohn and Cesar Franck's "Beatitudes" with chorus, will be given.

Among the Slavic composers represented will be Dvorak, Tschaikowsky and Strawinsky, the latter probably by a suite from "The Bird of Fire."

BOSTON TRAVELER. WEDNESDAY, AUGUST 27,

SYMPHONY NOT TO BAR GERMAN MUSIC

Word comes from New York that Pierre Monteux, who has just returned from Paris on his way to take charge of the Boston Symphony Orchestra, will not exclude German music from the repertoire of his organization.

The decision seems to us entirely wise. Nothing but prejudice could cause a continuance of the ban on all things German that naturally was maintained during the war. Products of German factories will, perhaps, be readmitted but slowly to our markets, because the articles can in most instances be duplicated in our own workrooms or in those of some friendlier nation. But with works of art, the condition is different. A painting, a piece of sculpture, or a musical composition, is the product of individual genius. It cannot be duplicated. It is created wherever the producer chances, or chooses, to do his work. The works of artists everywhere are the heritage of all mankind. Permanently to deprive ourselves of the enjoyment of whatever is best in German music, would be to spite ourselves without even the pitiful satisfaction of spiting the Germans.

To discard the contributions of German genius merely because of a dislike for Germany, would be a good deal like the deliberate efforts of German military leaders to destroy Rheims Cathedral and other monuments of French art.

At the same time, it will be well to re-examine every specimen of German brain-work before accepting it. Much of German art and German philosophy has false ideals woven into its fabric. Now that the results of such ideals have been so graphically and so tragically exhibited in the Teuton assault upon civilization, we should be extremely vigilant against every form of German doctrine, however carefully disguised.

MONITOR, BOSTON, AUGUST 26,

MR. MONTEUX IN AMERICA

Special to The Christian Science Monitor from its Eastern News Office

NEW YORK, New York—Pierre Monteux, new conductor of the Boston Symphony Orchestra, arrived here yesterday on the S. S. Lorraine, accompanied by Mrs. Monteux. They have been spending some time with relatives and friends in France. Mr. Monteux told a representative of The Christian Science Monitor that he expects to present the works of the familiar masters, including Wagner. He brings with him Joan Bedetti, first 'cellist, and Frederic Denayer, first viola. He also has two new works, a symphony by D'Indy and Rabaud and a new work for organ and orchestra by Saint-Saëns. Mr. and Mrs. Monteux, Mr. Bedetti, and Mr. Denayer leave for Boston Wednesday.

BOSTON GLOBE—TUESDAY, AUGUST 26,

INTENDS TO GIVE MUSIC ASKED FOR

Monteux Arrives and Talks of Symphony Programs

Special Dispatch to the Globe

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From N. Y. COMMERCIAL

Pierre Monteux, well known to New York music lovers, recently returned from Paris to assume direction of the Boston Symphony Orchestra. The s. s. Lorraine, on which M. Monteux sailed to America, passed in mid-ocean the Frederik VIII, bound for Denmark, and numbering among its passengers the deported Dr. Karl Muck, former of the Bos[illegible] Symphony.

HERALD
ess New York City
AUG

German Music Not Barred in Boston, Says Mr. Monteux

French Conductor of Symphony Orchestra Passes Deported Doktor Muck on Ocean.

German music will have its place in the repertoire of the Boston Symphony Orchestra, according to Pierre Monteux, formerly French conductor at the Metropolitan, now the new leader of the orchestra, who arrived here yesterday on board the Lorraine from Paris. He succeeds Henri Rabau, noted French leader and composer, who was appointed conductor, and served last season after the arrest and internment of Karl Muck, who declined to play "The Star Spangled Banner."

By a strange turn of fate Muck and his successor, Mr. Monteux, passed each other on the ocean. Muck was on board the Frederick VIII., that left here last Thursday for Copenhagen. "I am not German," said the deported musician going away. "I am without a flag or a country. I am going now to Denmark." He always has maintained that he is Swiss. But if there are any persons willing to wager large amounts that the Doktor's address presently will not be somewhere in Germany they have not arisen up to date.

Mr. Monteux does not go to Boston unknown as a leader, for he conducted several concerts for the Boston orchestra as a guest before the arrival of Mr. Rabaud. When the position of permanent conductor was offered to him late last season the Metropolitan Opera management at his request willingly cancelled his contract there, which still had some years to run.

During his trip abroad Mr. Monteux said he procured some new symphonies by French composers, notably one by Vincent d'Indy, and that he would give a good deal of attention to the interpretation of French music, which he thinks is not often done correctly here. He will confer with musicians here before going to his new post.

There is no reason, according to Mr. Monteux, for German music to be barred. "German music," he said, "should have a place in opera and concert programmes just like the music of all other nations, and racial prejudice should not be allowed to enter into the matter."

TRANSCRIPT, MONDAY, AUGUST 25,

NEW BOSTON SYMPHONY ORCHESTRA LEADER ARRIVES

PIERRE MONTEUX AND FAMILY NOW IN NEW YORK—MET AT PIER BY DELEGATION OF PLAYERS

New York, Aug. 25—Pierre Monteux, new leader of the Boston Symphony Orchestra, chosen to succeed Karl Muck interned for alleged pro-German activities and who sailed for Europe last week, arrived here today on the French liner Lorraine from Havre, accompanied by his wife and children. He brought with him the works of several new French composers which will be rendered in this country, but said that German music will have its place on his programmes. A delegation representing the orchestra met him at the pier.

PIERRE MONTEUX,
Conductor of Boston Symphony Orchestra.

He takes charge of the Boston orchestra following the vicissitudes of its former conductor, Dr Karl Muck, who was interned during the war as a dangerous enemy and who left last week for Europe.

When Mr Monteux was asked if he intended to play German compositions, he said German music will have its place on the programs of the Symphony Orchestra. "French music has never been properly interpreted in America," he added. "My aim will be to give the American people the kind of music their tastes call for. I do not think there has been any change in people's tastes regarding music due to the war. For the last two years there has been a lack of music and right now the general public is eager for music."

With Mr Monteux were his wife [illegible] two children. They will leave for B[illegible] ton on the midnight train.

PRIMARY NOMINATIONS

TIGHT BINDING

BOSTON POST, SATURDAY, AUGUST 23, 1919

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COLDING OF

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INTENDS TO GIVE MUSIC ASKED FOR

Monteux Arrives and Talks of Symphony Programs

Special Dispatch to the Globe

NEW YORK, Aug 25—Pierre Monteux the new conductor for the Boston Symphony Orchestra, arrived from Havre, France, this morning on the Lorraine. He was met at the dock by W. H. Brennan, manager of the orchestra. Mr Monteux was director of the French operas at the Metropolitan last year and received an offer from the Boston Symphony Orchestra, but was unable to take it as he was under contract with the Metropolitan Opera House.

From N. Y. COMMERCIAL

Pierre Monteux, well known to New York music lovers, recently returned from Paris to assume direction of the Boston Symphony Orchestra. The s. s. Lorraine, on which M. Monteux sailed to America, passed in mid-ocean the Frederik VIII, bound for Denmark, and numbering among its passengers the deported Dr. Karl Muck, former [illegible] the Boston Symphony.

HERALD
ess New York City
AUG 26 1919

German Music Not Barred in Boston, Says Mr. Monteux

French Conductor of Symphony Orchestra Passes Deported Doktor Muck on Ocean.

German music will have its place in the repertoire of the Boston Symphony Orchestra, according to Pierre Monteux, formerly French conductor at the Metropolitan, now the new leader of the orchestra, who arrived here yesterday on board the Lorraine from Paris. He succeeds Henri Rabau, noted French leader and composer, who was appointed conductor, and served last season after the arrest and internment of Karl Muck, who declined to play "The Star Spangled Banner."

By a strange turn of fate Muck and his successor, Mr. Monteux, passed each other on the ocean. Muck was on board the Frederick VIII., that left here last Thursday for Copenhagen. "I am not German," said the deported musician going away. "I am without a flag or a country. I am going now to Denmark." He always has maintained that he is Swiss. But if there are any persons willing to wager large amounts that the Doktor's address presently will not be somewhere in Germany they have not arisen up to date.

Mr. Monteux does not go to Boston unknown as a leader, for he conducted several concerts for the Boston orchestra as a guest before the arrival of Mr. Rabaud. When the position of permanent conductor was offered to him late last season the Metropolitan Opera management at his request willingly cancelled his contract there, which still had some years to run.

During his trip abroad Mr. Monteux said he procured some new symphonies by French composers, notably one by Vincent d'Indy, and that he would give a good deal of attention to the interpretation of French music, which he thinks is not often done correctly here. He will confer with musicians here before going to his new post.

There is no reason, according to Mr. Monteux,, for German music to be barred. "German music," he said, "should have a place in opera and concert programmes just like the music of all other nations, and racial prejudice should not be allowed to enter into the matter."

TRANSCRIPT, MONDAY, AUGUST 25,

NEW BOSTON SYMPHONY ORCHESTRA LEADER ARRIVES

PIERRE MONTEUX AND FAMILY NOW IN NEW YORK—MET AT PIER BY DELEGATION OF PLAYERS

New York, Aug. 25—Pierre Monteux, new leader of the Boston Symphony Orchestra, chosen to succeed Karl Muck interned for alleged pro-German activities and who sailed for Europe last week, arrived here today on the French liner Lorraine from Havre, accompanied by his wife and children. He brought with him the works of several new French composers which will be rendered in this country, but said that German music will have its place on his programmes. A delegation representing the orchestra met him at the pier.

PIERRE MONTEUX.
Conductor of Boston Symphony Orchestra.

He takes charge of the Boston orchestra following the vicissitudes of its former conductor, Dr Karl Muck, who was interned during the war as a dangerous enemy and who left last week for Europe.

When Mr Monteux was asked if he intended to play German compositions, he said German music will have its place on the programs of the Symphony Orchestra. "French music has never been properly interpreted in America," he added. "My aim will be to give the American people the kind of music their tastes call for. I do not think there has been any change in people's tastes regarding music due to the war. For the last two years there has been a lack of music and right now the general public is eager for music."

With Mr Monteux were his wife and two children. They will leave for Boston on the midnight train.

PRIMARY NOMINATIONS

Boston Traveler

BOSTON, THURSDAY, AUGUST 28, 1919. SIXTE

Monteaux, New Boston Symphony Conductor, Opens Brookline Home

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(Continued on Page Four, Column 4.)

ONTEAUX OPENS BROOKLINE HOME

Continued from First Page

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Today he will begin the arrangement of the program for this winter.

Perhaps no conductor is better qualified to arrange a musical program for the edification and delectation of music-lovers in America than is Mr. Monteaux.

Already it has been announced he will inculcate German symphonies into the winter's program.

Mr. Monteaux comes to Boston with a wholly open-minded and refreshing viewpoint regarding the musical desires of Boston and of America.

"Now that the war is over, let us forget the war. It has no part in the selection of our musical programs." That is his attitude as regards musical standards from the point of view of what happened during the war.

It must be borne in mind that for 25 months Mr. Monteaux lived with the soldiers of France—as one of them in the trenches.

"I had my violin with me," he related. "When it was possible I played. I played in the French churches on Sundays with an organist and a solo singer accompanying. Sometimes when there was no singer and no organ I played by my lonesome.

"I watched the shells flying overhead in Rheims, Verdun, Soissons, and later in Argonne."

In 1916 Mr. Monteaux was released from military duties and came to this country.

"Neither America nor any of the rest of the world has lost its love for music as a result of the war," he said today.

"In fact, the same old love exists and will always exist in the hearts of those with a true love of music. We shall have symphonies and music of a new character perhaps here and there. Of course, that is inevitable. But the time will not come when the world of music lovers will tire of classical music. That will remain and endure—just as some of our best in literature and in poetry remains and always will be dear to us.

"You ask whether we are to develop a true American type of music. Yes, perhaps so, but the time has not arrived for that. At present American music is not at its best. It is so much impregnated with the influence of old-world music—of the Italian and the Russian and the German composer.

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"I think it will come. It will be very original; very American."

Mr. Monteaux referred to the Boston composer Gilbert as one who has written themes having the originality and the true "color" of American music.

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Mr. Monteaux indeed is ready to present fully and generously all American scores that can be best presented by orchestration and which seems likely to find favor with Americons.

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Pierre Monteux, Mrs. Monteux and Their Six-Year-Old Daughter, Denise, Who Have Established Their Home in Brookline for the Present.

PRESS
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A MUSICIAN'S SANITY.

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Mr. Monteux is undoubtedly right. In token of his declaration, he can now prove his breadth of mind by incorporating in the noted orchestra's programs some German music. The ban on Wagner in war-times, silly though it was, did indeed have some basis in patriotic fact. But the continuance of this policy will reduce lovers of music to hearing all sorts of second class stuff, when they might be getting the cream of genius.

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MONITOR, BOSTON,
SATURDAY, AUGUST 30,

MR. MONTEUX ON THE NEW ERA

Special to The Christian Science Monitor from its Eastern News Office

NEW YORK, New York—"My plans for the most part are yet to be made," said Pierre Monteux, conductor of the Boston Symphony Orchestra, talking here with a representative of The Christian Science Monitor. "I have done no musical labor while I have been away this summer. I went to Paris to see my father and mother, and thought of nothing but having a family visit. I have done very little toward getting my concert season ready. In fact, I have come back early so that I can attend wholly to preparations. While in Paris I paid little attention to what was going on, though of course there were a number of doings which I could not help observing.

"For one thing, I could not fail to see that music there has yet to pick itself up from the prostration of war. At the same time, I could not help feeling assured that things would presently be regular again. At the Opéra and the Opéra Comique, the repertory is rather conservative and stationary; yet the attendance at the Opéra Comique, with bills like 'Manon' and 'Butterfly' continually recurring, is large. What one misses is the production of new works. But I am sure that by October nearly every institution will have recovered its former initiative. The orchestras, especially, I expect to hear of as returning to the old basis. During the war, the Colonne Orchestra and the Lamoureux Orchestra were combined into one body; but now they are to be resolved back into their normal state, with Pierné conducting the Colonne and Chevillard the Lamoureux.

"Wagner in Paris? Oh, not for a good while yet. Too much hostility to him there for conductors to think of putting his works on their programs. But in time, I think, the opposition will grow less and will ultimately disappear. Strauss? Probably not for years. A great composer, and his works will be missed; but I see no likelihood of his getting back into favor soon in France. I expect to present certain Wagnerian pieces myself in Boston this season, more particularly the preludes and things which are purely orchestral. As for Strauss, his works must wait some time yet, I believe, in America as well as in France, before they can have a welcome."

To an inquiry whether the musical radicals of Paris had tried anything on the town of late, Mr. Monteux replied: "They have; and I happened to attend a performance of one of their works. The composer was Darius Milhaud. The work was a symphonic poem for orchestra, chorus, and solo singer. In the scherzo of this work, the players didn't play and the singers didn't sing; all you heard from the orchestra was the rumble of drums, while all you heard from the chorus and soloist was shouting and calling. The piece bore the Greek title, 'Chorephores d'Eschyle.' I have no intention of producing it in Boston, you may be sure, interested as I am in new ideas. But a rather modern thing which I do hope to present is the music of Stravinsky's 'Pétrouchka.'

"I have already decided upon three novelties for my programs, at least one of which will be heard in Boston for the first time. To name them, there is d'Indy's third symphony, which has been performed in France, though I have little notion of how it sounds myself, having looked at it only in the manuscript. The music is now in the press. Then there is Saint-Saën's new symphony for organ and orchestra, which has been performed only once, and then at Ostend, Belgium, with the composer himself taking part. Lastly there is Rabaud's new symphonic poem, written especially to be produced at the concerts of the Boston Symphony Orchestra."

For another novelty, Mr. Monteux mentioned the possibility of a piece by Prokofieff. New players for the orchestra whom he named as coming from France to take important positions are Jean Bedetti, first violoncellist; and Frédéric Denayer, first viola player. For his choral concerts he referred to Franck's "Beatitude" and Beethoven's ninth symphony as quite certainly decided upon.

BOSTON EVENING RECORD,

... the bayonet.

THURSDAY, AUGUST 28, 1919

"Boston Is Wonderful Place," Says Monteux

Charming Wife and Daughter of Symphony Leader Also Happy in "Modern Athens"

"Boston is a wonderful place, and the Boston Symphony Orchestra is second to none in the world." Thus spoke Pierre Monteux, the new conductor of the orchestra, who has just arrived in Boston from New York, accompanied by his beautiful wife and charming little daughter.

"I am delighted to get back to Boston again and especially glad that you are having such wonderful weather here," continued the popular conductor.

"And you may take that as my sentiment exactly," said Madame Monteux, coming forward with smiling face and characteristic bow. "I love Boston," she said, "and the charming Bostonians, they are so cordial and lovely to us, and we feel very much at home in your beautiful city. We are looking forward with much anticipation to our work with you, and are certain that the orchestra will have the loyal support of the good people here."

M. Monteux and family have taken up their residence in a beautiful apartment in Brandon Hall, Brookline.

IT WAS MOVING DAY

"This is moving day for us, as you can see," remarked M. Monteux, as he assisted the porter in bringing a large trunk into his apartment, "but we hope to get entirely settled in a day or two and then we shall enjoy living."

The conductor stated that he had brought a number of new selections with him from Paris, including a new Symphony from Dindy and also one from Saint Seans, and that he hoped to present to Boston music lovers some entirely new brilliant numbers during the season.

brave and keep back the tears for the sake of others."

This is the philosophy of one of the prominent daughteres of France.

SEEKS LITTLE PLAYMATE

Little Mlle. Monteux, the charming five-year-old daughter of M. and Mme. Monteux, who speaks beautifully in both French and English, said she, too, was happy to be in Boston, and she hoped before long that she would find a nice little girl with whom she might play. She said her name was Denise, and that she was five years old. Her large black eyes beamed with delight as she spoke, and once she shook her black curls with apparent impatience when she thought her conversation was not being heard.

M. Monteux was director of French operas at the Metropolitan last year when he was offered the leadership of the Symphony Orchestra to succeed Dr. Karl Muck, after the latter was interned. But because of his contract in New York he was unable to accept the position, except for a limited number of concerts, prior to the coming of Conductor Rabaud.

Madame Monteux spoke interestingly concerning the life in Paris during the past year.

"You would hardly know that France had suffered at all when you travel through Paris," she said, "everything seems to have taken on the old-time brilliancy, and life is apparently just as gay as ever. But, of course, down deep in the heart of France there is agonizing sorrow; we must not show it, however, we must be

BOSTON SUNDAY ADVERTISER, AUGUST 31, 1919

Monteux Chats With Elson on Music

By LOUIS C. ELSON.

IN a sunshiny room in Brandon Hall, where our new symphonic director is domiciled with his family, I first met M. Pierre Monteux, for I had not encountered him personally during his former short Boston seasons. A striking contrast with M. Rabaud is this genial Frenchman. Rabaud, long, thin, ascetic-looking (although he was very kindly under all his seriousness), while M. Monteux is short, chunky, bright, vivacious and thoroughly Parisian in manner, his 44 years sitting very lightly upon him. I promised him that the interview should not be painful enough to require anaesthetics, and he was evidently pleased that it was to be in French.

Naturally, he spoke first of program makeup. He believes in giving Wagner, but draws the line at the living Germans. "As a Frenchman," he said, "I cannot be in sympathy with Richard Strauss, Humperdinck, or any of the others who have aligned themselves against my country." But he was very broad in his tastes in every other direction, and is not likely to give us an overdose of the music of any single nation, not even of his own.

When we spoke of Russian music, he showed himself quite steeped in Stravinsky, as was but natural, since he conducted the world's premiers of "Petrouchka," "Le Sacre du Printemps" (both ballets) and of the opera "Le Rossignol." With the modern English school he was not so familiar. He intends to give some works by Liszt this season (we had nothing last year), but told me that Paris does not produce much Liszt music.

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As regards American music, he was honestly outspoken. He feels it both a duty and a pleasure to give American works. He considers them worthy of performance in any concert in any country. He complimented the American composers upon the skill and ingenuity which was in many of their works, and he said that most of the native orchestral works were eminently interesting. But he seldom found an original or new school displayed in them. In common with much of the modern music, they are derived from some preceding models.

M. Monteux is going to give many novelties to keep us abreast of the latest musical progress, but "the classical must always be the foundation," he added.

There are not to be many changes in the personnel of the orchestra, the most notable one being the arrival of M. Jean Bedetti as first violoncellist, Mr. Schroeder being second. Denayer is to be first viola, and is likely to be a recrudescence of M. Ferir, who has in former days been the best violinist that Boston has heard. The viola is too often slurred over as being an unimportant instrument, but well-played it is the most expressive instrument in the world in its own particular field of melancholy and dreaminess.

M. Monteux has good ideas about the length of programs. "Not too long," he said; "never over two hours and better under." He believes that many otherwise good programs are ruined by over-length.

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I, of course, asked him about his opinion of the effect of the war upon music. Here he did not express any very decided opinion, but he told me that he was not a great believer of war pictured in music. War symphonies, or pictures like the battle-scenes of Strauss and other composers he is not in much sympathy with. "But," I said, "you are going to give us the first American performance of D'Indy's third symphony, which is founded upon the war?" He thereupon explained to me that although inspired by war it was not in the blatant military style. It is evidently more subjective than objective.

As M. Monteux has made so many successes in the field of opera direction I ventured to ask him which he thought the higher school, opera or symphony? He was very emphatic in his reply. "Symphony," cried he. "Opera is not a single art. There is the music, but there are also the decorations, the costumes, the scenery, the poetry, the action, while symphony is music alone. Symphony is music, pure and alone. Symphony is therefore immeasurably the higher musical expression."

Then I asked him as to what he thought of the rank of our Boston orchestra at present. "It is difficult to say that this or that orchestra is the best in the world," replied he, "but one can very safely say that the Boston Symphony Orchestra is one of the very best in existence." He seemed very proud of the organization and of his position as its director.

At the end of this interview I was impressed with the fact that in M. Monteux we have a conductor who will be more piquant and aggressive in his programs than was M. Rabaud. He is likely to be as versatile a program-maker as Mr. Fiedler was, who became a great favorite in Boston because of his interesting musical lists. As a man, he is altogether charming, free from any trace of pompousness, chatty, smiling and with most expressive eyes that sparkle when he becomes especially interested in any subject. His Gallic politeness may be judged from the fact that he thanked me for having the interview in French and assured me that my French was far superior to his own English, which was decidedely an awful exaggeration.

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The art of making up an effective program is far more subtle than the average reader imagines. Of our past symphony conductors, Messrs. Henschel, Nikisch, Paur and Fiedler were excellent in this field, while Messrs. Gericke and Muck were not nearly as successful program-makers as conductors. The points to be considered are chiefly these: Good contrast. This contrast must be not only in style, but in key and mode, too much major or minor in succession must be avoided.

M. PIERRE MONTEUX, new director of Boston Symphony Orchestra.

An earnest piece should not be succeeded by a very light one. Pieces of one school should not follow each other. Pieces of one style of orchestration should likewise not succeed each other. Mr. Gericke held that the symphony, giving the most serious and developed thought of the concert, should always come last, so that nothing should disturb its impression upon the mind of the auditor, and this idea is a good one.

M. Rabaud followed out the above ideals but was hampered in another direction. He felt compelled to avoid much of the German music. This is an unnecessary and illogical result of a very logical dislike of the nation. For a school to ostracize the German language, or an orchestra to put German music under the ban, is like biting one's nose off to spite one's face. It has been well said that "he who knows but one language, knows none," and our English Bible (the King James) is very largely upon a Saxon foundation. Without a knowledge of French and German, no man can thoroughly understand English. There is something again to this in the musical field. Dvorak derives much from Germany; so does Tschaikowsky; so do Wolf-Ferrari, Grieg and musical representatives of many other nations. Cut out several of the German composers from a whole season's programs and the result will be tepidity and dulness. Recent Boston symphony programs have vibrated too much between Cesar Franck and St. Saens, with an occasional change to Berlioz.

This is a subject which is very easily misunderstood. I certainly am opposed to becoming as ultra-Teutonic in a musical program as Dr. Muck and Mr. Gericke were. But the pendulum has now swung to the other extreme. Every concert-goer knows that the programs have recently lost something of flavor and spice, and it would be perilous to continue this weakened effect over another season. Let us hear something of all schools and nations during the coming season, including every notorious novelty (good or bad) and something of American creation also, the last named being chosen with especial care and discrimination.

MONITOR, BOSTON

SATURDAY, AUGUST 30,

MR. MONTEUX ON THE NEW ERA

Special to The Christian Science Monitor from its Eastern News Office

NEW YORK, New York—"My plans for the most part are yet to be made," said Pierre Monteux, conductor of the Boston Symphony Orchestra, talking here with a representative of The Christian Science Monitor. "I have done no musical labor while I have been away this summer. I went to Paris to see my father and mother, and thought of nothing but having a family visit. I have done very little toward getting my concert season ready. In fact, I have come back early so that I can attend wholly to preparations. While in Paris I paid little attention to what was going on, though of course there were a number of doings which I could not help observing.

"For one thing, I could not fail to see that music there has yet to pick itself up from the prostration of war. At the same time, I could not help feeling assured that things would presently be regular again. At the Opéra and the Opéra Comique, the repertory is rather conservative and stationary; yet the attendance at the Opéra Comique, with bills like 'Manon' and 'Butterfly' continually recurring, is large. What one misses is the production of new works. But I am sure that by October nearly every institution will have recovered its former initiative. The orchestras, especially, I expect to hear of as returning to the old basis. During the war, the Colonne Orchestra and the Lamoureux Orchestra were combined into one body; but now they are to be resolved back into their normal state, with Pierné conducting the Colonne and Chevillard the Lamoureux.

"Wagner in Paris? Oh, not for a good while yet. Too much hostility to him there for conductors to think of putting his works on their programs. But in time, I think, the opposition will grow less and will ultimately disappear. Strauss? Probably not for years. A great composer, and his works will be missed; but I see no likelihood of his getting back into favor soon in France. I expect to present certain Wagnerian pieces myself in Boston this season, more particularly the preludes and things which are purely orchestral. As for Strauss, his works must wait some time yet, I believe, in America as well as in France, before they can have a welcome."

To an inquiry whether the musical radicals of Paris had tried anything on the town of late, Mr. Monteux replied: "They have; and I happened to attend a performance of one of their works. The composer was Darius Milhaud. The work was a symphonic poem for orchestra, chorus, and solo singer. In the scherzo of this work, the players didn't play and the singers didn't sing; all you heard from the orchestra was the rumble of drums, while all you heard from the chorus and soloist was shouting and calling. The piece bore the Greek title, 'Chorephores d'Eschyle.' I have no intention of producing it in Boston, you may be sure, interested as I am in new ideas. But a rather modern thing which I do hope to present is the music of Stravinsky's 'Pétrouchka.'

"I have already decided upon three novelties for my programs, at least one of which will be heard in Boston for the first time. To name them, there is d'Indy's third symphony, which has been performed in France, though I have little notion of how it sounds myself, having looked at it only in the manuscript. The music is now in the press. Then there is Saint-Saën's new symphony for organ and orchestra, which has been performed only once, and then at Ostend, Belgium, with the composer himself taking part. Lastly there is Rabaud's new symphonic poem, written especially to be produced at the concerts of the Boston Symphony Orchestra."

For another novelty, Mr. Monteux mentioned the possibility of a piece by Prokofieff. New players for the orchestra whom he named as coming from France to take important positions are Jean Bedetti, first violoncellist; and Frédéric Denayer, first viola player. For his choral concerts he referred to Franck's "Beatitude" and Beethoven's ninth symphony as quite certainly decided upon.

BOSTON EVENING RECORD,

THURSDAY, AUGUST 28, 1919

"Boston Is Wonderful Place," Says Monteux

Charming Wife and Daughter of Symphony Leader Also Happy in "Modern Athens"

"Boston is a wonderful place, and the Boston Symphony Orchestra is second to none in the world." Thus spoke Pierre Monteux, the new conductor of the orchestra, who has just arrived in Boston from New York, accompanied by his beautiful wife and charming little daughter.

"I am delighted to get back to Boston again and especially glad that you are having such wonderful weather here," continued the popular conductor.

"And you may take that as my sentiment exactly," said Madame Monteux, coming forward with smiling face and characteristic bow. "I love Boston," she said, "and the charming Bostonians, they are so cordial and lovely to us, and we feel very much at home in your beautiful city. We are looking forward with much anticipation to our work with you, and are certain that the orchestra will have the loyal support of the good people here."

M. Monteux and family have taken up their residence in a beautiful apartment in Brandon Hall, Brookline.

IT WAS MOVING DAY

"This is moving day for us, as you can see," remarked M. Monteux, as he assisted the porter in bringing a large trunk into his apartment," but we hope to get entirely settled in a day or two and then we shall enjoy living."

The conductor stated that he had brought a number of new selections with him from Paris, including a new Symphony from Dindy and also one from Saint Seans, and that he hoped to present to Boston music lovers some entirely new brilliant numbers during the season.

M. Monteux was director of French operas at the Metropolitan last year when he was offered the leadership of the Symphony Orchestra to succeed Dr. Karl Muck, after the latter was interned. But because of his contract in New York he was unable to accept the position, except for a limited number of concerts, prior to the coming of Conductor Rabaud.

Madame Monteux spoke interestingly concerning the life in Paris during the past year.

"You would hardly know that France had suffered at all when you travel through Paris," she said, "everything seems to have taken on the old-time brilliancy, and life is apparently just as gay as ever. But, of course, down deep in the heart of France there is agonizing sorrow; we must not show it, however, we must be brave and keep back the tears for the sake of others."

This is the philosophy of one of the prominent daughteres of France.

SEEKS LITTLE PLAYMATE

Little Mlle. Monteux, the charming five-year-old daughter of M. and Mme. Monteux, who speaks beautifully in both French and English, said she, too, was happy to be in Boston, and she hoped before long that she would find a nice little girl with whom she might play. She said her name was Denise, and that she was five years old. Her large black eyes beamed with delight as she spoke, and once she shook her black curls with apparent impatience when she thought her conversation was not being heard.

BOSTON SUNDAY ADVERTISER, AUGUST 31, 1919

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M. PIERRE MONTEUX, new director of Boston Symphony Orchestra.

MANY NEW WORKS FOR SYMPHONY

Monteux Brings Compositions New to Musical World for First Performance—Will Play Wagner

BY OLIN DOWNES

NEW YORK, Aug. 25.—The uncommonly frank and direct regard of Pierre Monteux, conductor of the Boston Symphony Orchestra, for at least two seasons to come, was tinged with a fine Gallic irony when the writer told him of the departing pronouncement of Dr. Karl Muck, who left America a few days ago, to the effect that the Boston Symphony Orchestra could never again be the band that Muck had conducted, since the discharge of 29 German players.

NOT THE SAME, BUT BETTER

Mr. Monteux, who is a trifle fleshier than when last seen in Boston and looking very fit indeed after his summer vacation, raised his eyebrows a little and said in a thoughtful manner: "No! no! I don't suppose it can be the same. But"—as though pondering over some Euclidean mystery—"I don't speak of the conductor, but of the orchestra itself—may it not be, this band, even—a little better?"

Mr. Monteux debarked in the morning from an incoming steamer and stood smiling happily back of a fence which separated him from William H. Brennan, manager of the Boston orchestra. The two men did not kiss, in the proverbial French style, when they met, but the cordiality of the meeting was unmistakable. Mr. Monteux was accompanied by Mrs. Monteux and his six-year-old daughter, who has already commenced to study music.

Mr. Monteux will come to Boston Wednesday and will set immediately to work arranging his programmes for the winter and studying in detail an extremely interesting assortment of new scores which he has brought with him from Paris.

He spent six weeks in Paris and six more weeks at the seashore with his family. He gradually collected scores and in a number of instances had friendly conferences with their composers, some of them old friends of the conductor. Mr. Monteux's talk about these men was a word picture of a number of composers of today who may be encountered in the course of a visit to Paris, France.

Saint-Saens a Wagner Hater

Camille Saint-Saens, that amazing compound of composer, essayist, scientist, globe-trotter, metaphysician and cordial hater of Germany, in his youth a Wagnerite and now a passionate declaimer—you might think Saint-Saens in his twenties to hear the vigor of his arraignment — confronted Mr. Monteux with eagle nose and flashing eyes, and inveighed against coming productions of Wagner at the Paris Opera.

"They need new scenery there," shouted Saint-Saens, "but they won't get it when they produce Wagner."

Will Open With Wagner

"But I do not agree with that," said Mr. Monteux. "I plan to have Wagner on my first programme. And at Paris they will like it, too. There will be some trouble in the streets, probably, when they give Wagner, but"—he laughed—"I have known of trouble in the streets of Paris over smaller things than that. It will do the Opera no harm, and they will make money giving Wagner."

Mr. Monteux said to Saint-Saens, who, since he toured as pianist-composer with the Boston Symphony Orchestra in the season of 1906-07, has particularly vivid recollections of this organization:

Suggests Own Works

"I want to play some of your music

PIERRE MONTEUX,
Conductor of the Boston Symphony Orchestra, who arrived from France yesterday.

in Boston, but they are very familiar with your scores, of which my friend and colleague, M. Rabaud, has just given many brilliant performances."

Saint-Saens has not the reputation of a wit for nothing. His eye twinkled as he said—this composer of infinite productiveness and facility—"O, but they can't have heard all of them!" And that week Monteux received from Saint-Saens three letters, closely written, in a fine hand, of four pages each, of compositions which Saint-Saens mentioned as available for performance by the Boston Symphony Orchestra!

D'Indy's Third Symphony

Mr. Monteux talked with D'Indy and will give in Boston the first performance in America of that distinguished composer's third symphony, a long work, with a furiously triumphant finale, inspired by the war. In this there will be poetic justice. In his last season in Boston Dr. Muck refused to perform any work by the Frenchman, D'Indy, because of the very frank utterances that D'Indy was making at the time, in Paris, regarding Germany's part in the war. The genius of D'Indy is perhaps more profoundly spiritual than the finished and cosmopolitan art of Saint-Saens, a great artist, but also a man of the world. And as with the music of D'Indy, the composer, who, though younger than Saint-Saens, is no longer young, so with the bearing of D'Indy, the man: He lives today more an inner than an outer life. He seems to be meditating profoundly on things not of this world.

First Hearing of Hure Symphony

A first production in the world of a symphonic importance will be the premiere, at a Boston Symphony concert, of a symphony with organ by Jean Hure, who also, with this vast work completed, is succumbing gradually to a lung disease.

Two other first productions of great interest will be the first performances in America of an early and until now practically unknown "Fantasie for piano and orchestra" by Debussy, which will be played with the assistance of the pianist, Alfred Cortot, and per contra, one of Debussy's last important compositions. This will be the score of "Jeux" ("Play") which Debussy wrote for performance as a ballet, for the Russian dancer, Nijinsky.

Played It in 1913

"I particularly want to do this," said Mr. Monteux, "because I felt when I conducted the first performances of 'Jeux' in Paris and in London in 1913, that Nijinsky" (who appeared as a tennis player, with his racket on the stage) "adopted rather silly and unrelated action to some really charming music. Nijinsky is the great male dancer of the world. But the stage genius of the Russian ballet was not Nijinsky, but Fokine, who never came to America, and of whom Nijinsky was jealous.

Other modern works to be produced will be compositions by Florent Schmidt, Ravel, Ducasse, Albert Roussel. But Mr. Monteux is also a worshipper of the classics.

Give Ninth With Chorus

There will be played at least two symphonies of Beethoven—the fourth, and the ninth, with chorus—symphonies of Haydn, Mozart, Schubert, Schumann, Brahms Mendelssohn, whom Mr. Monteux thinks it is the custom today to a little underrate, and, as Mr. Monteux hopes, for the last concert of the season, a production of Cesar Franck's "Beatitudes" with chorus.

Mr. Monteux will also give attention to music by Slavic composers, among them Dvorak, Tschaikowsky, Strawinsky, the latter to be represented, probably, by a suite from the exquisite music for the ballet, "The Bird of Fire."

It will be observed that the foregoing list of composers has practically a prewar percentage of German names, with the exception of one or two modern German composers, such as Richard Strauss. When I asked Mr. Monteux if he would play Strauss, his answer was particularly interesting, in view of his refusal, during war time, to conduct a performance of Strauss' "Till Eulenspiegel" for the Russian ballet. "I would like to play him very much," he said. "I think that it is time to think of music and war as two different things. During the conflict it seemed to me wrong to conduct a performance of a work which would send a substantial royalty to a composer whose nation had outraged justice, while my own countrymen and comrades were dying in the trenches. But Strauss' music was not composed by the war, and the war is over. On the other hand, it would be as inhuman as it would be academic to expect the nations of the earth to forget in a day the frightful orgy of injury and suffering through which they have passed.

"Therefore, I think it not only sensible, but also only fair, to find out how my audiences feel about Strauss before I decide how soon I shall put his name on my programmes. Not to have him on one's programme is a loss to a conductor, because even Strauss' poorer music is so brilliantly orchestrated that it is certain to make a big effect. But one must have consideration for that which is a fact and not a theory: The state, following the cataclysm, of the nerves of the world."

TRANSCRIPT, TUES[DAY] [find] is so
ignificantly small and the final price so
DAY, AUGUST 26,

M. MONTEUX RETURNS

By contrast to the grievous uncertainties which hung about Symphony Hall one year ago at this time, it is a situation far more harmonious and assured which M. Pierre Monteaux will find there today as he returns to Boston to take up his duties as leader. Gratefulness may well be felt for this, and it may be felt without any forgetting that the very nature and number of the perplexities confronting the Symphony Orchestra one year ago were the measure of the credit due to M. Rabaud for his mastery of them and to the new board of trustees for making this mastery possible. The foundations of reconstruction laid then, when many a mainstay of the orchestra seemed to be slipping, would not have been good foundations at all had they not endured. It is their presence today, as a basis ready to the hand of M. Monteux for his fresh building, which testifies to the soundness of last year's achievement.

Contrary reports notwithstanding, the personnel established for the orchestra before the close of the season of 1918 remains without substantial change. The rumors of defections to Detroit and Philadelphia have been grossly exaggerated, probably for reasons best known to the musicians' union which helped engineer them. A few men go, but their number scarcely exceeds the percentage of change which has been found normal from season to season. This small group aside, there have been also some little shiftings among the strings. These are not of consequence, certainly not as against the many string-players who, with the excellent Fradkin still concert-master, all remain at their accustomed desks. In the brass choir the same first quartette of horns stands intact. M. Monteux, it has been truly announced, is bringing with him a new first cellist and a new first viola—the sole changes among section-leaders. Here is only further contribution—both of these players are French—to the homogeneity and essential unison gained for the orchestra last year despite the croaking of many ravens.

Given his material, there need be no questioning the result which the artistry and the musicianly craftsmanship of M. Monteux will work out of it. Boston has had one experience of him, be it remembered, and critics here know him for the extraordinarily competent leader of rehearsals, drillmaster at once of infinite exactitudes and of infinite subtleties, which he then proved himself. They know the vigor and warmth and the novel interest of the finished product as he brought it to the opening concert of the season of 1918 after weeks of such painstaking preparation as delights in. With this memory happy inspection, and with taste keen for of good things in prospect, Bos- meets M. Monteux at the moment turn and says sincerely "Thank ming."

EVENING GLOBE
New York City

SEP 11 1919

Edited by Chas. D. Isaac

Boston Symphony's Conductor Prefers the People's Concerts

This interview was in the earlier days of Pierre Monteux's sojourn in America. He had but recently been appointed to the conductor's stand at the Metropolitan Opera House. He had finished his work at the Civic concerts and had only recently put away his memories of the Russian Ballet tour. Now that he holds the honor of conducting America's premier orchestra, the Boston Symphony, I doubt that his sentiments have changed. Rather do I think that it is partly because of his early ideas that he has won so hearty a recognition from critics and public.

I put away my notes after that interview and I meant to write soon of what he said. Other subjects, more timely, crowded in, and the Monteux interview remained to be recorded. It is well, however, for now that Pierre Monteux is the cynosure of all eyes, the matter will be all the more significant.

I can remember the meeting as clearly as if I just came from it.

There he was standing in his sunny room. On a table was a large score which he was studying. He was smiling, a clean-shaven face with a moustache of silken texture, and all rosy and polished a Parisian his finger tips.

We talked a while and then Monteux mentioned what is a favorite topic with him.

"What kind of music should we give the people? One kind, just one kind. That is the best, the very best! Not always do the people know what is the best, not always do they like it. But wait, do not be discouraged. The best is bound to win out, else why is it called and admitted to be the best?

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"It is the duty of a conductor," said Monteux, "to win the love of his men. Once he has that, he can almost be a bad conductor, for they will respond with sincerity. You can tell when a conductor is loved by his men. It is in the heart of the music they play. I have been a member of an orchestra, and I know what the men are and want. I have been against conductors we did not like.

As a matter of fact, I did my first conducting at twelve years of age. I have played violin and viola. I don't play the piano. A pianist-conductor can't know orchestral work. When I stand here at home before my score I hear everything playing to me, as if the instruments were all sounding. (Only they make no mistakes, as sometimes happens at rehearsals!) Here is where I do my main work—at this table. When I am through I know my score thoroughly. To show you how much this is true, I will tell you that once in London I conducted "Coq d'Or" without a rehearsal—it was the first time I had performed it."

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MANY NEW WORKS FOR SYMPHONY

Monteux Brings Compositions New to Musical World for First Performance—Will Play Wagner

BY OLIN DOWNES

NEW YORK, Aug. 25.—The uncommonly frank and direct regard of Pierre Monteux, conductor of the Boston Symphony Orchestra, for at least two seasons to come, was tinged with a fine Gallic irony when the writer told him of the departing pronouncement of Dr. Karl Muck, who left America a few days ago, to the effect that the Boston Symphony Orchestra could never again be the band that Muck had conducted, since the discharge of 29 German players.

NOT THE SAME, BUT BETTER

Mr. Monteux, who is a trifle fleshier than when last seen in Boston and looking very fit indeed after his summer vacation, raised his eyebrows a little and said in a thoughtful manner; "No! no! I don't suppose it can be the same. But"—as though pondering over some Euclidean mystery—"I don't speak of the conductor, but of the orchestra itself—may it not be, this band, even—a little better?"

Mr. Monteux debarked in the morning from an incoming steamer and stood smiling happily back of a fence which separated him from William H. Brennan, manager of the Boston orchestra. The two men did not kiss, in the proverbial French style, when they met, but the cordiality of the meeting was unmistakable. Mr. Monteux was accompanied by Mrs. Monteux and his six-year-old daughter, who has already commenced to study music.

Mr. Monteux will come to Boston Wednesday and will set immediately to work arranging his programmes for the winter and studying in detail an extremely interesting assortment of new scores which he has brought with him from Paris.

He spent six weeks in Paris and six more weeks at the seashore with his family. He gradually collected scores and in a number of instances had friendly conferences with their composers, some of them old friends of the conductor. Mr. Monteux's talk about these men was a word picture of a number of composers of today who may be encountered in the course of a visit to Paris, France.

Saint-Saens a Wagner Hater

Camille Saint-Saens, that amazing compound of composer, essayist, scientist, globe-trotter, metaphysician and cordial hater of Germany, in his youth a Wagnerite and now a passionate declaimer—you might think Saint-Saens in his twenties to hear the vigor of his arraignment — confronted Mr. Monteux with eagle nose and flashing eyes, and inveighed against coming productions of Wagner at the Paris Opera.

"They need new scenery there," shouted Saint-Saens, "but they won't get it when they produce Wagner."

Will Open With Wagner

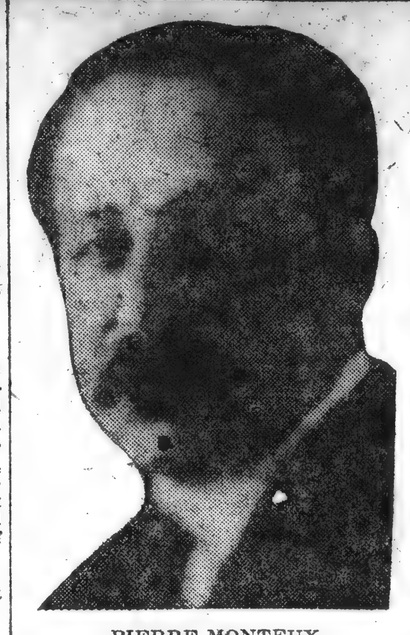
"But I do not agree with that," said Mr. Monteux. "I plan to have Wagner on my first programme. And at Paris they will like it, too. There will be some trouble in the streets, probably, when they give Wagner, but"—he laughed—"I have known of trouble in the streets of Paris over smaller things than that. It will do the Opera no harm, and they will make money giving Wagner."

Mr. Monteux said to Saint-Saens, who, since he toured as pianist-composer with the Boston Symphony Orchestra in the season of 1906-07, has particularly vivid recollections of this organization:

Suggests Own Works

"I want to play some of your music in Boston, but they are very familiar with your scores, of which my friend and colleague, M. Rabaud, has just given many brilliant performances."

Saint-Saens has not the reputation of a wit for nothing. His eye twinkled as he said—this composer of infinite productiveness and facility—"O, but they can't have heard all of them!" And that week Monteux received from Saint-Saens three letters, closely written, in a fine hand, of four pages each, of compositions which Saint-Saens mentioned as available for performance by the Boston Symphony Orchestra!



PIERRE MONTEUX,
Conductor of the Boston Symphony Orchestra, who arrived from France yesterday.

D'Indy's Third Symphony

Mr. Monteux talked with D'Indy and will give in Boston the first performance in America of that distinguished composer's third symphony, a long work, with a furiously triumphant finale, inspired by the war. In this there will be poetic justice. In his last season in Boston Dr. Muck refused to perform any work by the Frenchman, D'Indy, because of the very frank utterances that D'Indy was making at the time, in Paris, regarding Germany's part in the war. The genius of D'Indy is perhaps more profoundly spiritual than the finished and cosmopolitan art of Saint-Saens, a great artist, but also a man of the world. And as with the music of D'Indy, the composer, who, though younger than Saint-Saens, is no longer young, so with the bearing of D'Indy, the man: He lives today more an inner than an outer life. He seems to be meditating profoundly on things not of this world.

First Hearing of Hure Symphony

A first production in the world of a symphonic importance will be the premiere, at a Boston Symphony concert, of a symphony with organ by Jean Hure, who alas, with this vast work completed, is succumbing gradually to a lung disease.

Two other first productions of great interest will be the first performances in America of an early and until now practically unknown "Fantasie for piano and orchestra" by Debussy, which will be played with the assistance of the pianist, Alfred Cortot, and per contra, one of Debussy's last important compositions. This will be the score of "Jeux" ("Play") which Debussy wrote for performance as a ballet, for the Russian dancer, Nijinsky.

Played It in 1913

"I particularly want to do this," said Mr. Monteux, "because I felt when I conducted the first performances of 'Jeux' in Paris and in London in 1913, that Nijinsky" (who appeared as a tennis player, with his racket on the stage) "adopted rather silly and unrelated action to some really charming music. Nijinsky is the great male dancer of the world. But the stage genius of the Russian ballet was not Nijinsky, but Fokine, who never came to America, and of whom Nijinsky was jealous.

Other modern works to be produced will be compositions by Florent Schmidt, Ravel, Ducasse, Albert Roussel. But Mr. Monteux is also a worshipper of the classics.

Give Ninth With Chorus

There will be played at least two symphonies of Beethoven—the fourth, and the ninth, with chorus—symphonies of Haydn, Mozart, Schubert, Schumann, Brahms Mendelssohn, whom Mr. Monteux thinks it is the custom today to a little underrate, and, as Mr. Monteux hopes, for the last concert of the season, a production of Cesar Franck's "Beatitudes" with chorus.

Mr. Monteux will also give attention to music by Slavic composers, among them Dvorak, Tschaikowsky, Strawinsky, the latter to be represented, probably, by a suite from the exquisite music for the ballet, "The Bird of Fire."

It will be observed that the foregoing list of composers has practically a prewar percentage of German names, with the exception of one or two modern German composers, such as Richard Strauss. When I asked Mr. Monteux if he would play Strauss, his answer was particularly interesting, in view of his refusal, during war time, to conduct a performance of Strauss' "Till Eulenspiegel" for the Russian ballet. "I would like to play him very much," he said. "I think that it is time to think of music and war as two different things. During the conflict it seemed to me wrong to conduct a performance of a work which would send a substantial royalty to a composer whose nation had outraged justice, while my own countrymen and comrades were dying in the trenches. But Strauss' music was not composed by the war, and the war is over. On the other hand, it would be as inhuman as it would be academic to expect the nations of the earth to forget in a day the frightful orgy of injury and suffering through which they have passed.

"Therefore, I think it not only sensible, but also only fair, to find out how my audiences feel about Strauss before I decide how soon I shall put his name on my programmes. Not to have him on one's programme is a loss to a conductor, because even Strauss' poorer music is so brilliantly orchestrated that it is certain to make a big effect. But one must have consideration for that which is a fact and not a theory: The state, following the cataclysm, of the nerves of the world."

TRANSCRIPT, TUES[DAY] find[s]
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DAY, AUGUST 26,

M. MONTEUX RETURNS

By contrast to the grievous uncertainties which hung about Symphony Hall one year ago at this time, it is a situation far more harmonious and assured which M. Pierre Monteaux will find there today as he returns to Boston to take up his duties as leader. Gratefulness may well be felt for this, and it may be felt without any forgetting that the very nature and number of the perplexities confronting the Symphony Orchestra one year ago were the measure of the credit due to M. Rabaud for his mastery of them and to the new board of trustees for making this mastery possible. The foundations of reconstruction laid then, when many a mainstay of the orchestra seemed to be slipping, would not have been good foundations at all had they not endured. It is their presence today, as a basis ready to the hand of M. Monteux for his fresh building, which testifies to the soundness of last year's achievement.

Contrary reports notwithstanding, the personnel established for the orchestra before the close of the season of 1918 remains without substantial change. The rumors of defections to Detroit and Philadelphia have been grossly exaggerated, probably for reasons best known to the musicians' union which helped engineer them. A few men go, but their number scarcely exceeds the percentage of change which has been found normal from season to season. This small group aside, there have been also some little shiftings among the strings. These are not of consequence, certainly not as against the many string-players who, with the excellent Fradkin still concert-master, all remain at their accustomed desks. In the brass choir the same first quartette of horns stands intact. M. Monteux, it has been truly announced, is bringing with him a new first cellist and a new first viola—the sole changes among section-leaders. Here is only further contribution—both of these players are French—to the homogeneity and essential unison gained for the orchestra last year despite the croaking of many ravens.

Given his material, there need be no questioning the result which the artistry and the musicianly craftsmanship of M. Monteux will work out of it. Boston has had one experience of him, be it remembered, and critics here know him for the extraordinarily competent leader of rehearsals, drillmaster at once of infinite exactitudes and of infinite subtleties, which he then proved himself. They know the vigor and warmth and the novel interest of the finished product as he brought it to the opening concert of the season of 1918 after weeks of such painstaking preparation as he delights in. With this memory happy in prospection, and with taste keen for the feast of good things in prospect, Boston welcomes M. Monteux at the moment of his return and says sincerely "Thank you for coming."

EVENING GLOBE
New York City

SEP 11 1919 E.

Called by Chas. U. Isaacs

Boston Symphony's Conductor Prefers the People's Concerts

This interview was in the earlier days of Pierre Monteux's sojourn in America. He had but recently been appointed to the conductor's stand at the Metropolitan Opera House. He had finished his work at the Civic concerts and had only recently put away his memories of the Russian Ballet tour. Now that he holds the honor of conducting America's premier orchestra, the Boston Symphony, I doubt that his sentiments have changed. Rather do I think that it is partly because of his early ideas that he has won so hearty a recognition from critics and public.

I put away my notes after that interview and I meant to write soon of what he said. Other subjects, more timely, crowded in, and the Monteux interview remained to be recorded. It is well, however, for now that Pierre Monteux is the cynosure of all eyes, the matter will be all the more significant.

I can remember the meeting as clearly as if I just came from it.

There he was standing in his sunny room. On a table was a large score which he was studying. He was smiling, a clean-shaven face with a moustache of silken texture, and all rosy and polished a Parisian his finger tips.

We talked a while and then Monteux mentioned what is a favorite topic with him.

"What kind of music should we give the people? One kind, just one kind. That is the best, the very best! Not always do the people know what is the best, not always do they like it. But wait, do not be discouraged. The best is bound to win out, else why is it called and admitted to be the best?

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By OLIN DOWNES

It is evident from subscriptions already received at Symphony Hall that the coming season of the Boston Symphony will be the most successful, for a number of years, in its history. Subscriptions taken now exceed the total of the subscriptions of last winter, which, in turn, exceeded those of the winter previous. The orchestra is regaining rapidly the patronage and whole-hearted support of the public which, for various reasons, were somewhat curtailed during the years of the war.

For the season of 1919-20 14 soloists have been engaged. In this direction also there is advance, inasmuch as this list contains no names of artists who are in any way in an experimental or merely formative stage of their career. The newcomers to the Boston Symphony concerts of the coming winter are artists of whom it may confidently be expected in advance that their appearances as soloists will give additional interest and distinction to the concerts.

Povla Frijsch, the Danish soprano, will be one of these. She is without doubt one of the most individual and significant song interpreters of the day. Leo Ornstein, the young American composer-pianist, will appear. Mr. Ornstein's compositions are considered by many of us eccentric, to say the least, but he is a well-schooled virtuoso who can offer either a futuristic composition of his own or interpret a classic or modern masterpiece in a brilliant and authoritative way. And he is a composer who, whatever one may think or say of his compositions, has forced himself on the public and the critics of America and Europe. What a transcription for piano and orchestra of Mr. Ornstein's "Wild Men's Dance" would sound like the pen hesitates even to imagine. But he is a figure to be noticed in the musical world.

Two other soloists of the younger generation will be Albert Spalding, the violinist, back from his service at the front, and Frederick Fradkin, also violinist and concert master of the Boston Symphony. Sylvain Noack, the second concert master and an admirable musician, and Fritz Kreisler, whose return to the stage will be welcomed with great enthusiasm, will complete the list of fiddlers.

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Margaret Matzenauer, the prima donna contralto, and her daughter Adrienne.

Upper—Poyla Frijsh, Danish soprano. (C) Und. & Und.
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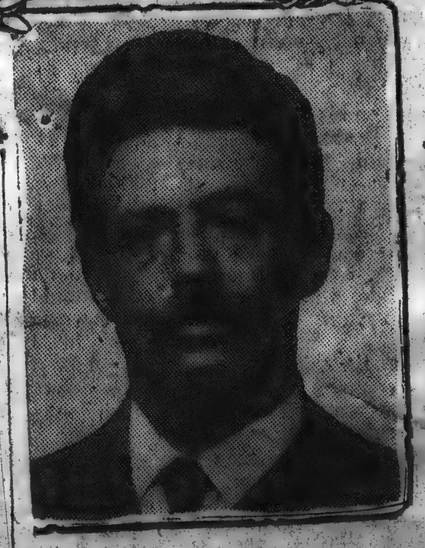

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TRIBUNE
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AUG 26 19

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SYMPHONY ORCHESTRA'S CONCERT PLANS FOR THE COMING SEASON

Prospects Are Bright for Unusually Brilliant Year

FAMOUS NAMES IN LIST OF SOLOISTS

The coming season of the Boston Symphony orchestra promises to be an unusually brilliant one.

The orchestra, whose performance under Mr. Rabaud gloriously maintained the standard that has given this organization international reputation, will be strengthened, if this is possible, by the addition of several players, first violoncello and first viola among them, from Paris and elsewhere, men of the very

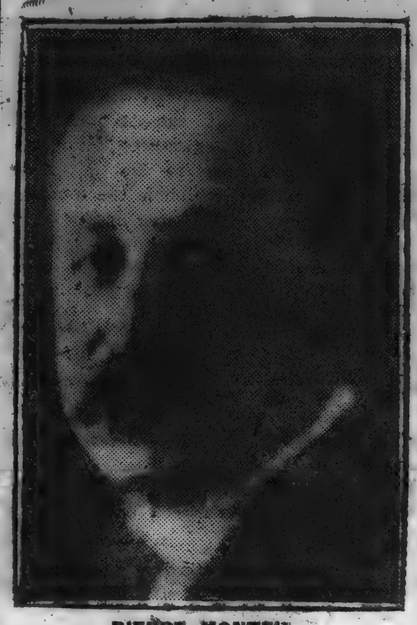
LEO ORNSTEIN
Pianist

first rank. There is no need of dwelling upon the supreme merits of this orchestra, which has for years been the pride, not only of Boston, but of musical America.

Mr. Monteux was not a stranger when he conducted the first concerts of the orchestra last season. He had shown his authority, taste and imagination as a conductor of the visiting Metropolitan Opera House Company. As conductor of the Symphony orchestra he had the severe task of reshaping it after the departure of Dr. Muck. How successful he was in this is known to all. Mr. Rabaud found a well-disciplined, plastic instrument on which he could play at will.

He was the first, and not merely from courtesy, to recognize and proclaim the fact; and when, much to the regret of the trustees and the audience, he felt obliged to refuse the offer of a second term early last spring, he most strongly advised the selection of Mr. Monteux as his successor.

Mr. Monteux as a disciplinarian reminds one of Mr. Gericke in certain ways, especially in his insistence on tonal beauty and sense of proportion; add to these desirable, necessary qual-



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Conductor

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Soprano

ALBERT SPALDING
Violinist

MONITOR, BOSTON,
SEPTEMBER 6, 1919

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Specially for The Christian Science Monitor

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SYMPHONY ORCHESTRA'S CONCERT PLANS FOR THE COMING SEASON

Prospects Are Bright for Unusually Brilliant Year

FAMOUS NAMES IN LIST OF SOLOISTS

The coming season of the Boston Symphony orchestra promises to be an unusually brilliant one.

The orchestra, whose performance under Mr. Rabaud gloriously maintained the standard that has given this organization international reputation, will be strengthened, if this is possible, by the addition of several players, first violoncello and first viola among them, from Paris and elsewhere, men of the very

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NEW LIGHTS AND OLD

THE SYMPHONY CONCERTS IN FALL FORECAST

Bright Prospects for the Impending Season—A Continuing Orchestra, an Expectant and Eager Public, "Assisting Artists" Well Arrayed, and Generally Favoring Circumstance—Above All, the Promise of Mr. Monteux as Conductor

FOR at least two seasons, the prospects of the Symphony Concerts have not been so auspicious as they are at the beginning of this autumn of 1919. Neither trustees nor faithful and familiar public, neither conductor nor managers are occupied, in this thirty-ninth year of the orchestra, with a reorganization of the musicians in its ranks. That necessary task, as conditions went twelve and fifteen months ago, was then accomplished at no small pains on the part of all concerned, in outcome that almost immediately spoke for itself and with ampler promise for the future. With scarcely a material change in personnel, the Symphony Orchestra of the season of 1919-1920 will be the Symphony Orchestra that the frequenters of the concerts knew and applauded at the end of the season of 1918-1919. It will be indeed the better, since in the work of another year it is sure to become both more homogeneous and more plastic; an instrument, so to say, more sensitive to itself and to the conductor playing upon it; a body in which individual abilities will shine the more brightly for the richness of the general setting. By common consent the reorganized orchestra does not lack such abilities; by the testimony of the common ear, it was fast renewing last spring the qualities by which of old it had run the gamut of tonal eloquence. In the new season it has only to go forward and in promising circumstance.

A year ago there was no conductor, established or temporary, for the Symphony Concerts. Not until November, indeed, came a diligent and conscientious locum tenens, doing the best he might at a post the exactions of which he little foresaw and before a public that he little understood—a conductor better versed in the ways of orchestral concerts in Paris than in the standards of the concerts of the Symphony Orchestra in its own city and in the cities that it regularly visits. Fortunately in a season he passed; and now at the beginning of a new year, a leader succeeds him, who was designated last spring, who has prepared himself accordingly, whose hand the orchestra already knows, whose abilities the audiences of Friday afternoons and Saturday evenings have already applauded—a conductor to whom his American public is not new and strange—a cosmopolitan conductor of the great world of music rather than of one and another corner of it in Paris.

To put by the two or three men of genius in the art of conducting, to regret in passing one and another exceptional talent that was not available, the trustees of the orchestra could hardly have made a more promising choice than Mr. Monteux. When, last autumn, on leave from the Metropolitan Opera House, he led the reorganized orchestra in a few concerts at the beginning of the season, band and audience discovered his pains as a drill-master, his abilities as an interpreter, his sensibility to the distinctions of orchestral playing, his keen intelligence and his warm sympathy with whatever music he had in hand. Last autumn Mr. Monteux's first pair of concerts in Boston was notable; while his second was full to the brim of interesting pieces. At that time he carried the concerts through the first weeks of a beset season and returned to his post as an operatic conductor. Now for a full year, the orchestra will be his to develop, to sensitize, to polish according to the scope of his abilities, his ambition and the response of a warmly interested and keenly anticipatory public. Through twenty-four concerts he can devise and diversify his programmes, free at last from the salutary or the superfluous inhibitions of war-time.

Mr. Monteux is as open-minded as he is widely read in symphonic music; in the days of the concerts in Paris that bore his name, he strove manfully against the routine that takes the regular and the easiest way. Not for nothing did he go up and down Europe as the chief conductor of Mr. Diaghilev's Russian Ballet; not for nothing has he been conductor of French operas for two seasons at the eclectic Metropolitan. In all its years, the Symphony Orchestra has hardly had a conductor with so cosmopolitan a background. As fortunately, he knows and appreciates the standards and the traditions of the Symphony Concerts and the expectations—the habit even—of the public frequenting them in Boston and New York. In his programmes they bid fair to regain their familiar catholicity, their familiar diversity of interest; as of old, composers will hand to the conductor of the Boston Orchestra important new pieces; so far as in him lies the quality of performance. The Monteux who bids fair to stir his hearers with the sensuous beauty of Stravinsky's ballets knows also the austerities of d'Indy. The Monteux who searched out last summer in Paris the few posthumous pieces of Debussy is mindful also of the over-neglected Mendelssohn of a vanished day.

As with the orchestra and the conductor, so with the audiences that from the middle of October to the beginning of May will weekly sit before them. These listeners also will be free from the pains and penalties of war-time. No longer need anyone put by the Symphony Concert lest money so spent should be diverted from warchests or pleasure so taken distract from austerer obligations. No longer need resentful ears turn away from the music of Wagner (which from the beginning Mr. Monteux intends to place plentifully in his programmes) nor hear with inner qualms the music even of Brahms. The acrimonies over Dr. Muck in his final days and over the subsequent reorganization of the orchestra are lessening, as sooner rather than later they were sure to do. Even the confirmed doubters have waited and seen how interesting the "new" Symphony Orchestra can be, how stimulating a new line of conductors may prove. After two years of more or less divided continuance, the Symphony Orchestra can return to its sufficient task of playing music for the sake of music and performance; while audiences may equally hear both for the satisfaction that they yield in themselves and not for the random sympathies they happen to evoke. Artistry and pleasure are again the word at the Symphony Concerts, alike on the stage and, by clear token, in the auditorium. For already, through nearly every city through which the orchestra ranges, and especially in its "home-town," the eagerness of the public, old and new, stands clear. Unless many a sign fails, there will be "atmosphere" again in Symphony Hall on the twenty-four Fridays and the like-numbered Saturdays.

In such auspicious circumstances, the Symphony Concerts of 1919-1920 will run a familiar course. From the middle of October to the beginning of May stretch the twenty-four pairs of concerts, broken by the usual intervals when the orchestra makes its monthly journeys southward or departs for a week—this season in December—into the Middle States. As of old, it will be heard regularly in two or three cities of New England and occasionally in many more; while in Boston on a Sunday afternoon, one at least of the annual concerts for the increase of its Pension Fund will be restored. Thus, a hundred concerts and a few more will make the work of the orchestra for the year—as much as it can do well, yet not too much to keep it in established place in all the region that it annually pleasures. As in recent years, it will, likewise, command at need the services of Mr. Townsend's Symphony Chorus. For Mr. Monteux is ambitious of occasional performances of music in which orchestra and chorus join voices. He is taking thought of Beethoven's Choral Symphony, heard only twice in Boston since Mr. Fiedler's time. He is as eager to end the season, next May, with a performance of Franck's oratorio of "The Beatitudes." Indeed, as some predict, then and there Mr. McCormack, the tenor, will be heard in a choral concert for the first time hereabouts—or anywhere else—in years. Of such, after all superfluous gainsaying, remains the prestige of the Symphony Concerts.

Worthy of that prestige and not too many nor too few are the "assisting artists" announced for the new season; while as last year, the management in the choice of them has avoided the rut into which it is easy to fall. Outside Mr. Fradkin and Mr. Noack who, rising from their places in the orchestra, are to play the violin concertos which are the reward of the "first desk," the "soloists" number twelve. Mr. McCormack aside, the singers are four women: Miss Destinn or Miss Destinnova, as she now elects to call herself in the Czech tongue, released from war-time durance in Bohemia and reported from London as renewing her fine powers; Mme. Matzenauer in the flower of large-voiced song at the Metropolitan Opera House; Mme. Homer, likewise in the full graces of vocal and interpretive maturity; and last, for signal newcomer, Mme. Frijsh, riper of voice than in an earlier day, rich in the virtues of musical insight and dramatizing imagination, and as always, vivid personality.

The pianist of large, deep and grave maturity, the august presence among the virtuosi now traversing American concert-halls, is Mr. Rakhmaninov, the inevitable; the pianist whose fineness and brightness of touch and tone stirred the ear last year "at these concerts," whose intelligence and imagination were not less luminous, returns in Mr. Cortot; the approved abilities of Mr. Ganz as virtuoso and musician give him just place in the Symphony Concerts; while youth, and richly deserving youth, has its opportunity in the first coming to them of Mr. Ornstein, not as debatable composer but as undebatable pianist of no small or untried powers. Again, too, returns the one organist who, in this day, has established himself in the symphony concerts of the United States, the applauded and anticipated Bonnet. The younger generation has righteous place again with Mr. Spalding as one of the two violinists, outside the orchestra, to grace the concerts—and grace plus gravity are the words for this his early prime. The other assisting violinist need hardly be named, since, for the impending season, every orchestra covets him and a manifold public everywhere awaits him. The inhibitions of the war-years are ended; Mr. Kreisler is restored to concert-hall. With him as with many another circumstance and condition for the new year, old times have come again at Symphony Concerts.

A Pianist Returns to Boston

M. Alfred Cortot to Appear With the Symphony Orchestra

-ETON SUNDAY ADVERTISER, AUGUST 31, 1919

Brilliant Stars at Symphony Concerts

SOME OF THE STARS OF THE SYMPHONY SEASON

IT is already possible to predict that no single seats will be left for sale for the Friday afternoon concerts from week to week, and for Saturday evenings there will be very few, as the balconies are already nearly sold out. The time for renewing subscriptions ends tomorrow. The first concerts come October 10 and 11.

On his arrival from France last week Pierre Lonteux, who resumes his place as conductor, gave some hints of his plans. He believes that it is time to hear the music of Wagner again, and will accordingly put Wagner on his first program. On the question of Strauss, he will consult public opinion. Works of particular interest which he intends to produce are new symphonies by D'Indy and Hure, Debussy's "Play" and Strawinsky's "Fire Bird," pieces written for the ballet. Among the older symphonic composers he mentioned specifically Haydn, Mozart, Schubert, Schumann, Brahms and Mendelssohn; among the more recent composers, Dvorak and Tschaikowsky.

Among the soloists listed to appear are six singers, Emmy Destinn, Margaret Matzenauer, Povla Frijsh, Louise Homer and John McCormack; four violinists, Fritz Kreisler, Albert Spalding, Frederic Fradkin and Sylvain Noack; four pianists, Sergei Rachmaninoff, Alfred Cortot, Rudolph Ganz and Leo Ornstein; and an organist, Joseph Bonnet.

BOSTON SUNDAY GLOBE—AUGUST 31

Concerning the Coming Symphony Concerts

Now that Conductor Pierre Monteaux has returned from Europe definite announcements regarding the coming season of Symphony Concerts may be made. The soloists have been engaged, and the list is an impressive one. The advance sale of seats has been so large that it is probable there will be none left unsold for the Friday afternoon concerts and very few for the Saturday evenings.

Conductor Monteaux believes that it is time to hear the music of Wagner again, and will accordingly put Wagner on his first program. As to Strauss, he will consult American public opinion. Works of particular interest which he intends to produce are: New symphonies by d'Indy and Hure as yet unplayed; Debussy's "Play" and Strawinsky's "Fire Bird," modern pictorial scores written for the ballet. Among the older symphonic composers he mentions specifically are Haydn, Mozart, Schubert, Schumann, Brahms and Mendelssohn; among the more recent composers, Dvorak and Tschaikowsky.

The following 14 soloists are listed to appear: Singers, Margaret Matzenauer, Povla Frijsh, Louise Homer and John McCormack; violinists, Fritz Kreisler, Albert Spalding, and from the orchestra itself, Frederic Fradkin and Jean Bedetti; pianists, Sergei Rachmaninoff, Alfred Cortot, Rudolph Ganz and Leo Ornstein; also an organist, Joseph Bonnet.

American Aug 30

Union AUG 22 1919
Springfield, Mass.

There was nothing in the news dispatches to indicate that the Boston Symphony Orchestra was on hand to play a farewell tune when former leader, Dr. Karl Muck, arrived on his return trip to his native Germany.

BOSTON TRAVELER, SATURDAY, AUGUST 30

Symphony Will Play Music of Wagner

The music of Wagner will be played by the Boston Symphony orchestra as part of its first program under Pierre Monteux, the new conductor. Conductor Monteaux, declaring that "it is time to consider music and war as two different things" has signified his intention of suiting symphony programs to the American taste.

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EVENING POST
New York City
AUG 2 - 191

DEMAND

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Post Aug 31

EDITED BY OLIN DOWNES

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"But almost always," he went on, with a twinkle in his eye, "the applause is for the loud ending. For the soft ending there is little applause—everywhere—every time. At the Metropolitan last winter I said to Mme. Barrientos and Monsieur Carlo Hackett, the new young tenor, when they had sung at rehearsal the great duet from Gounod's 'Mirielle,': 'That is very fine. That is a very beautiful melody. You sing it charmingly. You will get much applause. You will sing this melody for the records and you will make much money.' But Mme. Barrientos disagreed. 'No!' she said, 'it has not a loud ending. You will see. We will get no applause.' She was right.

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Traveler Sept 6

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PHILADELPHIA, PA.
SEP - 1919

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PHOTO BY APEDA

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BOSTON SUNDAY GLOBE—AUGUST 31

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EDITED BY OLIN DOWNES

Preparing for Symphony Season

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Traveler Sept 6

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American Sept. 6

From
PHILADELPHIA, PA.
SEP - 1919

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BOSTON SUNDAY ADVERTISER, AUGUST 31, 1919

Brilliant Stars at Symphony Concerts

SOME OF THE STARS OF THE SYMPHONY SEASON

IT is already possible to predict that no single seats will be left for sale for the Friday afternoon concerts from week to week, and for Saturday evenings there will be very few, as the balconies are already nearly sold out. The time for renewing subscriptions ends tomorrow. The first concerts come October 10 and 11.

On his arrival from France last week Pierre Lonteux, who resumes his place as conductor, gave some hints of his plans. He believes that it is time to hear the music of Wagner again, and will accordingly put Wagner on his first program. On the question of Strauss, he will consult public opinion. Works of particular interest which he intends to produce are new symphonies by D'Indy and Hure, Debussy's "Play" and Strawinsky's "Fire Bird," pieces written for the ballet. Among the older symphonic composers he mentioned specifically Haydn, Mozart, Schubert, Schumann, Brahms and Mendelssohn; among the more recent composers, Dvorak and Tschaikowsky.

Among the soloists listed to appear are six singers, Emmy Destinn, Margaret Matzenauer, Povla Frijsh, Louise Homer and John McCormack; four violinists, Fritz Kreisler, Albert Spalding, Frederic Fradkin and Sylvain Noack; four pianists, Sergei Rachmaninoff, Alfred Cortot, Rudolph Ganz and Leo Ornstein; and an organist, Joseph Bonnet.

BOSTON SUNDAY GLOBE—AUGUST 31

Concerning the Coming Symphony Concerts

Now that Conductor Pierre Monteaux has returned from Europe definite announcements regarding the coming season of Symphony Concerts may be made. The soloists have been engaged, and the list is an impressive one. The advance sale of seats has been so large that it is probable there will be none left unsold for the Friday afternoon concerts and very few for the Saturday evenings.

Conductor Monteaux believes that it is time to hear the music of Wagner again, and will accordingly put Wagner on his first program. As to Strauss, he will consult American public opinion. Works of particular interest which he intends to produce are: New symphonies by d'Indy and Hure as yet unplayed; Debussy's "Play" and Strawinsky's "Fire Bird," modern pictorial scores written for the ballet. Among the older symphonic composers he mentions specifically are Haydn, Mozart, Schubert, Schumann, Brahms and Mendelssohn; among the more recent composers, Dvorak and Tschaikowsky.

The following 14 soloists are listed to appear: Singers, Margaret Matzenauer, Povla Frijsh, Louise Homer and John McCormack; violinists, Fritz Kreisler, Albert Spalding, and from the orchestra itself, Frederic Fradkin and Jean Bedetti; pianists, Sergei Rachmaninoff, Alfred Cortot, Rudolph Ganz and Leo Ornstein; also an organist, Joseph Bonnet.

American Aug 30

Union
Springfield, Mass.

There was nothing in the news dispatches to indicate that the Boston Symphony Orchestra was on hand to play a farewell tune when its former leader, Dr. Karl Muck, sailed on his return trip to his native Germany.

BOSTON TRAVELER, SATURDAY, AUGUST 30

Symphony Will Play Music of Wagner

The music of Wagner will be played by the Boston Symphony orchestra as part of its first program under Pierre Monteux, the new conductor. Conductor Monteaux, declaring that "it is time to consider music and war as two different things" has signified his intention of suiting symphony programs to the American taste.

Fourteen soloists will be heard in Boston during the symphony season beginning Oct. 10 and 11. Of these 14 artists Povla Frijsh, Emmy Destinn, Margaret Matzenauer, Louise Homer and John McCormack are the vocalists; Fritz Kreisler, Albert Spalding, Frederic Fradkin and Sylvain Noack are the violinists; Sergei Rachmoninoff, Alfred Cortot, Rudolph Ganz and Leo Ornstein pianists, and Joseph Bonnet is organist.

The last date for renewal of subscription seats is next Monday. In all probability no single seats will be avaliable from week to week for Friday afternoons, it is stated. For Saturdays very few seats remain, the balconies being nearly sold out.

(Photo copyrighted by Underwood & Underwood)

Povla Frijsh, Danish soprano whose many past triumphs in Symphony Hall, will be duplicated during the coming Boston Symphony Orchestra season.

EVENING POST
New York City
AUG 2 - 1919

Bori and Toscanini

LUCREZIA BORI is not, alas, coming to New York next season, but she is negotiating with Mr. Gatti-Casazza for the season of 1920-21. Why wait? No artist is so much needed as she at the Metropolitan, and according to all accounts she is better than ever. Her recent appearances at Monte Carlo in "La Bohème" and "Falstaff" were hugely successful, and she herself feels, as she informed *Musical America's* correspondent, Dr. O. P. Jacobs, that the operation on her throat, which seemed to have ended her career as a singer, was, after all, a blessing. "All my life," she said, "I have been singing against or over a physical obstruction which with this operation has been entirely eliminated. I am frank to admit that for the first time in my life I am now singing under normal physical conditions." She will, besides singing in Italian cities next season, make her first appearance in Spanish cities, including her native town, Valencia.

With Toscanini, too, Dr. Jacobs was so fortunate as to secure an interview. The great conductor was noncommittal regarding his own plans. There were rumors that the directorship of the Scala had been offered him, and he admitted he might conduct there. He would be glad to return to America, but he regretted that box office receipts played so important a rôle in this wealthy country as against art for art's sake. Why did he refuse the conductorship of the Boston Symphony Orchestra?

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Travile Sept 6

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American Sept. 6

POST, WEDNESDAY, SEPTEMBER 10. 1919

Symphony Concertmaster Proud Father of Twins

FRADKIN TWINS BUT TWO DAYS OLD ENJOY PICTURE TAKING.
Russell Lee Fradkin, at left, and Jeanne Lorraine Fradkin had their pictures taken yesterday. Their nurse, Miss A. Murry is snapped with them.

Frederick Fradkin, the concertmaster of the Boston Symphony, is wearing a large, expansive smile on his face, the reason for the smile being that he is now the proud father of twins, Russell Lee and Jeanne Lorraine Fradkin.

Mr. Fradkin is the first American solo violinist that the Symphony has ever had. He was born in New York, and won a prize for concert work in Paris. He married Jean Tell, who has appeared in many New York productions, but gave up the stage upon her marriage to Mr. Fradkin. They live at 82 Fenway.

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FREDERIC FRADKIN IS FATHER OF TWINS

Symphony's Solo Violinist Adds Duet to the Aggregation

Frederic Fradkin, solo violinist of the Boston Symphony Orchestra, was presented with twins yesterday by Mrs. Fradkin. One was a boy, weighing six pounds, and tne other a girl, weighing a pound less. Mrs. Fradkin is resting well and is rejoicing with her husband over the arrival of the twins.

Mr. Fradkin is the first American solo violinist that the Symphony Orchestra has had. He was born in New York and won his first prize at Paris. A few years ago he married Jean Tell, who was an artist in several New York plays. Mrs. Fradkin quit the stage for all time when she was married to the musician. They are making their home at 82 Fenway.

Adv. Sept. 14

TRANSCRIPT, WEDNESDAY, SEPTEMBER 10,

NEWS OF MUSIC

CONDUCTORS AND COMPOSERS IN VARIOUS ANGLES

Mr. Monteux Cautiously Answers an Inevitable Question — Those Hospitable English—Mr. Toscanini Heard and Noted —Mr. Bodanzky Picks His Pieces for His New Orchestra—Busy Mr. Weingartner—Items and Incidents

SUBMISSIVE to the interviewer—perhaps as minor obligation of his present high place—if not altogether reconciled to him, Mr. Monteux has conversed cautiously yet interestingly with the correspondent in Boston of Musical America. "You ask whether we are to develop a true American type of music?" and the conductor answered: "Yes, perhaps so, but the time has not arrived for that. At present American music is not at its best. It is so much impregnated with the influence of Old World music—of the Italian and the Russian and the German composer. Today if we hear German music we recognize it at once from its typical characteristic; it is the same with Italian, with French, with Russian music. But American music is not so. Something as yet is lacking. The time may be near when all this will be changed. When the true American music comes—when we are able to present it as such, it will be recognized. And it will possess the 'dance spirit' which characterizes Russian music—not of the same style as that of Russia but with a style characteristically American. I think it will come. It will be very original; very American."

m BILLBOARD

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PROSPECTS

For the Coming Boston Symphony Orchestra Season

Boston, June 28.—The Boston Sympony Orchestra, widely known as one of the best orchestras in the country, will next autumn begin one of the busiest seasons of its thirty-nine years. According to custom, the orchestra will give twenty-four pairs of concerts in Boston, ten concerts in New York, five in Brooklyn and will tour the cities of New England, the South and the West.

One of the reasons for the large subscription sales is due to the personnel of the organization, which has perhaps reached its highest level, and the largest number of distinguished virtuosi it has ever assembled at a single time.

Another reason for the interest in next year's program is the newly engaged conductor, Pierre Monteux. Pierre Monteux has had a brilliant career, having started as a viola player in Paris, but soon found his true work was that of a conductor. At the head of the Ballet Russe he toured Europe four times, and after serving two years in the French army came to America and became regular French conductor at the Metropolitan. Efforts were made in 1918 to have him become conductor of the Boston Symphony Orchestra, but the Metropolitan Opera Company would not release him except for a brief period, during which he conducted the two opening pairs of the Boston Symphony concerts in Boston.

American Sept. 13

"THE RITES OF SPRING"

Pierre Monteux, the new conductor of the Boston Symphony Orchestra, was moved to reminiscence when he came across the score of Strawinsky's ballet, "Le Sacre du Printemps" ("The Rites of Spring"). Inside the cover is scribbled—"To my dear friend, Pierre Monteux, in grateful memory of April 14, 1914. Igor Strawinsky." On that day Mr. Monteaux first compelled Paris to listen to that revolutinary score.

He had produced it with ballet five times amid such a hubbub of hisses, cat calls and applause, that neither audience, dancers nor conductor could hear more than occasional strains of the music.

On April 14 he played the piece in purely orchestral form, in one of his "Concerts Monteux. The packed theatre listened in reasonable silence, but immediately after the last note shouted, hurled missiles and skirmished until the police had to intervene. Strawinsky himself was discovered and friends and opponents made for him simultaneously. He fled for his life, and was arrested by some suspicious gendarmes. But he pointed to his battered silk hat, explained that he was a deputy, and they allowed him to seek refuge in a taxicab.

"Paris had not yet heard 'The Rites of Spring.' They had not allowed themselves to hear it. Therefore I arranged a purely orchestral performance of the score at my 'Concerts Monteux' in the same theatre a little later (April 14, 1914). The auditorium was packed with the enthusiastic, the hostile and the merely curious. They listened to the first part in comparative quiet. But the last note was followed by such a terrific din, with missiles freely thrown and fights in different parts of the hall, that the police had to interfere. At the end of the piece, Strawinsky appeared on the stage, and the enthusiasts carried the day. I think not a tall hat was unsmashed. Strawinsky's suffered with the rest. His champions made for him, applauding, but he fled for a taxicab. The police grew suspicious at the lank running figure and arrested him. But Strawinsky pointed to his crushed hat, assuring them that he was a deputy, and they let him go."

SUNDAY HERALD,

SEPTEMBER 14, 1919.

WHEN MONTEUX UPSET MUSICAL PARIS

One of the scores owned by Pierre Monteux, conductor of the Boston Symphony Orchestra, is Strawinsky's ballet, "Le Sacre du Printemps" ("The Rites of Spring"). Over its frontispiece is inscribed in fountain pen writing, "To my dear friend, Pierre Monteux, in membry of April 14, 1914—Igor Strawinsky."

The inscription moved Mr. Monteux to reminiscence, for on that date Paris first "heard" the music under his leadership.

"It was not Paris's first taste of Strawinsky," he explained, "'The Bird of Fire' and 'The Nightingale' were heard and praised with little adverse comment. But 'Le Sacre du Printemps' is different—it marks Strawinsky's 'third manner.' The orchestration is so tremendously difficult that it required 84 rehearsals before I was ready to reveal it to the public, with Nijinsky dancing the principal part. We gave five performances in the Champs Elysees Theatre. At every one of them the noise of hissing and cat-calling, with counter demonstrations of applause, was so deafening that I could at times not hear a single note, while the dancers had nothing to follow but my baton.

It has been announced—we have all heard the flourish of trumpets—that Mr. Monteux will conduct orchestral music by Wagner at the Symphony concerts this season. The announcement shows that Mr. Monteux either is passionately fond of this music written by a man who sneeringly abused his country in a wretched pamphlet after Prussia had wantonly attacked and savagely trodden France under its hoofs; that Mr. Monteux, a forgiving soul, exclaims: "Art knows no national boundaries"; or that he is willing to sink patriotic feeling, thinking that Wagner's music will be welcomed by certain persons in the audience.

There is this to be said in favor of Mr. Monteux's purpose and of any longing on the part of certain hearers; Wagner is dead; dead and buried; he did not sign the manifesto of the "Intellectuals." Yet in the arrogant finale of "The Mastersingers" he spurns all music outside of Germany and shouts fortissimo, "Deutschland Ueber Alles."

Neither did Richard Strauss sign the manifesto. The thrifty Richard had an eye on the royalties for performance of his tone poems in Paris, London and other foreign cities. Will Mr. Monteux conduct his music?

Then there is Mr. Felix Weingartner, with his new orchestral works, one of them a mockery of the allies. He signed the manifesto, but he now weeps salty tears, says that he was basely deceived by wicked Germans in Berlin; he didn't know the contents; he loves America dearly. Bruch and Humperdinck are apparently not repentant. Then there are other German composers, who no doubt would be willing to forgive America if their music would bring them dollars.

On August 14th of this year the Daily Telegraph of London published a letter, one of a series, written by Mr. Antoine, the celebrated Parisian actor and manager. The following extract bears on the question just raised:

"It is of sufficient interest, I think, to mention that lately Wagnerian music has been played in public in Paris for the first time since 1914. This question was raised many times during the war, and very divergent opinions were expressed. At the open air concerts given in the evening at the Jardin des Tuileries, selections from 'Die Meistersinger' have been sandwiched between pieces by Gluck and Mozart, and, as a very piquant contrast, the programme also included a work by Saint-Saens, who, during the period of hostilities, was the leader of a very strong campaign against German music. Soldiers were very numerous among the audience, but there were no incidents; everything passed off with great decorum and tact. The managers of our great lyric theatres, I fancy, have not failed to observe this first essay, because the matter is of importance, particularly for our Opera, which includes in its repertory many of Wagner's works. In this connection, while the interests of the French theatres must be weighed, it is necessary also to respect public feeling, which is always the supreme judge."

This letter was published on Aug. 14. The Morning Telegraph of New York has published a letter from a United News staff correspondent dated Paris, Aug. 29. He begins: "France is not yet ready to listen to German music, and least of all the music of Wagner." He then says that Saint-Saens and Dubois on the 29th supported the action of the prefect of Paris in forbidding a concert in the Tuileries Garden because the program included compositions of Wagner. The prefect said the performance of these pieces might cause a public demonstration which would be prejudicial to the peace negotiations, which are not yet at an end. His action was approved by the newspapers and the people.

"An impresario recently asked my permission to give a concert composed half of Wagner's works and half of my own," Saint-Saens declared. "I refused absolutely. On the other hand, I was told recently that Marshal Foch has been listening to Wagnerian music, and this may have occurred in the German regions under his command, but I know that there is no German music played when he gives a soiree in his own home. In my book, written in 1881, I said, 'Art has no fatherland, but at least artists have.' Now I say that that statement was inexact. In all schools of music we see rooms labelled 'Italian school,' 'French school,' 'Spanish school.' Isn't Scottish music, for example, vastly different from Spanish?"

Dubois said: "But for German music there would be no questions for the peace conference to settle now. Wagner is a great master, and it will never be possible to consider excluding entirely his works from French programs, but just now it is a question of tact. The time is inopportune. It is too soon to begin the day after the war—and such a war!—interpreting the music of such a man as Wagner, who in a book even more foolish than hateful, insulted our country. Later we may arrive at a decision as to which of his works are acceptable to us. We will play the works of all authors whose works have become classic—Germans as well as others—and Wagner's works will be among them.

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"The Berlin papers gleefully announce that representatives of Shubert, Klaw & Erlanger and other American theatrical firms have just arrived in Hunland on the lookout for the latest successes, either in opera, comedy, farce or tragedy, to take back to New York. These gentlemen may buy what they like for the American stage, but we must see that, later on, they do not send their Prussian plays over here, to the detriment of British authors. We have all heads use of the expression, 'Art has no nationality,' at different times, and have meant it; but when alien art is used principally for propaganda purposes, one feels inclined to add the words, 'unless it is German.'

"I liked C. B. Cochran's letter to the Evening News on this subject, in which he registers a very strong protest against the proposed production of a new Hungarian opera at a West end theatre, and I should not be surprised if fresh arrangements were made at the last moment. These are not the times to challenge the temper of the public on the question of alien art."

It would be a pity if Mr. Monteux in his zeal to please certain subscribers, or perhaps to display a "catholic taste," should unwittingly become an instrument of German propaganda.

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—Mr. Monteux's Novel Pieces—Mr. Noack to California

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SUNDAY POST,

SEPTEMBER 14,

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WORCESTER MUSIC FESTIVAL

SUNDAY GLOBE-

SEPTEMBER 14,

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POST, WEDNESDAY, SEPTEMBER 10, 1919

Herald. Sept 7

Symphony Concertmaster Proud Father of Twins

FRADKIN TWINS BUT TWO DAYS OLD ENJOY PICTURE TAKING.
Russell Lee Fradkin, at left, and Jeanne Lorraine Fradkin had their pictures taken yesterday. Their nurse, Miss A. Murry is snapped with them.

Frederick Fradkin, the concertmaster of the Boston Symphony, is wearing a large, expansive smile on his face, the reason for the smile being that he is now the proud father of twins, Russell Lee and Jeanne Lorraine Fradkin.

Mr. Fradkin is the first American solo violinist that the Symphony has ever had. He was born in New York, and won a prize for concert work in Paris. He married Jean Tell, who has appeared in many New York productions, but gave up the stage upon her marriage to Mr. Fradkin. They live at 82 Fenway.

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FREDERIC FRADKIN IS FATHER OF TWINS

Symphony's Solo Violinist Adds Duet to the Aggregation

Frederic Fradkin, solo violinist of the Boston Symphony Orchestra, was presented with twins yesterday by Mrs. Fradkin. One was a boy, weighing six pounds, and tne other a girl, weighing a pound less. Mrs. Fradkin is resting well and is rejoicing with her husband over the arrival of the twins.

Mr. Fradkin is the first American solo violinist that the Symphony Orchestra has had. He was born in New York and won his first prize at Paris. A few years ago he married Jean Tell, who was an artist in several New York plays. Mrs. Fradkin quit the stage for all time when she was married to the musician. They are making their home at 82 Fenway.

Adv. Sept. 14

TRANSCRIPT, WEDNESDAY, SEPTEMBER 10,

NEWS OF MUSIC

CONDUCTORS AND COMPOSERS IN VARIOUS ANGLES

Mr. Monteux Cautiously Answers an Inevitable Question — Those Hospitable English—Mr. Toscanini Heard and Noted —Mr. Bodanzky Picks His Pieces for His New Orchestra—Busy Mr. Weingartner—Items and Incidents

SUBMISSIVE to the interviewer—perhaps as minor obligation of his present high place—if not altogether reconciled to him, Mr. Monteux has conversed cautiously yet interestingly with the correspondent in Boston of Musical America. "You ask whether we are to develop a true American type of music?" and the conductor answered: "Yes, perhaps so, but the time has not arrived for that. At present American music is not at its best. It is so much impregnated with the influence of Old World music—of the Italian and the Russian and the German composer. Today if we hear German music we recognize it at once from its typical characteristic; it is the same with Italian, with French, with Russian music. But American music is not so. Something as yet is lacking. The time may be near when all this will be changed. When the true American music comes—when we are able to present it as such, it will be recognized. And it will possess the 'dance spirit' which characterizes Russian music—not of the same style as that of Russia but with a style characteristically American. I think it will come. It will be very original; very American."

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dress: Cincinnati

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PROSPECTS

For the Coming Boston Symphony Orchestra Season

Boston, June 28.—The Boston Sympony Orchestra, widely known as one of the best orchestras in the country, will next autumn begin one of the busiest seasons of its thirty-nine years. According to custom, the orchestra will give twenty-four pairs of concerts in Boston, ten concerts in New York, five in Brooklyn and will tour the cities of New England, the South and the West.

One of the reasons for the large subscription sales is due to the personnel of the organization, which has perhaps reached its highest level, and the largest number of distinguished virtuosi it has ever assembled at a single time.

Another reason for the interest in next year's program is the newly engaged conductor, Pierre Monteux. Pierre Monteux has had a brilliant career, having started as a viola player in Paris, but soon found his true work was that of a conductor. At the head of the Ballet Russe he toured Europe four times, and after serving two years in the French army came to America and became regular French conductor at the Metropolitan. Efforts were made in 1918 to have him become conductor of the Boston Symphony Orchestra, but the Metropolitan Opera Company would not release him except for a brief period, during which he conducted the two opening pairs of the Boston Symphony concerts in Boston.

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Mr. Sylvian Noack, long the second concert-master of the Symphony Orchestra, has resigned his post to become first concert-master of the Philharmonic Orchestra at Los Angeles in California, of which Mr. Walter Rothwell has now become the able conductor. The public of the Symphony Concerts, recalling Mr. Noack, alike in his place in the string choir and in the concertos he has played as occasional "soloist," will miss the refinements of his tone, the elasticity and surety of his hand, the sensibility and clarity of his understanding and imagination with whatever music fell to him. Who will succeed him at the first desk of the violins has not yet been decided. Among the "soloists" for the impending season, Mr. Bedetti, the Parisian successor to Mr. Malkin as first violoncellist, will fill his place.

American Sept. 13

"THE RITES OF SPRING"

Pierre Monteux, the new conductor of the Boston Symphony Orchestra, was moved to reminiscence when he came across the score of Strawinsky's ballet, "Le Sacre du Printemps" ("The Rites of Spring"). Inside the cover is scribbled—"To my dear friend, Pierre Monteux, in grateful memory of April 14, 1914. Igor Strawinsky." On that day Mr. Monteaux first compelled Paris to listen to that revolutinary score.

He had produced it with ballet five times amid such a hubbub of hisses, cat calls and applause, that neither audience, dancers nor conductor could hear more than occasional strains of the music.

On April 14 he played the piece in purely orchestral form, in one of his "Concerts Monteux. The packed theatre listened in reasonable silence, but immediately after the last note shouted, hurled missiles and skirmished until the police had to intervene. Strawinsky himself was discovered and friends and opponents made for him simultaneously. He fled for his life, and was arrested by some suspicious gendarmes. But he pointed to his battered silk hat, explained that he was a deputy, and they allowed him to seek refuge in a taxicab.

"Paris had not yet heard 'The Rites of Spring.' They had not allowed themselves to hear it. Therefore I arranged a purely orchestral performance of the score at my 'Concerts Monteux' in the same theatre a little later (April 14, 1914). The auditorium was packed with the enthusiastic, the hostile and the merely curious. They listened to the first part in comparative quiet. But the last note was followed by such a terrific din, with missiles freely thrown and fights in different parts of the hall, that the police had to interfere. At the end of the piece, Strawinsky appeared on the stage, and the enthusiasts carried the day. I think not a tall hat was unsmashed. Strawinsky's suffered with the rest. His champions made for him, applauding, but he fled for a taxicab. The police grew suspicious at the lank running figure and arrested him. But Strawinsky pointed to his crushed hat, assuring them that he was a deputy, and they let him go."

SUNDAY HERALD, SEPTEMBER 14, 1919.

WHEN MONTEUX UPSET MUSICAL PARIS

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It has been announced—we have all heard the flourish of trumpets—that Mr. Monteux will conduct orchestral music by Wagner at the Symphony concerts this season. The announcement shows that Mr. Monteux either is passionately fond of this music written by a man who sneeringly abused his country in a wretched pamphlet after Prussia had wantonly attacked and savagely trodden France under its hoofs; that Mr. Monteux, a forgiving soul, exclaims: "Art knows no national boundaries"; or that he is willing to sink patriotic feeling, thinking that Wagner's music will be welcomed by certain persons in the audience.

There is this to be said in favor of Mr. Monteux's purpose and of any longing on the part of certain hearers: Wagner is dead; dead and buried; he did not sign the manifesto of the "Intellectuals." Yet in the arrogant finale of "The Mastersingers" he spurns all music outside of Germany and shouts fortissimo, "Deutschland Ueber Alles."

Neither did Richard Strauss sign the manifesto. The thrifty Richard had an eye on the royalties for performance of his tone poems in Paris, London and other foreign cities. Will Mr. Monteux conduct his music?

Then there is Mr. Felix Weingartner, with his new orchestral works, one of them a mockery of the allies. He signed the manifesto, but he now weeps salty tears, says that he was basely deceived by wicked Germans in Berlin; he didn't know the contents; he loves America dearly. Bruch and Humperdinck are apparently not repentant. Then there are other German composers, who no doubt would be willing to forgive America if their music would bring them dollars.

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WORCESTER MUSIC FESTIVAL

SUNDAY GLOBE—SEPTEMBER 14,

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INFORMATION OBSCURED

BOSTON AMERICAN
SEPTEMBER 20,

FEW SYMPHONY SEATS LEFT

In no former years have the subscription sales for the Boston Symphony Concerts been larger than for the season which is to begin two weeks from next Friday, (October 10th). It is highly probable that the Friday afternon concerts will be sold out in the next few days, for even now, there are less than a hundred seats left. Considering that for Saturday evenings 505 additional seats in the second balcony are sold by subscription, there are correspondingly few still available for these concerts. Such facts bespeak the public appreciation of the present eloquence of the orchestra and the eminent musicianship of the new conductor.

Pierre Monteux's career in France is not entirely a record of musical performance. Called out in the first week of French mobilization, he served two years as a private in the 35th Territorial Infantry, he was a large part of the time in the trenches, fighting in the most desperate battle at Rheim, Verdun, Soissons, and in th Argonne; but his violin was never far, and in periods of rest he played for his comrades, from the poilu to the general. Few Sundays passed when he did not furnish the music at the religious service, whether in a ruined church or in the open. Sometimes he had a harmonium, sometimes a real organ, and sometimes only his beloved violin.

Record Sept. 20

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SUNDAY GLOBE
SEPTEMBER 21,

Symphony Ticket Sales

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ADVERTISER, SEPTEMBER 21, 1919

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RECORD
ss Philadelphia, Pa.
SEP 10 1919

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All such mastery of the means of expression is mere routine. Given the proper conditions, it can always be acquired. And probably the conditions of management behind the Boston Orchestra are just as free and liberal now as when Colonel Higginson personally stood for everything. So here is Monteux's opportunity. He is a distinguished musician, with much and varied experience behind him. The approaching Boston Symphony season of 1919-20 should be an interesting thing to scrutinize in detail.

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MUSIC IN LONDON

m TOWN TOPICS
lress New York City
te AUG 28

WITH the sailing of Herr Doktor Karl Muck for Europe last week, I was reminded of the pretty muddle in which the Boston Symphony orchestra finds itself. The Doktor, it will be recalled, charged that politics in the society was at the root of all his troubles, and many aver that Muck knew whereof he spoke. At the present time there seem to be two leading candidates for the post of conductor and Pierre Monteux, who succeeded Henri Rabaud, is not a more likely selection than a Hollander by the name of Mengleberg, who seems to have a considerable following. The Monteux factions aver their man gave eminent satisfaction last season and declare they will withdraw their patronage from the Symphony if he is not retained. On the other hand, it is asserted by the rival group that they will do the same. Maybe the solution is to have two conductors.

INFORMATION OBSCURED

BOSTON AMERICAN
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Pierre Monteux's career in France is not entirely a record of musical performance. Called out in the first week of French mobilization, he served two years as a private in the 35th Territorial Infantry, he was a large part of the time in the trenches, fighting in the most desperate battle at Rheim, Verdun, Soissons, and in th Argonne; but his violin was never far, and in periods of rest he played for his comrades, from the poilu to the general. Few Sundays passed when he did not furnish the music at the religious service, whether in a ruined church or in the open. Sometimes he had a harmonium, sometimes a real organ, and sometimes only his beloved violin.

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Address New York City
Date AUG 28

WITH the sailing of Herr Doktor Karl Muck for Europe last week, I was reminded of the pretty muddle in which the Boston Symphony orchestra finds itself. The Doktor, it will be recalled, charged that politics in the society was at the root of all his troubles, and many aver that Muck knew whereof he spoke. At the present time there seem to be two leading candidates for the post of conductor and Pierre Monteux, who succeeded Henri Rabaud, is not a more likely selection than a Hollander by the name of Mengleberg, who seems to have a considerable following. The Monteux factions aver their man gave eminent satisfaction last season and declare they will withdraw their patronage from the Symphony if he is not retained. On the other hand, it is asserted by the rival group that they will do the same. Maybe the solution is to have two conductors.

Welcoming Symphony Twins

Little Fradkins, 12 Days Old, Have Musical Lungs

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The noted musician is constantly at Mrs. Fradkin's side, and many times during his practising in an adjoining room at the hospital will step in to see just how the twin brother and sister, Russell Lee and Miss Lorraine are getting along. Their little cry is his signal to postpone the practising for a few minutes, and with the violin under one arm he fondled the little hands of the babies with the other with such soothing effect that they are soon quiet again.

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"Great," cried the father, his eyes sparkling with joy and his face wreathed in smiles. "That is real music to me. Nothing weak about those lungs," he laughed. Then assuming the duties of a nurse he went over, carefully picked up the crying infants and to the surprise of the chagrined nurses and mother and much to the joy of the photographer, had them quieted in a few seconds and while he sat down with a baby on each arm, they looking up into his face and smiling, if such a thing were possible for babies so young, the picture was snapped.

The Former Miss Jeanne Tell

No one enjoyed this little task of getting the babies' pictures more than the mother, whose deep blue eyes fairly scintillated and whose delightful laugh revealing two rows of pearly white teeth proved to be the inspiring rays of sunshine which buoyed up the photographer's courage to try for another picture. For let it be said right here that when Frederic Fradkin won the hand of Miss Jeanne Tell, for that was Mrs. Fradkin's stage name when she was appearing in some of the most prominent New York productions, the American stage public lost the opportunity of admiring one of the most beautiful women who ever tripped back and forth on the boards.

The news of the birth of these twins spread like wildfire throughout the musical and dramatic circles of the country, as both Mr. and Mrs. Fradkin are known everywhere, and are most popular with a host of the more prominent stars of the theatrical world. Naturally the incoming mail for the young mother at the hospital has been noticeably bounteous, and it will take her many weeks to acknowledge these fond words of congratulation.

While one watched with interest the admiring expression on the mother's face, and how she just couldn't keep from fondling those little hands and delighting in every move of the infants, it was the constant smile that the father bore which told more than words that the advent of this twin brother and sister was the most satisfying moment of his life.

That this is so is most convincingly proven through the fact that he is constantly by his wife's side at the hospital, and they say at the hospital that no nurse could possibly foresee and carry out the wants of a patient with more despatch than he has. However, this does not mean that the noted violinist is slighting his art in the least, for he has with him at all times his instrument, and his practising is done in a room adjoining that occupied by the wife and twins.

There is one thing sure, thought the photographer while dismounting his camera and packing his grip at the end of the task, those infants show the same degree of enthusiasm and life that their parents are so well known for. From what they have already demonstrated, Russell and Lorraine are indeed embryo grand opera stars with a most favorable start. At least they have wonderfully clear and penetrating qualities in their voices.

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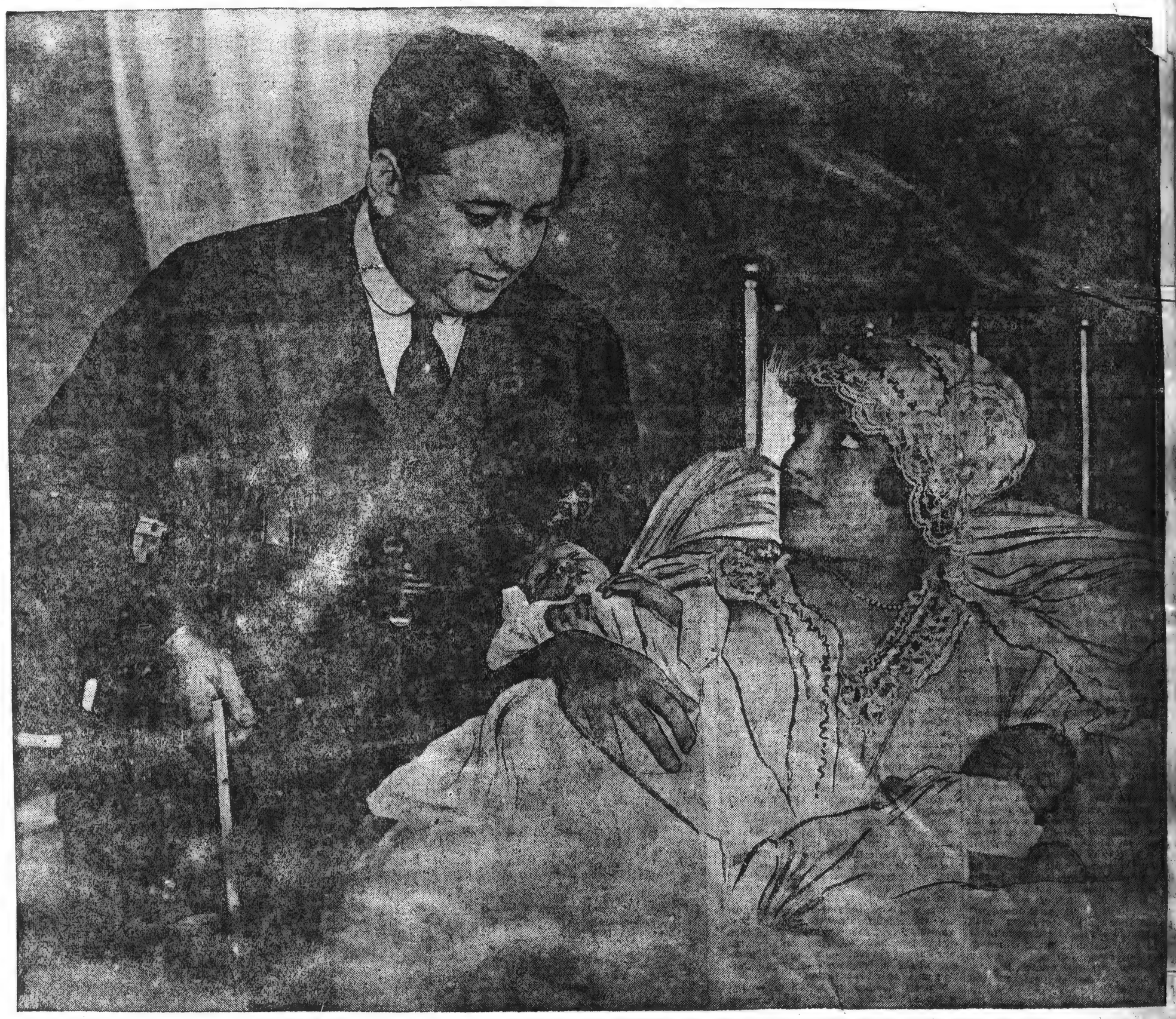

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Margaret Matzenauer. Prima Donna Contralto.

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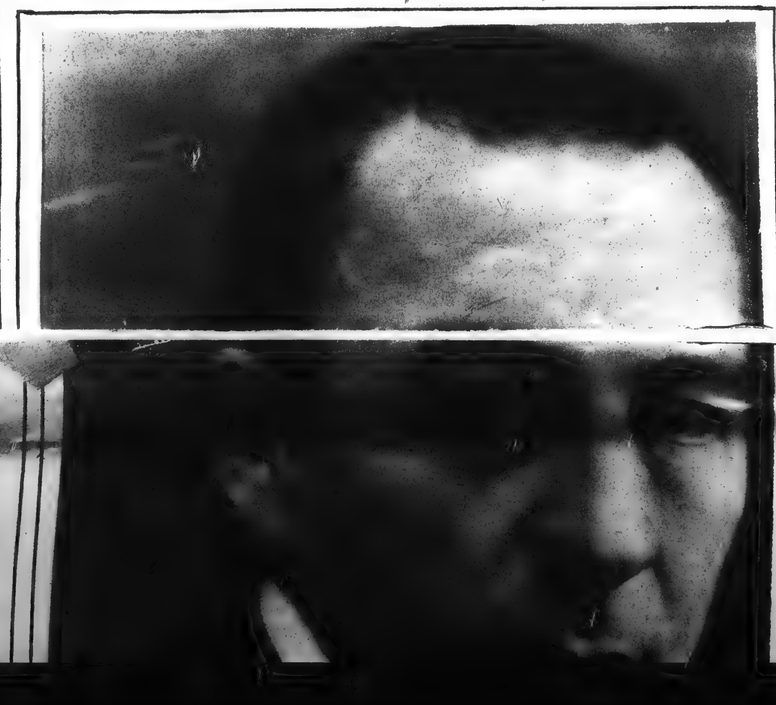

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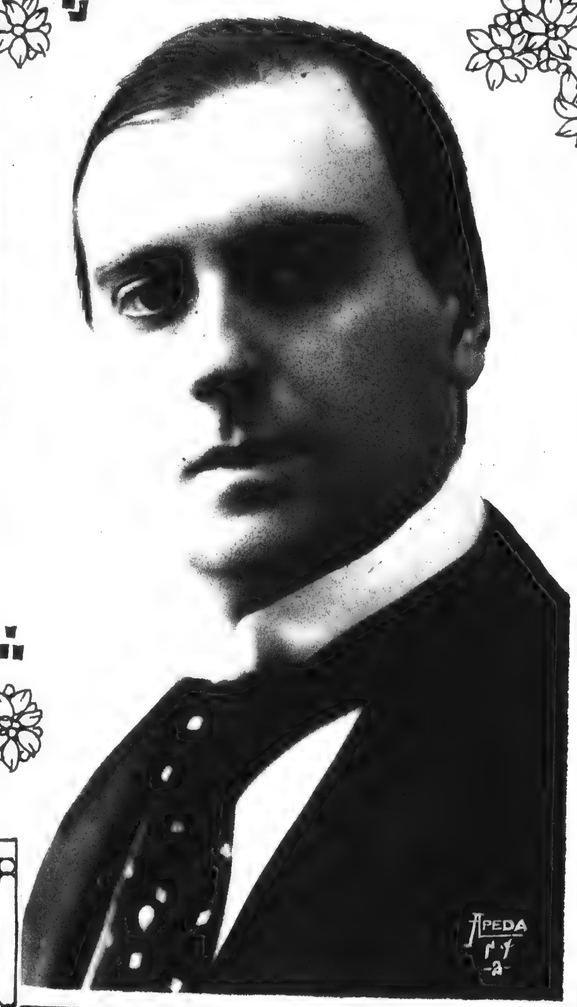

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THE BOSTON HERALD, MONDAY, SEPTEMBER 29, 1919

TWO NEW SYMPHONY ARTISTS

(Photographs by Horner.)

JEAN BEDETTI
Leading 'Cellist of the Orchestra

FREDERIC DENAYER
One of the Four Best Viola Players of France

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NEW 'CELLO AND VIOLA LEADERS

One of the finest collections of artists ever brought together for the Symphony Orchestra will begin rehearsals Wednesday in preparation for the opening of the season a week from Friday. The musicians have already returned to Boston from their summer homes in response to the call of Pierre Monteux, the new conductor of the orchestra.

The appointment of Julius Theodorowicz, a member of the orchestra for 21 years, to the position of second concert master is the only radical change in the personnel of the body. New leaders have been chosen for the viola and 'cello sections, which have been partially reconstituted since the last appearance of the orchestra.

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The virtuosi, who have just arrived from France to lead these two string sections, have been well known to musical Paris for many years. Jean Bedetti, the violoncellist, took first prize at the Paris Conservatory in 1092, and in 1908 played in the Colonne Orchestra under the leadership of Colonne, Pierne and Monteux. He has also given many recitals in France, Spain, Belgium, Switzerland and England. His musical career was interrupted by the war, in which he served at the front for 18 months.

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SUNDAY POST, SEPTEMBER 28, 1

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Address: Washington, D. C.

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n COMMERCIAL TRIBUNE

ress: Cincinnati, Ohio

SEP 14 1919

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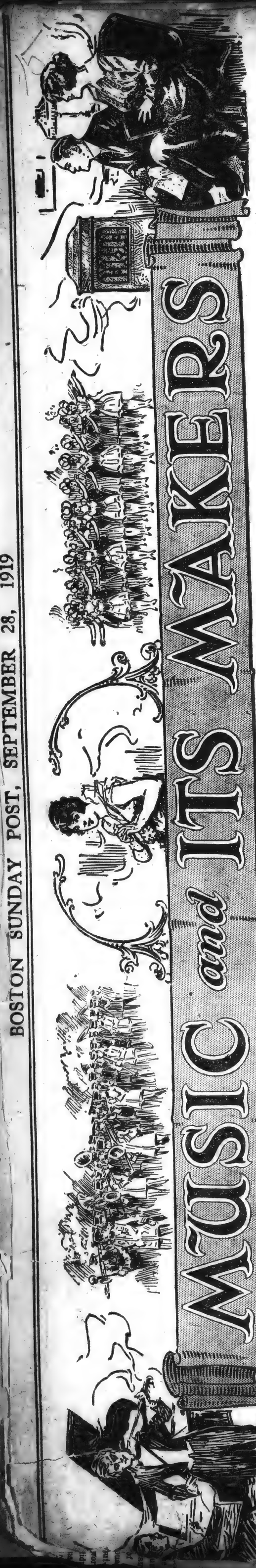

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ON POST, MONDAY, SEPTEMBER 29

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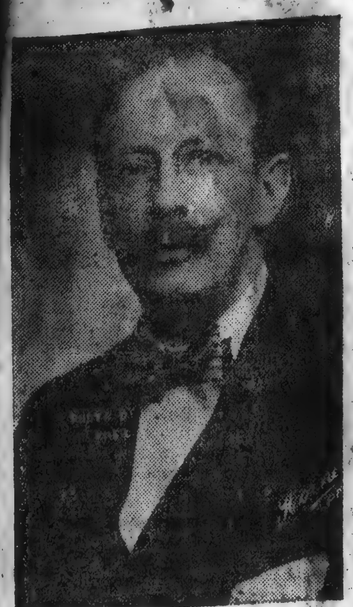

FREDERIC DENAYER,
French first violinist, who will play with the Boston Symphony Orchestra.

JEAN BEDETTI.
He came recently from France to play first 'cello in the Boston Symphony Orchestra.

The first rehearsal of the Boston Symphony Orchestra will be held Wednesday in preparation for the opening of the 1919 season on Oct. 9.

The personnel of the orchestra is little changed from last season. Julius Theodorowicz, a member of the orchestra for 20 years, has been appointed second concertmaster, while the two principal additions are in the appointment of leaders for the viola and 'cello sections.

Jean Bedetti, who will lead the 'cello section, is a most famous French musician. He took the first prize in the Paris conservatory in 1902, and has been 'cellist in the Opera Comique and the Colonne orchestras in Paris. As a virtuoso apart from any organization he became particularly famous, and gave his own recitals in a number of French cities; also in Spain, Belgium, Switzerland and England. His musical career was interrupted by the war. Called out in the mobilization or Aug 2, 1914, he served actively at the front for 18 months.

Frederic Denayer, the leader in the viola section, has been active in the best orchestras and chamber music ensembles of France for 20 years. Besides occasional engagements as soloist with the Lamoreux and Chevillard orchestras, he played for 12 years as first viola in the Grand Opera Orchestra, and for the same length of time in the Colonne Orchestra. In that organization, and in the "Concerts Monteux," he played under Pierre Monteux.

n TIMES
ress: Washington, D. C.

RABAUD AND MONTEUX ARE DIFFERENT TYPES

No two people could be imagined more different in type than Pierre Monteux, the new conductor of the Boston Symphony Orchestra, and Henri Rabaud, the retiring conductor. Except for the charming Gallic courtesy that distinguishes them both, they seem at opposite mental poles.

Rabaud is tall, slender, grizzled; Monteux is short, dark, plump. Monteux is vivacious to the sparkling point; Rabaud, reserved to the utmost. The one suggests the scholar by his stoop, his dreamy gravity, the care with which he brings out his few words; the other is the man of affairs crossed with the musician, the man of family, the man who knows and loves his fellows; the man of enthusiasms that are yet balanced by good sense and that are rendered especially attractive by a most winning manner. One could not imagine M. Rabaud making enemies; one could not fancy M. Monteux as making any but friends. The warmth and grace of the South of France, from which he derives his descent (his parents are Marseillaise) inform M. Monteux's ready smiling speech with a spontaneity all their own.

om BILLBOARD
ddress: Cincinnati, Oh
ate SEP 13 1919

The Boston Symphony Orchestra will open its season in October in its home town. Pierre Monteux, the new conductor of the orchestra, recently returned from Paris, and is now in Boston preparing for the rehearsals. A new symphony by Vincent d'Indy is on the list for the coming season, and German music will also be included in the programs.

Washington, D. C.
OCT 31 1919

Pierre Monteux, the newly engaged conductor of the Boston Symphony Orchestra, with his daughter Benise, aged six. (Photo by Marcia Stein.)

New York City
SEP 20

young folks still more, for they are learning to appreciate not only melody but those subtler things harmonic in which MacDowell is superior to Foster.

There are others who have sounded original and unmistakably American strains; but the two composers named suffice to demonstrate how uninformed is Pierre Monteux, the new conductor of the Boston Symphony Orchestra, who declared in a recent interview that American music is not recognizable as such, like the music of France, Italy, Russia. Many American compositions undoubtedly do sound as if they had been composed in Europe; but how about the numerous French compositions which sound as if they had been composed in Germany by Richard Wagner?

And speaking of Richard Wagner, what is M. Monteux going to do about his works, so far as they are available in the concert hall? Will he be allowed to boycott them, as his predecessor, M. Rabaud, did? If so, will he be consistent and boycott also all French compositions which betray the influence of Wagner? According to Romain Rolland, most of them do show that influence. Perhaps some one will enlighten the Boston conductor. Let me call his attention to the fact that Richard Wagner in his political ideals was as thoroughly American as is Woodrow Wilson. What the world war has achieved he demanded as long ago as 1848! On June 14 of that year he delivered a fiery address before a revolutionary society in Dresden, which was printed as a newspaper extra. In it he demanded, besides general suffrage, nothing less than the complete abolishment of the aristocracy as well as of the standing army, and the proclamation of Saxony as a republic! It took the world just seventy-one years to catch up with Wagner's desire that Germany should be Americanized.

To return for a moment to the question of Americanism in music: Personally, I never have the slightest difficulty in recognizing a composition racy of our soil. If M. Monteux will put as many American compositions on his programme as Josef Stransky puts on the programmes of the New York Philharmonic, he will doubtless learn before the season is over that there are things musical which are as unmistakably American as the poems of Walt Whitman, the jokes of Mark Twain or the novels of Howells.

ESTABLISHED 1881 SEP 14 1919
From Morning Telegrap
New York Cit

Boston Symphony Annals.

W. H. Brennan, manager, has just issued bound numbers of the Boston Symphony Orchestra program, 1918-1919. This volume gives a complete record of the thirty-eighth season of America's most famous instrumental organization.

VENING GLOBE
New York City
E SEP 19 1919

LOOKI

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There is this to be said, Mr. Hale continues, in favor of Mr. Monteux's purpose and of any longing on the part of certain hearers: Wagner is dead; dead and buried; he did not sign the manifesto of the "Intellectuals." Yet in the arrogant finale of "The Mastersingers" he spurns all music outside of Germany and shouts, fortissimo, "Deutschland Ueber Alles."

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n JOURNAL
ress Providence, R. I.
e
AUG 26

MONTEUX, MUCK'S SUCCESSOR, ARRIVES IN NEW YORK

Frenchman Says German Music Will Be Played by Symphony.

[By the Associated Press]

New York, Aug. 25.—Pierre Monteux, new leader of the Boston Symphony Orchestra, chosen to succeed Karl Muck, interned for alleged pro-German activities and who sailed for Europe last week, arrived here to-day on the French liner La Lorraine, from Havre, accompanied by his wife and children. He brought with him the works of several new French composers, which will be rendered in this country, but said that German music will have its place on his programmes. A delegation representing the orchestra met him at the pier.

TRIBUNE
s New York City
D SEP 10 1919

Music

Large Audience at Carnegie Hall for the First Concert of Vatican Choirs

By Grenville Vernon

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From Republican
Springfield, Mass.
SEP 21 1919

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The soloists at these concerts have been many during some seasons and in some years few. For the coming winter the happy average of 14 have been engaged, including five singers —Emmy Destinn, Margaret Matzenauer, Povla Frijsh, Louise Homer and John McCormack; four violinists —Fritz Kreisler, Albert Spalding and Fredric Fradkin; four pianists— Sergei Rachmaninoff, Alfred Cortot, Rudolph Ganz and Leo Ornstein; also an organist, Joseph Bonnet.

om Evening Sun
altimore, Md.
SEP 8 - 1919

THE CASE OF DR. MUCK

Refusal To Play National Anthem Fatal To His Successful Course.

From the Ohio State Journal.

Few professional men ever came to this country with greater prestige or a more generous measure of public good will than Dr. arl Muck, when he was brought over to direct the Boston Symphony Orchestra. He came to fill the most exalted musical position in the land. He was to direct the greatest musica lorganization hi country ever had. He had won inence and distinguished leadership i own land. He was to be paid t largest salary ever offered a music rector. Back of him were unlimited fortune and social power beyond compart. It offered him an opportunity to round out a career such as few men ever met.

In a large way he made good. No finer orchestral concerts were ever given in American cities than were prepared and given under his direction. He was winnnig new honors when war developed. For a while things went well. No unhappy utterance came from him. In a rich city the orchestra was to give a concert. War was on, every home in the land was giving up its boys to war. There was a patriotic high tide running The public asked for "The Star spangled Banner," an offering to patriotism. Dr. Muck refused, saying such music had no place in a symphony program. Dr. Muck was German born and trained; had been a favorite conductor with the German Kaiser. The United States was at war, a just war, with Germany. The remark was accepted as a showing of hostility to this land. t was fatal. It cost him his position with the orchestra. It caused him to be sent to Fort Oglethorpe and interned as an alien enemy. A few days ago he was deported. He left, saying that, as he was born in Germany, had become a citizen of Switzerland, and was being deported from America, he was a man without a flag, without a country. He is one of the victims of the war, but this country can get along without him.

om POST
ddress: Washington, D. C.
te P SEP 21 19

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m EVENING STAR
ddress Washington, D.C.
e P SEP 28 1919

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NEWS TRIBUN
ess: Detroit, Mich.
M SEP 21

New Conductor Plans Interesting Season

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New symphonies by D'Indy and Hure, Stravinsky's "Firebird," and Debussy's "Play," are among the works of particular interest he proposes to produce; and among the older composers the names of Haydn, Mozart, Schumann, Schubert, Mendelssohn and Brahms figure prominently on his tentative programs. Tschaikowsky, Dvorak and Wagner are prominent on the list of more recent composers whose works will be played by the Boston orchestra.

Fourteen soloists, including five singers, have been engaged for the orchestra's concerts. The singers are: Povla Frijsh, Emmy Destinn, Louise Homer, John McCormack and Margaret Matzenauer. The violinists are: Fritz Kreisler, Frederic Fradkin and Albert Spalding. The pianists: Sergei Rachmaninoff, Rudolph Ganz, Alfred Cortot and L Ornstein. Joseph Bonnet, org will also appe organ

ON POST, MONDAY, SEPTEMBER 29

Symphony to Hold Rehearsal Wednesday

FREDERIC DENAYER,
French first violinist, who will play with the Boston Symphony Orchestra.

JEAN BEDETTI.
He came recently from France to play first 'cello in the Boston Symphony Orchestra.

The first rehearsal of the Boston Symphony Orchestra will be held Wednesday in preparation for the opening of the 1919 season on Oct. 9.

The personnel of the orchestra is little changed from last season. Julius Theodorowicz, a member of the orchestra for 20 years, has been appointed second concertmaster, while the two principal additions are in the appointment of leaders for the viola and 'cello sections.

Jean Bedetti, who will lead the 'cello section, is a most famous French musician. He took the first prize in the Paris conservatory in 1902, and has been 'cellist in the Opera Comique and the Colonne orchestras in Paris. As a virtuoso apart from any organization he became particularly famous, and gave his own recitals in a number of French cities; also in Spain, Belgium, Switzerland and England. His musical career was interrupted by the war. Called out in the mobilization of Aug 2, 1914, he served actively at the front for 18 months.

Frederic Denayer, the leader in the viola section, has been acive in the best orchestras and chamber music ensembles of France for 20 years. Besides occasional engagements as soloist with the Lamoreux and Chevillard orchestras, he played for 12 years as first viola in the Grand Opera Orchestra, and for the same length of time in the Colonne Orchestra. In that organization, and in the "Concerts Monteux," he played under Pierre Monteux.

n TIMES
ress: Washington, D. C.

RABAUD AND MONTEUX ARE DIFFERENT TYPES

No two people could be imagined more different in type than Pierre Monteux, the new conductor of the Boston Symphony Orchestra, and Henri Rabaud, the retiring conductor. Except for the charming Gallic courtesy that distinguishes them both, they seem at opposite mental poles.

Rabaud is tall, slender, grizzled; Monteux is short, dark, plump. Monteux is vivacious to the sparkling point; Rabaud, reserved to the utmost. The one suggests the scholar by his stoop, his dreamy gravity, the care with which he brings out his few words; the other is the man of affairs crossed with the musician, the man of family, the man who knows and loves his fellows; the man of enthusiasms that are yet balanced by good sense and that are rendered especially attractive by a most winning manner. One could not imagine M. Rabaud making enemies; one could not fancy M. Monteux as making any but friends. The warmth and grace of the South of France, from which he derives his descent (his parents are Marseillaise) inform M. Monteux's ready smiling speech with a spontaneity all their own.

om BILLBOARD
ddress: Cincinnati, Oh
ate

The Boston Symphony Orchestra will open its season in October in its home town. Pierre Monteux, the new conductor of the orchestra, recently returned from Paris, and is now in Boston preparing for the rehearsals. A new symphony by Vincent d'Indy is on the list for the coming season, and German music will also be included in the programs.

ING STAR
Washington, D. C.
AUG 31 1919

Pierre Monteux, the newly engaged conductor of the Boston Symphony Orchestra, with his daughter Benise, aged six.
(Photo by Marcin Stein.)

New York City

young folks still more, for they are learning to appreciate not only melody but those subtler things harmonic in which MacDowell is superior to Foster.

There are others who have sounded original and unmistakably American strains; but the two composers named suffice to demonstrate how uninformed is Pierre Monteux, the new conductor of the Boston Symphony Orchestra, who declared in a recent interview that American music is not recognizable as such, like the music of France, Italy, Russia. Many American compositions undoubtedly do sound as if they had been composed in Europe; but how about the numerous French compositions which sound as if they had been composed in Germany by Richard Wagner?

And speaking of Richard Wagner, what is M. Monteux going to do about his works, so far as they are available in the concert hall? Will he be allowed to boycott them, as his predecessor, M. Rabaud, did? If so, will he be consistent and boycott also all French compositions which betray the influence of Wagner? According to Romain Rolland, most of them do show that influence. Perhaps some one will enlighten the Boston conductor. Let me call his attention to the fact that Richard Wagner in his political ideals was as thoroughly American as is Woodrow Wilson. What the world war has achieved he demanded as long ago as 1848! On June 14 of that year he delivered a fiery address before a revolutionary society in Dresden, which was printed as a newspaper extra. In it he demanded, besides general suffrage, nothing less than the complete abolishment of the aristocracy as well as of the standing army, and the proclamation of Saxony as a republic! It took the world just seventy-one years to catch up with Wagner's desire that Germany should be Americanized.

To return for a moment to the question of Americanism in music: Personally, I never have the slightest difficulty in recognizing a composition racy of our soil. If M. Monteux will put as many American compositions on his programme as Josef Stransky puts on the programmes of the New York Philharmonic, he will doubtless learn before the season is over that there are things musical which are as unmistakably American as the poems of Walt Whitman, the jokes of Mark Twain or the novels of Howells.

* * *

ESTABLISHED 1881
SEP 14 1919
From Morning Telegrap
New York Cit

Boston Symphony Annals.

W. H. Brennan, manager, has just issued bound numbers of the Boston Symphony Orchestra program, 1918-1919. This volume gives a complete record of the thirty-eighth season of America's most famous instrumental organization.

VENING GLOBE
New York City
SEP

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TRIBUNE
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om Evening Sun
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SEP 8 - 1919

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dress: Washington, D. C.
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ESTABLISHED SEP 14 1919
From Morning Telegraph
New York City

PIERRE MONTEUX DISCUSSES AMERICAN MUSICAL AUDIENCES

Conductor of Boston Symphony Arrives in Hub to Prepare for Symphony Season—Worcester Festival and Other Features.

By OLIN DOWNES.

Mr. Monteux is arrived in Boston and hard at work in the musical library of Symphony Hall. The Worcester Music Festival draws near. Mr. Caruso comes back to New York, and even the certainty of twelve concerts in Mexico at $7,000 a concert fails to lighten his sorrow over the conscription by Italian socialists of his choice wines and viands on his estate in Italy. Arturo Bodanzky, who will conduct a series of important orchestral concerts, in addition to his activities at the Metropolitan Opera House, has also returned. The lists of a number of new singers, five of them American girls, have been added to the Metropolitan personnel. Which means that the music critics, also, have to come back to town and sharpened their pencils.

Mr. Caruso, who came back with Mrs. Caruso and Caruso's 12-year-old son, Enrico, by another union, was explicit in his statements against Soviet rule: "I consider that I was treated shabbily. They invaded my home in the name of the Soviet. Soviet! Bah! What do I care for the Soviet! They were well treated. They enjoyed my hospitality, which I freely gave to my starving countrymen, and then—they steal my Virginia hams! I do not drink the wine myself, but that which was contained in the demijohns was sold—had been paid for, in fact—and I? I am unable to deliver it to the buyers! For that I came away earlier than I expected. I am anxious to come here, where I am not robbed. What they take from you here they take gently and with respect. Ask 'Big Bill' Edwards. See how genteel he is in taking it from you!"

At the Worcester Festival, given in Mechanics Hall, Worcester, October 6-10, there will be five concert programs consisting entirely of works by American composers. This all-American program was omitted last year because of the influenza epidemic. The programs then proposed will be given with a very few alterations and additions next month. One of the important additions will be John Powell's "Rhapsodie Negre," a work which made a deep impression on discerning listeners when it was given for the first time at a recent Norfolk, Ct., music festival. The "Rhapsodie Negre" will be heard for the first time hereabouts. It was added to the festival program at the suggestion of another American composer, himself a keen student of Negro folk-song, who earnestly recommended Mr. Powell's work for performance.

At this festival nineteen American composers will be given a hearing. The big choral works will be George W. Chadwick's "Judith," Henry Hadley's "Ode to Music," and Mabel Daniels's "Peace With a Sword." The soloists will be Mabel Garrison, soprano; Louise Homer, contralto; Emma Roberts, contralto; George Hamlin, tenor; Lambert Murphy, tenor; Reinald Werrenrath, baritone; Edgar Schofield, bass; Milton C. Snyder, bass; Frances Nash, pianist, and Mr. Powell as pianist as well as composer. As usual, the Worcester Festival chorus will consist of about 400 voices and there will be a large chorus of children's voices. Dr. Arthur Mees will conduct and the orchestra will be the orchestra of Philadelphia, led by its concert master, Thaddeus Rich.

We found Pierre Monteux conductor of the Boston Symphony Orchestra, browsing about in the library of that esteemed institution, and asked him about his work and some other questions. Was the American public, musically speaking, as serious as the Parisian musical public? "The public," said Mr. Monteux, philosophically, "is the public. There is also the musically 'elite'—you understaid me? Well, there is an 'elite' in Paris, as everywhere else, which is in the minority. There is an 'elite' in American cities, and there are so many people in American cities that it is a big 'elite.'

"But almost always," he went on, with a twinkle in his eye, "the applause is for the loud ending. For the soft ending there is little applause—everywhere—every time. At the Metropolitan last Winter I said to Mme. Barrientos and Monsieur Carlo Hackett, the new young tenor, when they had sung at rehearsal the great duet from Gounod's 'Mirielle,' 'That is very fine. That is a very beautiful melody. You sing it charmingly. You must get much applause. You will sing this melody for the records and you will make much money.' But Mme. Barrientos disagreed. 'No!' she said, 'it has not a loud ending. You will see. We will get no applause.' She was right.

"Well," he shrugged his shoulders, "audiences are audiences, the world over. I have never had more courteous, interested and inspiring audiences than in America."

Mr. Monteux was fishing in a pile of letters. He pulled out one with a smile. "Do you know this hand-writing? It is Saint-Saens'. It is his fourth letter. It, too, is full of compositions, which he says I may perform if I choose at the Symphony concerts."

We asked him if he remembered anything of his experiences in the war. "Oh, that is far off now, and very unhappy. Who wants to remember the war? Did I kill a German? I think not one, though Hasselmans and I, fellow-musicians from Paris, met when both of us were in the trenches very near the Boche. I fired. Oh, yes! There were rifles on supports, stuck through the loopholes in the trenches. One stepped up quickly behind this rifle and pulled the trigger. But I am quite sure I hit no one during my service in the trenches, and for that I am not unhappy."

We asked him how Romain Rolland, the famous author and musical critic, whose temperate expressions about the war in his book, "Above the Battle," had angered Frenchmen, during the conflict, was considered now in Paris. Mr. Monteux replied, "He is still unpopular. And I think in this the French people are right. Art, I agree, is greater than nations. It is above humanity. But artists are not. They are men. When the nation is in danger, art is to be put aside. One must fight."

"Was it hard to discipline an orchestra?" "Not if you have played in an orchestra, as I did, for many years before I conducted," replied Mr. Monteux. "Men they cannot fool you. Otherwise they may play some joke. The same joke I played on some conductors twenty-five years ago, the same joke that orchestral players fifty years from now will be playing on conductors who do not thoroughly know the orchestra. For the rest, the men are there to be musicians and make their living, and a man who has been in the orchestra understands that joke."

MONITOR, BOSTON,
, OCTOBER 4, 1919

Boston Notes

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The first concert of the season was given in Symphony Hall on the afternoon of Sunday, Sept. 28, by Amelita Galli-Curci and the audience filled the hall just as her audiences have got in the habit of doing. The singer rewarded her hearers richly; she had a good program, with fewer operatic bits and show pieces and more songs, and her singing was vastly improved over the last time she appeared in Boston.

Rehearsals of the Boston Symphony Orchestra have begun under Pierre Monteux, the new conductor. The new players at first desks, Jean Bedetti, among the 'cellos, and Frederic Denayer leading the violas, are in their places. A promotion has been made in the advancement of Julius Theodorowicz to the position of second concert master made vacant when Sylvain Noack resigned to become concert master of the Philharmonic Orchestra in Los Angeles. The first program will be given Oct. 10-11 and includes the second Beethoven symphony, Franck's "Chasseur Maudit," Debussy's "Afternoon of a Faun," and Albeniz's "Catalonia."

BOSTON AMERICAN
SATURDAY, OCTOBER 4,

OPENING SYMPHONY PROGRAM

For the first pair of concerts of the regular Boston Symphony Orchestera season in Symphony Hall, next Friday afternoon and Saturday evening, Pierre Monteux, the new conductor, has chosen the following program:

Beethoven, Second Symphony; Cesar Franck, Symphonic Poem, "The Cursed Huntsman"; Debussy, "Afternoon of a Faun"; Albeniz, "Catalonia."

TRANSCRIPT, SAT
URDAY, OCTOBER 4,

CONCERTS NEXT WEEK

The Symphony Orchestra with Mr. Monteux as Conductor and a Novel Spanish Piece—Mr. McCormack in Familiar Exercise of Familiar Powers

MORE auspiciously than for two years past, the Symphony Concerts begin anew next Friday afternoon and Saturday evening in Symphony Hall, without change in the routine of either occasion. The orchestra for the season of 1919-1920 is the reorganized band of last winter with a few newcomers who succeed to chairs unsatisfactorily filled or vacated by resignation. The conductor is Mr. Monteux, now established in the post in which he was applauded at two pairs of concerts last autumn. He brings to it well-tested abilities and exemplary diligence and discipline as conductor, an open mind in the choice of pieces, a cosmopolitan career, knowledge of the standard of the Symphony Concerts, a fine regard for it and an eager ambition to maintain it. With reason his audiences are well disposed and expectant toward him. On Friday afternoons these audiences will, as of old, fill every seat in the hall. On Saturday evenings they will be much more numerous than the meagre companies of the last year of Dr. Muck and the vanished year of Mr. Rabaud. By so much has the public of the Symphony Concerts regained interest in them and returned to familiar pleasures. For his first programme, Mr. Monteux proposes Beethoven's youthful second symphony; Franck's tone-poem, "The Accursed Huntsman," unheard hereabouts for many years; Debussy's jewelled prelude to Mallarmé's poem, "The Afternoon of a Faun"; and a suite, "Catalonia," by the Spanish composer, Albeniz. One and another of his piano-pieces has been occasionally played here; but, seemingly, none of his orchestral music. The impending suite is alive with sharp rhythms, vivid with harmonic and instrumental and full of a true Spanish tang, even though Albeniz was no stranger to the influences of Paris. It is good to find Spanish music, of which audiences in America know too little, making way into the Symphony concerts.

BOSTON SUNDAY GLOBE—OCTOBER 5,

First Symphony Concerts Next Friday and Saturday

The new season of the Symphony Orchestra begins this week with concerts in Symphony Hall at the usual hours, Friday at 2:30 and Saturday at 8. The subscription seats for the Friday series are, as has generally been the case in the past, all sold in advance. The 505 seats in the second balcony are to be sold unreserved on Fridays for a quarter apiece, as usual, so that the "Symphony Line" will continue to adorn the steps of the hall Friday noons.

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The first program includes the expected Beethoven symphony, this time the second, Debussy's familiar and much praised "Afternoon of a Faun," Franck's less known symphonic poem "Le Chasseur Maudit," and a novel and interesting work by the Spaniard, Albeniz, entitled "Catalonia." This number, like the piano pieces by the same composer, often played here by Mr Copeland and others, is especially remarkable for its vigorous and novel rhythmic effects.

Boston Record
Sat. Oct. 4 '19

Monteux to Open Season Next Friday

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First reports were that Mr. Monteux was to have included Wagner on his initial program. Undoubtedly Wagner is only deferred, not entirely omitted from the programs. The Alberniz music is extremely brilliant. In the Debussy piece Mr. Monteux is familiar through performances with the Russian ballet. He should give a highly poetic, highly sensitivized interpretation of this most exquisite work. The conductor chose the great Franck Symphony when he first appeared with the Boston orchestra. Now he again turns to Franck. The Beethoven Symphony is known to all; it needs no comment.

Boston Herald
Sun. Oct. 5

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From INQUIRER
Address Philadelphia, Pa.
Date OCT 5

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Just what programs the gifted Frenchman will present will be interesting. He is said to deflect the spirit of southern France in temperament, thus rendering his concerts an attractive source of comparison with those of Leopold Stokowski and the Philadelphia Orchestra.

EVENING STAR
Washington, D. C.
P SEP 22 1919

A Musician's Sanity.

From the Philadelphia Press.

"I do not think the war has changed people's taste in music," are the words attributed to Pierre Monteux, who is about to step into the symphonic shoes of the recently departed Dr. Muck, once leader of the famous Boston Band.

Mr. Monteux is undoubtedly right. In token of his declaration, he can now prove his breadth of mind by incorporating in the noted orchestra's programs some German music. The ban on Wagner in war times, silly though it was, did indeed have some basis in patriotic fact. But the continuance of this policy will reduce lovers of music to hearing all sorts of second-class stuff, when they might be getting the cream of genius.

Let us have Wagner, Bethoven, Brahms and Liszt to the full. The war is over and nothing is to be gained for art by tabooing these men and substituting for them their copyists and "sedulous apes."

HERALD
ss Washington, D. C.
P SEP 25 1919

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TELEGRAM
New York City.
SEP 28 1919

Monteux in Boston.

Pierre Monteux, who's held the French baton at the Metropolitan for several seasons, goes to the Boston Symphony, that's just had a sleepy season under the veteran Rabaud, who has gone back to France and his composing. M. Monteux never showed great fire or leadership at the opera, but he was always dependable and musicianly, and perhaps when he has the strain of keeping the soloists, the chorus and the orchestra together off his mind, and has only his men to think of, he may do some splendid things, and I surely hope he does.

Evening Public Ledger
Philadelphia, Pa.
OCT 4 - 1919

The Boston Symphony Orchestra anticipates one of the most successful seasons it has ever had. Exceptional interest is shown in Pierre Monteux, the new conductor. There will be five concerts in the Academy of Music on the evenings of November 5, December 1, January 5, February 2 and March 17. Tickets for the series may be had at the same prices as last year beginning October 13 at Heppe's, 1110 Chestnut street. The soloists at these concerts will be Fritz Kreisler, Emmy Destinn, Louise Homer, Emilio de Gogarba and Sergei Rachmaninoff.

ESTABLISHED SEP 14 1919
From Morning Telegraph
New York City

PIERRE MONTEUX DISCUSSES AMERICAN MUSICAL AUDIENCES

Conductor of Boston Symphony Arrives in Hub to Prepare for Symphony Season—Worcester Festival and Other Features.

By OLIN DOWNES.

Mr. Monteux is arrived in Boston and hard at work in the musical library of Symphony Hall. The Worcester Music Festival draws near. Mr. Caruso comes back to New York, and even the certainty of twelve concerts in Mexico at $7,000 a concert fails to lighten his sorrow over the conscription by Italian socialists of his choice wines and viands on his estate in Italy. Arturo Bodanzky, who will conduct a series of important orchestral concerts, in addition to his activities at the Metropolitan Opera House, has also returned. The lists of a number of new singers, five of them American girls, have been added to the Metropolitan personnel. Which means that the music critics, also, have to come back to town and sharpened their pencils.

Mr. Caruso, who came back with Mrs. Caruso and Caruso's 12-year-old son, Enrico, by another union, was explicit in his statements against Soviet rule: "I consider that I was treated shabbily. They invaded my home in the name of the Soviet. Soviet! Bah! What do I care for the Soviet! They were well treated. They enjoyed my hospitality, which I freely gave to my starving countrymen, and then—they steal my Virginia hams! I do not drink the wine myself, but that which was contained in the demijohns was sold—had been paid for, in fact—and I? I am unable to deliver it to the buyers! For that I came away earlier than I expected. I am anxious to come here, where I am not robbed. What they take from you here they take gently and with respect. Ask 'Big Bill' Edwards. See how genteel he is in taking it from you!"

At the Worcester Festival, given in Mechanics Hall, Worcester, October 6-10, there will be five concert programs consisting entirely of works by American composers. This all-American program was omitted last year because of the influenza epidemic. The programs then proposed will be given with a very few alterations and additions next month. One of the important additions will be John Powell's "Rhapsodie Negre," a work which made a deep impression on discerning listeners when it was given for the first time at a recent Norfolk, Ct., music festival. The "Rhapsodie Negre" will be heard for the first time hereabouts. It was added to the festival program at the suggestion of another American composer, himself a keen student of Negro folk-song, who earnestly recommended Mr. Powell's work for performance.

At this festival nineteen American composers will be given a hearing. The big choral works will be George W. Chadwick's "Judith," Henry Hadley's "Ode to Music," and Mabel Daniels's "Peace With a Sword." The soloists will be Mabel Garrison, soprano; Louise Homer, contralto; Emma Roberts, contralto; George Hamlin, tenor; Lambert Murphy, tenor; Reinald Werrenrath, baritone; Edgar Schofield, bass; Milton C. Snyder, bass; Frances Nash, pianist, and Mr. Powell as pianist as well as composer. As usual, the Worcester Festival chorus will consist of about 400 voices and there will be a large chorus of children's voices. Dr. Arthur Mees will conduct and the orchestra will be the orchestra of Philadelphia, led by its concert master, Thaddeus Rich.

We found Pierre Monteux conductor of the Boston Symphony Orchestra, browsing about in the library of that esteemed institution, and asked him about his work and some other questions. Was the American public, musically speaking, as serious as the Parisian musical public? "The public," said Mr. Monteux, philosophically, "is the public. There is also the musically 'elite'—you understaid me? Well, there is an 'elite' in Paris, as everywhere else, which is in the minority. There is an 'elite' in American cities, and there are so many people in American cities that it is a big 'elite.'

"But almost always," he went on, with a twinkle in his eye, "the applause is for the loud ending. For the soft ending there is little applause—everywhere—every time. At the Metropolitan last Winter I said to Mme. Barrientos and Monsieur Carlo Hackett, the new young tenor, when they had sung at rehearsal the great duet from Gounod's 'Mirielle,' 'That is very fine. That is a very beautiful melody. You sing it charmingly. You must get much applause. You will sing this melody for the records and you will make much money.' But Mme. Barrientos disagreed. 'No!' she said, 'it has not a loud ending. You will see. We will get no applause.' She was right.

"Well," he shrugged his shoulders, "audiences are audiences, the world over. I have never had more courteous, interested and inspiring audiences than in America."

Mr. Monteux was fishing in a pile of letters. He pulled out one with a smile. "Do you know this hand-writing? It is Saint-Saens'. It is his fourth letter. It, too, is full of compositions, which he says I may perform if I choose at the Symphony concerts."

We asked him if he remembered anything of his experiences in the war. "Oh, that is far off now, and very unhappy. Who wants to remember the war? Did I kill a German? I think not one, though Hasselmans and I, fellow-musicians from Paris, met when both of us were in the trenches very near the Boche. I fired. Oh, yes! There were rifles on supports, stuck through the loopholes in the trenches. One stepped up quickly behind this rifle and pulled the trigger. But I am quite sure I hit no one during my service in the trenches, and for that I am not unhappy."

We asked him how Romain Rolland, the famous author and musical critic, whose temperate expressions about the war in his book, "Above the Battle," had angered Frenchmen, during the conflict, was considered now in Paris. Mr. Monteux replied, "He is still unpopular. And I think in this the French people are right. Art, I agree, is greater than nations. It is above humanity. But artists are not. They are men. When the nation is in danger, art is to be put aside. One must fight."

"Was it hard to discipline an orchestra?" "Not if you have played in an orchestra, as I did, for many years before I conducted," replied Mr. Monteux. "Then they cannot fool you. Otherwise they may play some joke. The same joke I played on some conductors twenty-five years ago, the same joke that orchestral players fifty years from now will be playing on conductors who do not thoroughly know the orchestra. For the rest, the men are there to be musicians and make their living, and a man who has been in the orchestra understands that joke!"

TRAVELER, TUESDAY, SEPTEMBER 30,

OPENING PROGRAM

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MONITOR, BOSTON, OCTOBER 4, 1919

Boston Notes

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The first concert of the season was given in Symphony Hall on the afternoon of Sunday, Sept. 28, by Amelita Galli-Curci and the audience filled the hall just as her audiences have got in the habit of doing. The singer rewarded her hearers richly; she had a good program, with fewer operatic bits and show pieces and more songs, and her singing was vastly improved over the last time she appeared in Boston.

Rehearsals of the Boston Symphony Orchestra have begun under Pierre Monteux, the new conductor. The new players at first desks, Jean Bedetti, among the 'cellos, and Frederic Denayer leading the violas, are in their places. A promotion has been made in the advancement of Julius Theodorowicz to the position of second concert master made vacant when Sylvain Noack resigned to become concert master of the Philharmonic Orchestra in Los Angeles. The first program will be given Oct. 10-11 and includes the second Beethoven symphony, Franck's "Chasseur Maudit," Debussy's "Afternoon of a Faun," and Albeniz's "Catalonia."

BOSTON AMERICAN SATURDAY, OCTOBER 4,

OPENING SYMPHONY PROGRAM

For the first pair of concerts of the regular Boston Symphony Orchestera season in Symphony Hall, next Friday afternoon and Saturday evening, Pierre Monteux, the new conductor, has chosen the following program:

Beethoven, Second Symphony; Cesar Franck, Symphonic Poem, "The Cursed Huntsman"; Debussy, "Afternoon of a Faun"; Albeniz, "Catalonia."

TRANSCRIPT, SATURDAY, OCTOBER 4,

CONCERTS NEXT WEEK

The Symphony Orchestra with Mr. Monteux as Conductor and a Novel Spanish Piece—Mr. McCormack in Familiar Exercise of Familiar Powers

MORE auspiciously than for two years past, the Symphony Concerts begin anew next Friday afternoon and Saturday evening in Symphony Hall, without change in the routine of either occasion. The orchestra for the season of 1919-1920 is the reorganized band of last winter with a few newcomers who succeed to chairs unsatisfactorily filled or vacated by resignation. The conductor is Mr. Monteux, now established in the post in which he was applauded at two pairs of concerts last autumn. He brings to it well-tested abilities and exemplary diligence and discipline as conductor, an open mind in the choice of pieces, a cosmopolitan career, knowledge of the standard of the Symphony Concerts, a fine regard for it and an eager ambition to maintain it. With reason his audiences are well disposed and expectant toward him. On Friday afternoons these audiences will, as of old, fill every seat in the hall. On Saturday evenings they will be much more numerous than the meagre companies of the last year of Dr. Muck and the vanished year of Mr. Rabaud. By so much has the public of the Symphony Concerts regained interest in them and returned to familiar pleasures. For his first programme, Mr. Monteux proposes Beethoven's youthful second symphony; Franck's tone-poem, "The Accursed Huntsman," unheard hereabouts for many years; Debussy's jewelled prelude to Mallarmé's poem, "The Afternoon of a Faun"; and a suite, "Catalonia," by the Spanish composer, Albeñiz. One and another of his piano-pieces has been occasionally played here; but, seemingly, none of his orchestral music. The impending suite is alive with sharp rhythms, vivid with harmonic and instrumental and full of a true Spanish tang, even though Albeñiz was no stranger to the influences of Paris. It is good to find Spanish music, of which audiences in America know too little, making way into the Symphony concerts.

From POST
Address: Washington, D. C.
Date OCT 4

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BOSTON SUNDAY GLOBE—OCTOBER 5.

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TIMES
Washington, D. C.
P SEP 19

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By J. MacB.

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Philadelphia, Pa.

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PASTE OVER

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PIERRE MONTEUX, new conductor of the Boston Symphony Orchestra.

PHOTO BY CARO

Evening Public Ledger
Philadelphia, Pa.
SEP 20 1919

HELP THE ORCHESTRA

EVEN before the war devastated the Boston Orchestra the magnificent organization directed in this city by Mr. Stokowski was being regarded as the best of its kind in the world. There is no question now of the pre-eminence of the Philadelphia Orchestra. It is unequaled. It owes its existence to the generosity, the artistic discrimination and the public spirit of the group of men and women who met its deficits in the days when deficits were large and frequent. The whole city was benefited immeasurably by the work of the organization and life has been made richer for innumerable people who at the winter concerts received their first introduction to the really significant literature of music. In Europe the municipalities, aware of the social and educational value of great orchestras, contribute liberally to their maintenance.

Those who gave their money to establish the Philadelphia Orchestra have established a public institution of an indispensable sort. The public ought to welcome the privilege to aid in maintaining it and increasing its prestige. Doubt-

OSTON HERALD, TUE

SDAY, OCTOBER 7,

SYMPHONY PROGRAM

The orchestral pieces on the program of the Symphony concerts Oct. 17-18 will be Schumann's first Symphony and Enesco's Suite. This Suite of the Roumanian composer was last played here in December, 1911. Albert Spalding, violinist, will be the soloist.

On Oct. 24-25 the program will include d'Indy's new symphony, "De Bello Gallico"; Wagner's "Siegfried Idyl" and Liszt's "Preludes."

The program of Oct. 31, Nov. 1: Haydn's Symphony, "La Reine de France"; Rachmaninoff's piano concerto, No. 3 (Mr. Rachmaninoff, pianist); Stravinsky, Suite from the ballet, "L'Oiseau de Feu"; Beethoven, overture to "King Stephen."

The week following the orchestra will make its first trip.

The Billboar

SEPTEMBER 27, 1919

BOSTON SYMPHONY ORCHESTRA

Has Mapped Out Notable Season of Concerts—Fourteen Soloists Engaged

With the new conductor, Pierre Monteux, in Boston, and the list of soloists fixed upon, the character of the Boston Symphony Orchestra season, which will begin October 10 and 11, may already be outlined. There will be forty-eight concerts in Boston, ten in New York, five each in Brooklyn, Philadelphia, Providence and Baltimore, concerts in Pittsburg, Cleveland, Buffalo, Detroit, Toronto, Montreal, Worcester,

Cambridge, and other New England cities. The subscription sales where the concerts come in series indicate a record attendance. Probably the season in Boston will equal any in the past, while seats for the series in New York and Washington are sold out far in advance.

Pierre Monteux, the renowned French conductor whom the orchestra has been fortunate enough to secure, has made known his intention to suit his programs to the taste of his new public. "I think it is time to consider music and war as two different things," he said on arriving from Europe last week. Accordingly,

he intends to put the music of Wagner on his first program, and consult American opinion on the question of Strauss. Works of particular interest which he proposes to produce are new and as yet unplayed symphonies by d'Indy and Hure; Debussy's "Play" and Stravinsky's "Fire Bird," elaborate modern scores written for ballet. He mentioned particularly among the older symphonic composers, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms and Mendelssohn, and of the later composers Dvorak and Tschaikowsky.

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Baltimore, Md.
E OCT 5 - 1919

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ESTABLISHED 1861 OCT 5 - 1919

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From Tribune
New York City OCT 5 1919

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BROOKLYN, N. Y.
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SUNDAY, OCTOBER 5,

BALTIMORE AMERICAN,

BOSTON SYMPHONY PROSPECTUS.

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From American
Baltimore, Md.
OCT 5 - 1919

PIERRE MONTEUX
CONDUCTOR
BOSTON SYMPHONY

PASTE OVER

SUNDAY ADVERTISER, OCTOBER 5,

First Symphony Concerts This Week

HE Boston Symphony Orchestra will begin its regular season of concerts in Symphony Hall ext Friday afternoon and Saturday vening, for which important event hearsals are already under way. dging from the extensive public terest, the unprecedented excelnce of the personnel, and the disguished record of Pierre Mouux, the new conductor, the season come will be one of the best the chestra has ever had. A few seat n seats for Saturday are still availle, but the regular subscription le closes next Tuesday and the sale single tickets for the first conrt will begin on Wednesday.

Mr. Monteux has chosen the folwing program for the opening conrts: Beethoven's Second Symony, Cesar Franck's Symphonic em, "Le Chasseur Maudit" ("The rsed Huntsman"); Debussy's Symonic Prelude to "L'Apres-midi un Faune," and "Catalonia," a brilnt work by the Spanish composer lbeniz.

PIERRE MONTEUX, new conductor of the Boston Symphony Orchestra.

PHOTO BY CARO

Evening Public Ledger
Philadelphia, Pa.

SEP 20

OSTON HERALD, TUE

SDAY, OCTOBER 7,

SYMPHONY PROGRAM

The orchestral pieces on the program of the Symphony concerts Oct. 17-18 will be Schumann's first Symphony and Enesco's Suite. This Suite of the Roumanian composer was last played here in December, 1911. Albert Spalding, violinist, will be the soloist.

On Oct. 24-25 the program will include d'Indy's new symphony, "De Bello Gallico"; Wagner's "Siegfried Idyl" and Liszt's "Preludes."

The program of Oct. 31, Nov. 1: Haydn's Symphony, "La Reine de France"; Rachmaninoff's piano concerto, No. 3 (Mr. Rachmaninoff, pianist); Stravinsky, Suite from the ballet, "L'Oiseau de Feu"; Beethoven, overture to "King Stephen."

The week following the orchestra will make its first trip.

The Billboar

SEPTEMBER 27, 1919

BOSTON SYMPHONY ORCHESTRA

Has Mapped Out Notable Season of Concerts—Fourteen Soloists Engaged

With the new conductor, Pierre Monteux, in Boston, and the list of soloists fixed upon, the character of the Boston Symphony Orchestra season, which will begin October 10 and 11, may already be outlined. There will be forty-eight concerts in Boston, ten in New York, five each in Brooklyn, Philadelphia, Providence and Baltimore, concerts in Pittsburg, Cleveland, Buffalo, Detroit, Toronto, Montreal, Worcester, Cambridge, and other New England cities. The subscription sales where the concerts come in series indicate a record attendance. Probably the season in Boston will equal any in the past, while seats for the series in New York and Washington are sold out far in advance.

Pierre Monteux, the renowned French conductor whom the orchestra has been fortunate enough to secure, has made known his intention to suit his programs to the taste of his new public. "I think it is time to consider music and war as two different things," he said on arriving from Europe last week. Accordingly, he intends to put the music of Wagner on his first program, and consult American opinion on the question of Strauss. Works of particular interest which he proposes to produce are new and as yet unplayed symphonies by d'Indy and Hure; Debussy's "Play" and Stravinsky's "Fire Bird," elaborate modern scores written for ballet. He mentioned particularly among the older symphonic composers, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms and Mendelssohn, and of the later composers Dvorak and Tschaikowsky.

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Baltimore, Md.

OCT 5 - 1919

HELP THE ORCHESTRA

EVEN before the war devastated the Boston Orchestra the magnificent organization directed in this city by Mr. Stokowski was being regarded as the best of its kind in the world. There is no question now of the pre-eminence of the Philadelphia Orchestra. It is unequaled. It owes its existence to the generosity, the artistic discrimination and the public spirit of the group of men and women who met its deficits in the days when deficits were large and frequent. The whole city was benefited immeasurably by the work of the organization and life has been made richer for innumerable people who at the winter concerts received their first introduction to the really significant literature of music. In Europe the municipalities, aware of the social and educational value of great orchestras, contribute liberally to their maintenance.

Those who gave their money to establish the Philadelphia Orchestra have established a public institution of an indispensable sort. The public ought to welcome the privilege to aid in maintaining it and increasing its prestige. Doubt-

ESTABLISHED 1861

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From American
Baltimore, Md.

OCT 5 - 1919

PIERRE MONTEUX
CONDUCTOR
BOSTON SYMPHONY
ORCHESTRA

Music and Musicians --- Plays and P

SYMPHONY CONCERT

AUSPICIOUS BEGINNING OF THE NEW SEASON

The Usual Audience Seemingly Well Pleased—The Orchestra Little Changed and for the Better — An Interesting Conductor on His Mettle with an Interesting Programme — Franck's "Wild Huntsman" and Albeniz's "Catalonia" for Unfamiliar Pieces

THE war has ended at the Symphony Concerts. As though, indeed, it had never disturbed them, they began anew yesterday afternon, for a thirty-ninth year. As of old, every seat in Symphony Hall had been taken by subscription; while few were the chairs left temporarily vacant. Much the same also, to the casual eye, was the audience of October in 1919 and the audience of October in 1916—a middle-aged company, that is to say, in which the women appreciably outnumbered the men, among which youth was pleasantly sprinkled, and in which social prestige, social routine and liking for symphonic music were agreeably blended. Again, as of old, this audience could applaud warmly, as it did when Mr. Monteux came to his place as conductor and when he and the orchestra had made their way through Beethoven's second symphony. It was as well pleased with the obvious tonal melodrama of Franck's symphonic poem, 'The Wild Huntsman." Justifiably it did not linger long to clap Albeniz's suite "Catalonia," of a folk-nature, as the stately programme-book put it, and played for the first time in Boston. Strange, however, was its reserve over Debussy's Prelude to "The Afternoon of a Faun," since by this time the beauty of the music in voice and imagery, is acknowledged the world over while the performance yielded it richly. By these signs, the programme was one that might have stood at any Symphony Concert of recent years, so long as there was a well-read and catholic-minded conductor to choose it. For last token of the end of the war at Symphony Hall, "The Star-Spangled Banner" did not preface these pieces. Presumably audience, conductor and management are now agreed that the concern of the Symphony Concerts is the cosmopolitan making of music for its own sake.

True, there were perceptible changes in the personnel of the orchestra and Mr. Monteux now lead it for the first time as continuing conductor. Yet he might have come to his place from his two pairs of concerts last autumn; while the new comers do not alter—or alter for the better—the quality of the band. Mr. Theodorowicz, for example, was good to hear in the chair of the second concert-master, since by personal quality and long experience, he is both steadying and stimulating to his fellow-strings. As admirable, so far as the evidence of a single concert goes, was Mr. Bedetti, the new first violoncellist, clearly a sensitive musician, alert to rounded phrase and supple inflection commanding, besides, a warm, flowing tone. Other incidental changes, like the return of Mr. de Mailly to the flutes, the shifting of Mr. Mager to the trumpets and a few new hands among the violins, maintain the standard of the several choirs; while, as last winter, Mr. Laurent at the first flute and Mr. Speyer at the English horn shine among the wood-winds. On the other hand, the double basses lack, for the time, the usual numbers and there have been comings and goings among the horn-players. What advantage they will bring remains to be heard; but with an exception or two, the horns hardly match at present the rest of the wind-choir.

Throughout the concert, the orchestra acquitted itself well, subjected now to more insistent rehearsal and exacting discipline than it experienced under the departed Rabaud. Through Beethoven's flowing symphony, its tone was bright and plastic; it kept to Mr. Monteux's quick pace and animating rhythms; songful measures regained not a little of the mellowness of the past; details stood clear for the moment, then fell as elastically into place in the progress of the music. In Franck's symphonic poem, the band missed none of the tonal and pictorial energy that—and not much else—the music seems to exact. It was as fortunate with the rhythmical verve—and again not much else—that is the virtue of Albeniz's piece. Most of all, however, the quality of the orchestra, under Mr. Monteux's hand and ear and in individual prowess, shone out of Debussy's prelude. Strings and wood-winds caught the manifold iridescence, the incessant sensuous tremor, the exquisite suppleness and euphony of their measures. Seldom has the music sounded so luminous, so jewelled. As seldom has it seemed so lightly, surely and continuously woven; or the pure song—for it is no less—of recurring periods so melted upon the ear. With it Mr. Monteux and the orchestra both foreshadowed a time in which there will be less speaking and writing of the Boston Orchestra "before the war" or in like reservation.

Pierre Monteux, Conductor

(Photograph by Garo)

The New Leader of the Symphony Orchestra in Action

As for Mr. Monteux, he may be a conductor of this, that or the other rank in our American liking for degrees, but unmistakably he is interesting. His modesty, his subordination of himself to the task in hand, stand clear. As at the end of the symphony yesterday, it is the orchestra equally with the conductor that he would have the audience applaud. At his work, he is agreeable to the eye without superfluous vehemence or rigid insistence; while the players seem readily and responsively to understand him. A finely sensitive ear, hand and imagination surely ordered the performance of Debussy's prelude, discerning and maintaining the delicate formal outline, missing no play of tonal tint and half-tint, summoning and sustaining the sensuous impulse, the vaporous atmosphere, the half-sportive, half-melancholy fancy of the music—and all this loveliness in flowing fusion.

If it was difficult to share what may be Mr. Monteux's admiration for Albeniz's piece, it was easy to appreciate the rhythmic vigor that he brought to a repetitious music, the frank fashion in which he kept to its homely note, the zeal with which he caught each scrap of the Spaniard's meagre instrumental color. So too, with Franck's symphonic poem, characteristic of the composer when he would be boldly and baldly delineative. It is heavy-handed music, though Franck did write it and Mr. Monteux laid on and spared not. He missed neither the spectral voice of the horns nor the still more spectral voice of the tuba. He kept "The Wild Huntsman's" chase, whether for blasphemous pleasure or under ceaseless curse, in becoming sound and fury. The tonal panorama passed; it had been pictorial, theatric—and the piece is not one whit more. Clearly the new conductor differentiates well, seeks and imparts the characteristic voice of the music in hand. For this Monteux of "Catalonia" and "The Wild Huntsman" was also the Monteux of Debussy's faun in the manner aforesaid and of Beethoven's youthful symphony in D major, "read" limpidly, animatedly, faithfully, ingratiatingly.

The conductor's pace was brisk as Beethoven plainly prescribes; while his hand was light and pliant as the composer no less clearly indicates. The lively motion in which the conductor kept the first movement blurred not a detail. He paced and phrased the slow movement with a suavity and a felicity that renewed its grace and charm. Capriciously, not rigidly, went the playful contrasts of the scherzo; while in the finale, elasticity of rhythm and phrase, light and unobtruded suspensions, a shading here, a shading there of pace or accent, heightened the smiling gayety of the whole. The performance was mirror-like of Beethoven's music in spirit and in truth; the sternest purist could not reproach it; yet at many a turn it was touched by Mr. Monteux's own taste, skill and fancy. It was Beethoven Viennese, even Parisian, but Beethoven never literal, rigid, pedantic, or at the other extreme, over-emphasized, forced, mannered.

In fact conductor and orchestra fared better through the afternoon than did two of the assembled composers. It is possible that Bostonian ears have been overfilled of late with the music of Franck; it is certain that they have had quite enough of, say, the "Symphonic Piece" from "The Redemption" and "The Wild Huntsman" of yesterday. That German nobleman, as he usually appears in the legend, hunted blasphemously, vainglorious-ly, on what Anglo-Saxon statutes call "the Lord's Day." Therefore was he cursed to endless and fruitless hunting. (The wonder is that the Sabbatarian societies have never seized upon him as a horrible example, nay warning). Accordingly Franck's tonal tale is of kin with the passages in "The Beatitudes" that depict the wicked and their works and many degrees removed from the wholly Franckian "Psyche," for example, or the semi-Franckian "Daughters of Æolus." Music of evil is not altogether Franck's trade and writing it, he was prone to take refuge in the ways of Meyerbeer and occasionally of Berlioz, hardly his blood-brethren in imagination or procedure. From Berlioz he might catch romantic intensities of vision and expression; from Meyerbeer he could borrow only calculating tonal melodrama. Of that melodrama from the Sabbath-hymn of the peasants to the chase natural and supernatural, "The Wild Huntsman" is all compact. The composer of the incantation in "Robert the Devil" might even have envied Franck that curse out of the tuba. But a Franck outdoing Meyerbeer at his own game is not exactly the Franck whom the twentieth century hears most gladly.

In no better case was the Albeniz of "Catalonia." One and another of his piano-pieces heard hereabouts have praised him—for fire of rhythm, glow of color, ardor of picture, progress, emotion. Might not his orchestral music sound as well? Eager propaganda in recent years has implied that it would, even fostered the notion that he was an overlooked genius—neglected voice of a passionate and pungent music of Spain. Upon Mr. Monteux's programme goes Albeniz's "Catalonia." The music does seize vivid folk-tune, does quicken it with no little rhythmic verve and occasional flare of fancy. Over and over, however, it repeats motiv and rhythms and scanty is the harmonic and instrumental color that dresses and redresses them. Chabrier, Debussy, Laparra, Ravel, have written far more graphic and characteristic music of Spain and with folk-tune and folk-dance no less to prompt them. Possibly Spanish music, like many another objet d'art, is best made in Paris.

H. T. PARKER

TRAVELER, SATUI
RDAY, OCTOBER 11,

MONTEUX GIVEN FINE RECEPTION

The greatest conductor that ever wielded a baton could scarcely have asked for a more cordial reception than that accorded Pierre Monteux, the new conductor of the Boston Symphony orchestra when he came to the conductor's stand yesterday afternoon for the first concert of the 39th season. The large audience, every seat being taken, made the hall ring with applause until Mr. Monteux had repeatedly acknowledged the tribute. Throughout the concert at every opportunity he was afforded evidence of the pleasure felt by symphony patrons over their good fortune in having such a capable director.

It was a pleasure to hear Beethoven once more. Mr. Monteux's reading of the D major symphony left little to be desired. He knew his music, knew his players and brought out the merits of the number in full measure. He was thoroughly at home with Franck's "Wild Huntsman," but for many the gem of the concert was his reading of Debussy's "Faun" selection. The "Catalonia" suite by Albernitz, given at these concerts for the first time, a fanciful work, would have been heard to better advantage earlier in the program.

The pleasure afforded by the first concert promises well for those to come.

BOSTON HERALD, SAT

URDAY, OCTOBER 11,

SYMPHONY GIVES FIRST CONCERT

Season Opens with Brilliant Performance and Large Audience

MR. MONTEUX GETS GREAT OVATION

By Philip Hale

The Boston Symphony Orchestra, Mr. Monteux conductor, gave the first concert of its 39th season yesterday afternoon in Symphony Hall, a season that promises to be musically brilliant and pecuniarily successful. The hall was completely filled with an audience that was enthusiastic throughout the concert from the moment it welcomed heartily the conductor. Nor was the unusually hearty applause merely by way of compliment: it was spontaneous, a willing tribute to the indisputable talent of the leader and to the equally indisputable proficiency of the superb, unrivalled orchestra.

The program was as follows: Beethoven, symphony No. 2; Franck, symphonic poem, "The Wild Huntsman"; Debussy, prelude to "The Afternoon of a Faun"; Albeniz, "Catalonia" (first time in Boston.)

It was evident at once that the orchestra, which contains some new players—among them Mr. Bedetti, the first violoncello, and Mr. Denayer, the first viola—had been thoroughly rehearsed; was already a plastic, elastic, responsive body of artists, to use that sadly abused word. As far as precision and other matters of technic were concerned the concert might have been the 24th, not the first.

Of all of Beethoven's symphonies, the second is the least interesting, the least characteristic, in 1919. The first pleases by its simplicity, by its relationship with the symphonies of Haydn and Mozart that preceded it. There are moments in the second that are unmistakably in the incomparable manner of the great Beethoven, but on the whole the pleasure of yesterday afternoon was in the reading, the performance, rather than in the music itself. Mr. Monteux's interpretation was romantically classical, not so mistakenly reverential that it became jejune and tedious; on the other hand, it was not forced, not unduly dramatic; there was no attempt to be sensational, with the air of "Now I'll show you how Beethoven's music should be performed." The interpretation was vital, vivid, musically beautiful. Especially worthy of praise was the treatment of the Introduction, the Scherzo and the Finale. In the Larghetto there might have been more sustained passages of truly piano effect.

Franck's symphonic poem was really heard here for the first time, although it had been played thrice at these concerts before yesterday. On previous occasions the expression of the supernatural seemed tame, almost timid. There was little suggestion of horror, terror, the demoniacal. One thought that good "Pere" Franck here, as in "The Beatitudes," was unable to express the satanic; that Weber's few measures accompanying the ride through the air of the Demon Hunter and his train in "Der Freischuetz" were far more imaginative than the many measures of Franck. Yet this demoniacal quality is in Franck's symphonic poem. It needed an imaginative, dramatic conductor to bring it out. As the music was played yesterday, the effect was well-nigh overwhelming.

Debussy's exquisite Prelude has been a stumbling block to many conductors. Ever Mr. Weingartner chose so sluggish a pace that the music was lifeless. Even Dr. Muck, singularly fortunate as a rule in his choice of tempi, erred in the same direction. The Prelude was never so beautiful as it was yesterday, not even when Mr. Monteux conducted the performance of the ballet with Nijinsky as the Faun at the Boston Opera House. Yesterday the tonal coloring, the balance of timbres, the prevailing poetic feeling, the solo work of Messrs. Laurent, Longy and Fradkin, made the performance memorable.

"Catalonia" was heard here for the first time. The stirring reading did not conceal the inherent poverty of the musical thought and rhetoric. To put it bluntly, this music seemed common.

The piano pieces "Iberia" reveal a finer side of Albeniz's nature. Hearing "Catalonia," one is more and more convinced that the best Spanish music has been written by Frenchmen—Chabrier, Ravel, Debussy, even Bizet, although Spaniards do not accept "Carmen." We have heard records of songs sung by gypsies in Spain that have more "local color"—to use a vague phrase condemned by some, as Johannes Weber, who argued at length that there is no such thing—than is to be found in this rhapsody of Isaac Albeniz.

The concert will be repeated tonight. The program of next week is as follows: Schumann's symphony in B flat major, No. 1; Dvorak's violin concerto (Albert Spalding, violinist); Enesco's suite op. 9.

BORAH'S CHARGES

POST, SATURDAY

, OCTOBER 11,

SYMPHONY OPENS NEW MUSIC YEAR

First Concert Under Mr. Monteux Gives Big Promise

BY OLIN DOWNES

The first concert of the 1919-20 season of the Boston Symphony Orchestra, Pierre Monteux conductor, took place yesterday afternoon in Symphony Hall. The audience was a big one, and it applauded Mr. Monteux and his men when they finished Beethoven's Second Symphony until the orchestra rose and bowed its acknowledgements with the conductor. There is every indication from subscriptions and attendance at the opening concert of the year, when a good many subscribers have not returned to town, that the Symphony Orchestra faces one of the most successful seasons in its history.

ALBENIZ'S PIECE

Mr. Monteux's programme was very interesting; the Beethoven Symphony; Cesar Franck's symphonic poem, "The Accursed Hunter"; Debussy's "L'Apresmidi d'un Faune," and a novelty, a movement of a suite, Catalonia, by Isaac Albeniz.

This is the first time Albeniz has appeared on a Boston Symphony programme. Piano pieces by him have been played by George Copeland and others in Boston. Many will be displeased by the music heard yesterday. They will say that it is noisy, vulgar, with instrumentation that is not merely brilliant, but gaudy. We confess to great pleasure in the virile commonness of the dance themes used, with other material, in a way which suggests some popular festival or fair. There is ribald laughter, toss-pot gayety, to the crackling of trumpets and the miauwing of 'celli. A muleteer makes love with a leer to the tavern wench. Costumes which mingle the most audacious and vulgar colors catch the rays of the blazing sun. Jests which are neither polite nor refined are exchanged. Dancers are heavy-footed. The crowd is odorous, but immensely alive. The world roars with laughter.

Lively and Vigorous

Mr. Monteux did not make the mistake of varnishing this music or give it a distinction it did not possess. His lively and vigorous performance was in the right vein. In some one of Thomas Hardy's novels a peasant brings in a sandwich which has fallen in the dirt? and as some one begins to eat this sandwich some one else says that honest dirt never hurt a stomach, or words to that effect. Our stomach is not hurt by this music; we find it honest dirt.

Qualities of clearness, simplicity and a musician's understanding of the classic form showed in Mr. Monteux's reading of the Beethoven familiar symphony—a performance which was, however, rather heavy and thick in tonal quality.

Debussy Exquisitely Played

Franck's "Wild Huntsman" is a virtuoso study for a conductor, rather than one of the composer's best and most characteristic works. But Debussy of "L'Apresmidi d'un Faune"—what a miraculous master he is! How is it that one recognizes in a phrase of a flute, composed of notes which have been used countless of numbers of times with only slight variations of succession, pitch, etc., by a million composers—how is it that in the hands of a certain one of these composers the notes give us visions of antique art, of forests that never grew, and between their trees fleeting glimpses of the beings whose non-existence caused Keats such poignant and irreparable regret—how is all this? It is the miracle of genius, and that is as much as anyone will ever know of the matter.

Mr. Monteux did not make the mistake which many a distinguished conductor has made of taking too slowly the tempo of this exquisite music, the performance of which was warmly applauded.

BOSTON GLOBE-

URDAY, OCTOBER 11

HAIL MONTEUX AND SYMPHONY ORCHESTRA

Crowd Hears the Opening Concert of the Season

Beethoven, Debussy, Franck and the Spaniard, Albeniz, Listened To

The first Symphony concert of the Friday series was given in Symphony Hall yesterday afternoon. There were no vacant seats, and the audience showed its customary degree of enthusiasm in applauding Mr Monteux and the orchestra.

The first concerts of a new Symphony season have always a flavor of their own. Subscribers of former years are wondering who their new neighbors are, and whether the Blanks have bought season tickets. They are curious about the new members of the orchestra, and doubly curious, if there is a new conductor, to see how he compares with his several distinguished predecessors.

They know from the traditions of former years that there will be no soloist at the first concerts, and that the symphony played will be by Beethoven. The audience at the opening of the season, furthermore, to judge from conversations overheard during the intermission, is more interested in the changes in the familiar routine of the concerts than it is in the music played.

Yesterday the new conductor, Mr Monteux, favorably remembered from the two concerts he led last season and from the Metropolitan Opera, confirmed previous good impressions. He was heartily applauded at the several pauses in the program and modestly insisted on the orchestra rising to share the applause after closing the symphony.

Forgets His Audience

Mr Monteux in conducting obviously forgets the presence of an audience and cares solely for securing a performance that shall be what the composer intended. Last year, by leading two programs from memory, he showed his thorough familiarity with the music to be played.

This time he had the scores before him, but no one who did not practically know them by heart could have given so careful an interpretation as his was. Yet there is nothing pedantic about his conducting.

On the contrary, if he errs, it is by making his contrasts too impetuous and his crescendi too sudden. The orchestra gives promise already of regaining under Mr Monteux the perfection and finish in detail it showed two years ago, before the upsets caused by the war. If report speaks true, the new leader is a strict disciplinarian.

The past history of the orchestra has proved that a superb ensemble can be secured only by severe drill, however brilliant solo performers the individual members may be. All things considered, the subscribers have reason to be well satisfied with the new conductor.

Beethoven's Second

The Second Symphony of Beethoven, the first number on this week's program, has been too long familiar to require detailed comment. Those who, like the present writer, love even the faults of Beethoven will always hear it gladly. Others yesterday were heard to say that they were tired of it, because it lacks the profound originality and tragic intensity of the Eroica and the C minor.

Debussy's "Afternoon of a Faun," the other familiar number on this program, is fast becoming a stock piece. But as its composer's orchestral masterpiece, it deserves that distinction. The economy of means and unerring skill in orchestration shown by Debussy in gaining just the desired effect are a never-failing source of wonder to the listener.

Franck's "The Wild Huntsman" has not been played here since 1911, and was new to many in the audience. It was composed in 1888, and is based on Burger's ballad, "Der Wilde Jager." It portrays the fate of a noble huntsman who commits sacrilege by hunting on Sunday, and is pursued by a pack of demons. This subject suggests Liszt rather than Franck, and the composition sounds rather forced and bombastic. Any work of Franck is interesting to music students, but "The Wild Huntsman" cannot be numbered among his few masterpieces.

Piece by Albeniz

"Catalonia" the first number of an uncompleted suite for orchestra by the gifted Spanish composer, Albeniz, who died in 1909, was performed yesterday for the first time in Boston, though it was composed in 1898. Albeniz, known here only as a composer of vivid and rhythmic piano pieces, wrote very little for orchestra, and never fully mastered the technique of orchestration.

"Catalonia" contrasts interestingly with the familiar "Spanish Caprice" of Rimsky-Korsakoff, frequently performed at Symphony concerts here. Albeniz, a born Spaniard, has the inborn vehemence and "abandon" which the great Russian lacks. But his work wants the delicacy, restraint and technical skill that distinguish Rimsky-Korsakoff.

This vigorous and often melodious number pleased the audience, and would form a desirable addition to the standard repertory of the orchestra. This program will be repeated as usual at the concert this evening.

The program for the next pair of concerts, Oct 17 and 18, includes Schumann's first symphony, Dvorak's violin concerto in A-minor, with Albert Spalding playing the solo part, and a suite by Enesco.

EVENING RECORD, SAT

OCTOBER 11,

SYMPHONY IN FIRST CONCERT OF THE SEASON

Monteux Appears As Regular Conductor

By J. V. CLARK

BOSTON SYMPHONY ORCHESTRA, Pierre Monteux, conductor. First concert of the season at Symphony Hall. The program:—

Beethoven—Symphony in D-major, No 2 op. 36.
Franck—"The Wild Huntsman."
Debussy—"The Afternoon of a Faun."
Albeniz—"Catalonia" (First Time here).

The audience was easy to please. There was an air of marked satisfaction in everything that was done. A post-war relief was apparent on all sides. How different this audience from the first audience of last season. That audience was captious of Mr. Monteux, then appearing as a special conductor. It was dubious concerning the orchestra and its future. The house was not nearly sold out. This year Mr. Monteux was welcomed most cordially with an audience that frankly wanted him to "make good." There was not only no captious criticism there was a willingness to admit that everything was right in Huntington ave.'s musical world. There was no national tune yesterday, nothing incongruous in music to stir debate over the necessity of patriotism being mingled with aesthetic enjoyment.

Mr Monteux did everything to increase this feeling of satisfaction. His music had certain definite appeal; there was the purity, the devotion, the joy, the gaiety of the Second Symphony. Who could resist it whether the performance was superlative, fine or simply satisfactory? There was the theatricalism, the bombast, the noise and yet more noise of the easily comprehended Cursed Rider, Franck version. With Debussy's "Faun," Mr. Monteux may have offended the greybeards a little (they still blush when they even think of the obscene ballet danced to the delicious music), but he was on sure ground with the youth and even the middle aged of his audience. Few pieces of iridescent, fine spun, sensitive music have found as large an audience as has this same golden music of Debussy. Last, and to end his program with almost hurdy-gurdy appeal, Mr. Monteux choose the short, dashing, smashing "Catalonia" from Albeniz, known to Americans almost exclusively through his music for the piano. To some, "Catalonia" is a musical cocktail or highball; to Mr. Monteux it is a none too subtle liquor to be taken after the musical feast.

It would be easy to say that Mr. Monteux was at his best in the "Faun," which is most familiar to him through many ballet performance, but this is hardly fair. His performance of the Debussy fragment was light-handed enough but certainly no more effective than, in its way, his playing of the "Huntsman." Certainly as an orchestral coach, patient in rehearsal, he shone in the Franck work. Possibly it was his industry in rehearsal that made the brasses almost as fine in this performance as we have ever heard them on the stage of Symphony Hall; possibly this superb playing was a heritage from Gericke and other master moulders of orchestras.

Mr. Monteux's playing will be more carefully considered from time to time; a first performance should not be the criterion of his work. At this, his first concert as regular conductor, he showed the characteristics that go with a conductor of accepted status: authority, a sure beat (the result, by the way of very little physical effort), a feeling, best shown in the Beethoven symphony, for the balance which next to tone is the most desired of all characteristics in a conductor who has to be heard week in and week out.

The Franck and Debussy works yesterday revealed him to the writer at his best. The Albernitz suite was played with a certain gorgeous abandon, but, even in its less boisterous pages, it failed to always compel the belief that it is intrinsically brilliant. The performance of the Beethoven symphony was greeted with hearty applause. Possibly this was because the break in the program came after the end of the symphony and the audience was anxious to show its appreciation of Mr. Monteux and the men under him.

At the concerts of next week Albert Spalding, violinist, will play with the orchestra the familiar Dvorak concerto. The orchestra will play Schumann's B-flat symphony and Enesco's suite for orchestra.

Evening Sun
Baltimore, Md.

OCT 1 - 19

THE THREE ARTS

MUSIC DRAMA PAINTING

MAY I call your attention to the crushing musical year? First of all,

The concerts of the Boston Orchestra, under the direction of Pierre Monteux, will happily take place on Wednesday evenings, the dates—there are five of them—being November 5, December 3, January 7, February 4, and March 16. The orchestra's season this year is to consist of 110 concerts and it is already rehearsing in Boston, for its first home concerts, which are to take place this week. Mr. Monteux, who, it will be remembered, was offered the conductorship last year but could not leave his duties at the Metropolitan Opera House except for a short time, when he conducted the opening concerts here and elsewhere, has been indefatigable in preparations for the season to come. In France last summer he collected a large number of new scores by French, Russian and Italian composers, from which his choice of new music may be diverse. American works of worth he has also in mind, nor does he in any way intend to slight the classics, but will make his programs cosmopolitan, in accordance with the reputation for versatility which stretches far behind him in his career upon two continents.

Five very famous artists are to appear with the Boston Symphony Orchestra here, including two whom the fortunes of war have kept entirely from musical activity in this country—Fritz Kreisler, who has been in voluntary retirement, and Emmy Destinn, who has been bottled up in Bohemia (her birthplace) and unable to cross the lines of conflict. Mme. Destinn, for several seasons the foremost soprano of the Metropolitan Opera Company, journeyed to Bohemia in 1916, and, unable to return on account of our entrance into the war, has been witnessing desperate events, will or no, ever since. When the armistice reopened the channels of travel the famous prima donna went immediately to London, where, as Emmy Destinova, she was welcomed as a true Czecho-Slovak, and praised in no uncertain terms for her appearances with the Covent Garden Opera there. The other artists in the group are Madame Louise Homer, the famous Metropolitan contralto; Emilio de Gogorza, the popular baritone of the concert stage, and Sergei Rachmaninoff, the greatest pianist of Russia. He is doubly welcome, for he is one of the most distinguished artists of our time.

J. O. L.

From STAR

Address: Baltimore, Md.

Date OCT 6

Melodies From Music's Sphere

BY J. NORRIS HERING.

Sergei Rachmaninoff, great pianist and composer of Russia, will be the special soloist at the first concert by the Boston Symphony Orchestra of its season's series of five in Baltimore. The organization announces a special soloist for each of these concerts, as follows:

Rachmaninoff, November 5; Louise Homer, contralto, December 3; Emilio de Gogorza, barytone, January 7; Fritz Kreisler, violinist, February 4, and Emmy Destinn, soprano, March 16.

Pierre Monteux will be the permanent conductor of [illegible]

From Union P OCT 6 - 1919

Springfield, Mass.

From Berlin comes the announcement that Dr. Karl Muck, former leader of the Boston Symphony Orchestra, and more recently an inmate of the internment camp for enemy aliens at Ft. Oglethorpe, has been engaged to conduct two concerts of the Berlin Philharmonic Orchestra in October, but there is nothing in the news dispatch to indicate that "The Star Spangled Banner" will have a place on the program of either concert. The Herr Doktor, by the way, complains that he is a complete nervous wreck as the result of the cruel treatment to which he was subjected in the United States. In the circumstances the German government will seem to be ungrateful if it does not award him a hero medal, or at least honor him with one of the new issue of iron crosses [illegible]

best Fall shade
Yard [illegible]

BOSTON HERALD, SAT
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The program was as follows: Beethoven, symphony No. 2; Franck, symphonic poem, "The Wild Huntsman"; Debussy, prelude to "The Afternoon of a Faun"; Albeniz, "Catalonia" (first time in Boston.)

It was evident at once that the orchestra, which contains some new players—among them Mr. Bedetti, the first violoncello, and Mr. Denayer, the first viola—had been thoroughly rehearsed; was already a plastic, elastic, responsive body of artists, to use that sadly abused word. As far as precision and other matters of technic were concerned the concert might have been the 24th, not the first.

Of all of Beethoven's symphonies, the second is the least interesting, the least characteristic, in 1919. The first pleases by its simplicity, by its relationship with the symphonies of Haydn and Mozart that preceded it. There are momenis in the second that are unmistakably in the incomparable manner of the great Beethoven, but on the whole the pleasure of yesterday afternoon was in the reading, the performance, rather than in the music itself. Mr. Monteux's interpretation was romantically classical, not so mistakenly reverential that it became jejune and tedious; on the other hand, it was not forced, not unduly dramatic; there was no attempt to be sensational, with the air of "Now I'll show you how Beethoven's music should be performed." The interpretation was vital, vivid, musically beautiful. Especially worthy of praise was the treatment of the Introduction, the Scherzo and the Finale. In the Larghetto there might have been more sustained passages of truly piano effect.

Franck's symphonic poem was really heard here for the first time, although it had been played thrice at these concerts before yesterday. On previous occasions the expression of the supernatural seemed tame, almost timid. There was little suggestion of horror, terror, the demoniacal. One thought that good "Pere" Franck here, as in "The Beatitudes," was unable to express the satanic; that Weber's few measures accompanying the ride through the air of the Demon Hunter and his train in "Der Freischuetz" were far more imaginative than the many measures of Franck. Yet this demoniacal quality is in Franck's symphonic poem. It needed an imaginative, dramatic conductor to bring it out. As the music was played yesterday, the effect was well-nigh overwhelming.

Debussy's exquisite Prelude has been a stumbling block to many conductors. Ever Mr. Weingartner chose so sluggish a pace that the music was lifeless. Even Dr. Muck, singularly fortunate as a rule in his choice of tempi, erred in the same direction. The Prelude was never so beautiful as it was yesterday, not even when Mr. Monteux conducted the performance of the ballet with Nijinsky as the Faun at the Boston Opera House. Yesterday the tonal coloring, the balance of timbres, the prevailing poetic feeling, the solo work of Messrs. Laurent, Longy and Fradkin, made the performance memorable.

"Catalonia" was heard here for the first time. The stirring reading did not conceal the inherent poverty of the musical thought and rhetoric. To put it bluntly, this music seemed common.

The piano pieces "Iberia" reveal a finer side of Albeniz's nature. Hearing "Catalonia," one is more and more convinced that the best Spanish music has been written by Frenchmen—Chabrier, Ravel, Debussy, even Bizet, although Spaniards do not accept "Carmen." We have heard records of songs sung by gypsies in Spain that have more "local color"—to use a vague phrase condemned by some, as Johannes Weber, who argued at length that there is no such thing—than is to be found in this rhapsody of Isaac Albeniz.

The concert will be repeated tonight. The program of next week is as follows: Schumann's symphony in B flat major, No. 1; Dvorak's violin concerto (Albert Spalding, violinist); Enesco's Suite op. 9.

POST, SATURDAY
, OCTOBER 11,

SYMPHONY OPENS NEW MUSIC YEAR

First Concert Under Mr. Monteux Gives Big Promise

BY OLIN DOWNES

The first concert of the 1919-20 season of the Boston Symphony Orchestra, Pierre Monteux conductor, took place yesterday afternoon in Symphony Hall. The audience was a big one, and it applauded Mr. Monteux and his men when they finished Beethoven's Second Symphony until the orchestra rose and bowed its acknowledgements with the conductor. There is every indication from subscriptions and attendance at the opening concert of the year, when a good many subscribers have not returned to town, that the Symphony Orchestra faces one of the most successful seasons in its history.

ALBENIZ'S PIECE

Mr. Monteux's programme was very interesting; the Beethoven Symphony; Cesar Franck's symphonic poem, "The Accursed Hunter"; Debussy's "L'Apresmidi d'un Faune," and a novelty, a movement of a suite, Catalonia, by Isaac Albeniz.

This is the first time Albeniz has appeared on a Boston Symphony programme. Piano pieces by him have been played by George Copeland and others in Boston. Many will be displeased by the music heard yesterday. They will say that it is noisy, vulgar, with instrumentation that is not merely brilliant, but gaudy. We confess to great pleasure in the virile commonness of the dance themes used, with other material, in a way which suggests some popular festival or fair. There is ribald laughter, toss-pot gayety, to the crackling of trumpets and the miauwing of 'celli. A muleteer makes love with a leer to the tavern wench. Costumes which mingle the most audacious and vulgar colors catch the rays of the blazing sun. Jests which are neither polite nor refined are exchanged. Dancers are heavy-footed. The crowd is odorous, but immensely alive. The world roars with laughter.

Lively and Vigorous

Mr. Monteux did not make the mistake of varnishing this music or give it a distinction it did not possess. His lively and vigorous performance was in the right vein. In some one of Thomas Hardy's novels a peasant brings in a sandwich which has fallen in the dirt? and as some one begins to eat this sandwich some one else says that honest dirt never hurt a stomach, or words to that effect. Our stomach is not hurt by this music; we find it honest dirt.

Qualities of clearness, simplicity and a musician's understanding of the classic form showed in Mr. Monteux's reading of the Beethoven familiar symphony—a performance which was, however, rather heavy and thick in tonal quality.

Debussy Exquisitely Played

Franck's "Wild Huntsman" is a virtuoso study for a conductor, rather than one of the composer's best and most characteristic works. But Debussy of "L'Apresmidi d'un Faune"—what a miraculous master he is! How is it that one recognizes in a phrase of a flute, composed of notes which have been used countless of numbers of times with only slight variations of succession, pitch, etc., by a million composers—how is it that in the hands of a certain one of these composers the notes give us visions of antique art, of forests that never grew, and between their trees fleeting glimpses of the beings whose non-existence caused Keats such poignant and irreparable regret—how is all this? It is the miracle of genius, and that is as much as anyone will ever know of the matter.

Mr. Monteux did not make the mistake which many a distinguished conductor has made of taking too slowly the tempo of this exquisite music, the performance of which was warmly applauded.

BOSTON GLOBE-
URDAY, OCTOBER 11

HAIL MONTEUX AND SYMPHONY ORCHESTRA

Crowd Hears the Opening Concert of the Season

Beethoven, Debussy, Franck and the Spaniard, Albeniz, Listened To

The first Symphony concert of the Friday series was given in Symphony Hall yesterday afternoon. There were no vacant seats, and the audience showed its customary degree of enthusiasm in applauding Mr Monteux and the orchestra.

The first concerts of a new Symphony season have always a flavor of their own. Subscribers of former years are wondering who their new neighbors are, and whether the Blanks have bought season tickets. They are curious about the new members of the orchestra, and doubly curious, if there is a new conductor, to see how he compares with his several distinguished predecessors.

They know from the traditions of former years that there will be no soloist at the first concerts, and that the symphony played will be by Beethoven. The audience at the opening of the season, furthermore, to judge from conversations overheard during the intermission, is more interested in the changes in the familiar routine of the concerts than it is in the music played.

Yesterday the new conductor, Mr Monteux, favorably remembered from the two concerts he led last season and from the Metropolitan Opera, confirmed previous good impressions. He was heartily applauded at the several pauses in the program and modestly insisted on the orchestra rising to share the applause after closing the symphony.

Forgets His Audience

Mr Monteux in conducting obviously forgets the presence of an audience and cares solely for securing a performance that shall be what the composer intended. Last year, by leading two programs from memory, he showed his thorough familiarity with the music to be played.

This time he had the scores before him, but no one who did not practically know them by heart could have given so careful an interpretation as his was. Yet there is nothing pedantic about his conducting.

On the contrary, if he errs, it is by making his contrasts too impetuous and his crescendi too sudden. The orchestra gives promise already of regaining under Mr Monteux the perfection and finish in detail it showed two years ago, before the upsets caused by the war. If report speaks true, the new leader is a strict disciplinarian.

The past history of the orchestra has proved that a superb ensemble can be secured only by severe drill, however brilliant solo performers the individual members may be. All things considered, the subscribers have reason to be well satisfied with the new conductor.

Beethoven's Second

The Second Symphony of Beethoven, the first number on this week's program, has been too long familiar to require detailed comment. Those who, like the present writer, love even the faults of Beethoven will always hear it gladly. Others yesterday were heard to say that they were tired of it, because it lacks the profound originality and tragic intensity of the Eroica and the C minor.

Debussy's "Afternoon of a Faun," the other familiar number on this program, is fast becoming a stock piece. But as its composer's orchestral masterpiece, it deserves that distinction. The economy of means and unerring skill in orchestration shown by Debussy in gaining just the desired effect are a never-failing source of wonder to the listener.

Franck's "The Wild Huntsman" has not been played here since 1911, and was new to many in the audience. It was composed in 1888, and is based on Burger's ballad, "Der Wilde Jager." It portrays the fate of a noble huntsman who commits sacrilege by hunting on Sunday, and is pursued by a pack of demons. This subject suggests Liszt rather than Franck, and the composition sounds rather forced and bombastic. Any work of Franck is interesting to music students, but "The Wild Huntsman" cannot be numbered among his few masterpieces.

Piece by Albeniz

"Catalonia" the first number of an uncompleted suite for orchestra by the gifted Spanish composer, Albeniz, who died in 1909, was performed yesterday for the first time in Boston, though it was composed in 1898. Albeniz, known here only as a composer of vivid and rhythmic piano pieces, wrote very little for orchestra, and never fully mastered the technique of orchestration.

"Catalonia" contrasts interestingly with the familiar "Spanish Caprice" of Rimsky-Korsakoff, frequently performed at Symphony concerts here. Albeniz, a born Spaniard, has the inborn vehemence and "abandon" which the great Russian lacks. But his work wants the delicacy, restraint and technical skill that distinguish Rimsky-Korsakoff.

This vigorous and often melodious number pleased the audience, and would form a desirable addition to the standard repertory of the orchestra. This program will be repeated as usual at the concert this evening.

The program for the next pair of concerts, Oct 17 and 18, includes Schumann's first symphony, Dvorak's violin concerto in A-minor, with Albert Spalding playing the solo part, and a suite by Enesco.

EVENING RECORD, SAT
OCTOBER 11,

SYMPHONY IN FIRST CONCERT OF THE SEASON

Monteux Appears As Regular Conductor

By J. V. CLARK

BOSTON SYMPHONY ORCHESTRA, Pierre Monteux, conductor. First concert of the season at Symphony Hall. The program:—

Beethoven—Symphony in D-major, No 2 op. 36.
Franck—"The Wild Huntsman."
Debussy—"The Afternoon of a Faun."
Albeniz—"Catalonia" (First Time here).

The audience was easy to please. There was an air of marked satisfaction in everything that was done. A post-war relief was apparent on all sides. How different this audience from the first audience of last season! That audience was captious of Mr. Monteux, then appearing as a special conductor. It was dubious concerning the orchestra and its future. The house was not nearly sold out. This year Mr. Monteux was welcomed most cordially with an audience that frankly wanted him to "make good." There was not only no captious criticism there was a willingness to admit that everything was right in Huntington Ave.'s musical world. There was no national tune yesterday, nothing incongruous in music to stir debate over the necessity of patriotism being mingled with aesthetic enjoyment.

Mr Monteux did everything to increase this feeling of satisfaction. His music had certain definite appeal; there was the purity, the devotion, the joy, the gaiety of the Second Symphony. Who could resist it whether the performance was superlatively fine or simply satisfactory? There was the theatricalism, the bombast, the noise and yet more noise of the easily comprehended Cursed Rider. Franck version. With Debussy's "Faun," Mr. Monteux may have offended the greybeards a little (they still blush when they even think of the obscene ballet danced to the delicious music), but he was on sure ground with the youth and even the middle aged of his audience. Few pieces of iridescent, fine spun, sensitive music have found so large an audience as has this same golden music of Debussy. Last, and to end his program with almost hurdy-gurdy appeal, Mr. Monteux choose the short, dashing, smashing "Catalonia" from Albeniz, known to Americans almost exclusively through his music for the piano. To some, "Catalonia" is a musical cocktail or highball; to Mr. Monteux it is a none too subtle liquor to be taken after the musical feast.

It would be easy to say that Mr. Monteux was at his best in the "Faun," which is most familiar to him through many ballet performance, but this is hardly fair. His performance of the Debussy fragment was light-handed enough but certainly no more effective than, in its way, his playing of the "Huntsman." Certainly as an orchestral coach, patient in rehearsal, he shone in the Franck work. Possibly it was his industry in rehearsal that made the brasses almost as fine in this performance as we have ever heard them on the stage of Symphony Hall; possibly this superb playing was a heritage from Gericke and other master moulders of orchestras.

Mr. Monteux's playing will be more carefully considered from time to time; a first performance should not be the criterion of his work. At this, his first concert as regular conductor, he showed the characteristics that go with a conductor of accepted status: authority, a sure beat (the result, by the way of very little physical effort), a feeling, best shown in the Beethoven symphony, for the balance which next to tone is the most desired of all characteristics in a conductor who has to be heard week in and week out.

The Franck and Debussy works yesterday revealed him to the writer at his best. The Albernitz suite was played with a certain gorgeous abandon, but, even in its less boisterous pages, it failed to always compel the belief that it is intrinsically brilliant. The performance of the Beethoven symphony was greeted with hearty applause. Possibly this was because the break in the program came after the end of the symphony and the audience was anxious to show its appreciation of Mr. Monteux and the men under him.

At the concerts of next week Albert Spalding, violinist, will play with the orchestra the familiar Dvorak concerto. The orchestra will play Schumann's B-flat symphony and Enesco's suite for orchestra.

Evening Sun
Baltimore, Md.
OCT 1 - 19

THE THREE ARTS

MUSIC DRAMA PAINTING

MAY I call your attention to the onrushing musical year? First of all,

The concerts of the Boston Orchestra, under the direction of Pierre Monteux, will happily take place on Wednesday evenings, the dates—there are five of them—being November 5, December 3, January 7, February 4, and March 16. The orchestra's season this year is to consist of 110 concerts and it is already rehearsing in Boston, for its first home concerts, which are to take place this week. Mr. Monteux, who, it will be remembered, was offered the conductorship last year but could not leave his duties at the Metropolitan Opera House except for a short time, when he conducted the opening concerts here and elsewhere, has been indefatigable in preparations for the season to come. In France last summer he collected a large number of new scores by French, Russian and Italian composers, from which his choice of new music may be diverse. American works of worth he has also in mind, nor does he in any way intend to slight the classics, but will make his programs cosmopolitan, in accordance with the reputation for versatility which stretches far behind him in his career upon two continents.

Five very famous artists are to appear with the Boston Symphony Orchestra here, including two whom the fortunes of war have kept entirely from musical activity in this country—Fritz Kreisler, who has been in voluntary retirement, and Emmy Destinn, who has been bottled up in Bohemia (her birthplace) and unable to cross the lines of conflict. Mme. Destinn, for several seasons the foremost soprano of the Metropolitan Opera Company, journeyed to Bohemia in 1916, and, unable to return on account of our entrance into the war, has been witnessing desperate events, will or no, ever since. When the armistice reopened the channels of travel the famous prima donna went immediately to London, where, as Emmy Destinova, she was welcomed as a true Czecho-Slovak, and praised in no uncertain terms for her appearances with the Covent Garden Opera there. The other artists in the group are Madame Louise Homer, the famous Metropolitan contralto; Emilio de Gogorza, the popular baritone of the concert stage, and Sergei Rachmaninoff, the greatest pianist of Russia. He is doubly welcome, for he is one of the most distinguished artists of our time.

J. O. L.

From STAR
Address: Baltimore, Md.
Date OCT 6 19

Melodies From Music's Sphere

BY J. NORRIS HERING.

Sergei Rachmaninoff, great pianist and composer of Russia, will be the special soloist at the first concert by the Boston Symphony Orchestra of its season's series of five in Baltimore. The organization announces a special soloist for each of these concerts, as follows:

Rachmaninoff, November 5; Louise Homer, contralto, December 3; Emilio de Gogorza, barytone, January 7; Fritz Kreisler, violinist, February 4, and Emmy Destinn, soprano, March 16.

Pierre Monteux will be the permanent conductor of the

From Union
Springfield, Mass.
OCT 6 - 1919

From Berlin comes the announcement that Dr. Karl Muck, former leader of the Boston Symphony Orchestra, and more recently an inmate of the internment camp for enemy aliens at Ft. Oglethorpe, has been engaged to conduct two concerts of the Berlin Philharmonic Orchestra in October, but there is nothing in the news dispatch to indicate that "The Star Spangled Banner" will have a place on the program of either concert. The Herr Doktor, by the way, complains that he is a complete nervous wreck as the result of the cruel treatment to which he was subjected in the United States. In the circumstances the German government will seem to be ungrateful if it does not award him a hero medal, or at least honor him with one of the new issue of iron crosses [illegible] returned

BORAH'S CHARGES

best Fall shade
Yard W...
(2nd Floor)

Hare,
Debuss
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ONITOR, BOSTON,

SATURDAY, OCTOBER 1

MUSIC

Boston Season Begun

Specially for The Christian Science Monitor

BOSTON, Massachusetts — It is the prerogative always of the Boston Symphony Orchestra to give official sanction to the opening in Boston of another musical season. True, there may first be a scattering concert or two, as has been the case this year, but nobody considers the season really begun until the first of the series of 24 symphony concerts has been given.

The Boston season is now officially open. Pierre Monteux, cordially but decorously applauded as he came on to the stage, has led his men through a program comprising Beethoven's second symphony, César Franck's "Le Chasseur Maudit" ("The Wild Huntsman"), Debussy's "Afternoon of a Faun" and Albeniz's "Catalonia" suite; has made his impression, favorable and otherwise, on the Friday afternoon audience, and has been duly compared with predecessors.

In some respects Mr. Monteux' task in presenting the first concert this year was not so great as it was last year, when the orchestra was more or less disorganized. A greater proportion of the old players is here now than then. Then, too, these men have had the benefit of a season's work with Mr. Rabaud, who, it may be presumed, was an exponent of the style of conducting and program making which Mr. Monteux will follow. However, last year it was a temporary position; now it is for a year. And to a certain extent, whether it is wise or fair or just, or not, the audience cannot help making a little forecast of the 23 concerts to come from the one it heard on Friday.

The Beethoven symphony received a perfunctory reading. The conductor added nothing of his own, being seemingly more occupied with holding his men to the tempo he chose than with letting his fancy run in the scherzo or the slow movement. His best work of the afternoon was in the Debussy number, for here he realized the poetry of the score. The César Franck piece, example of a day of music writing that is gone, seems an unworthy representative of the great French master because it lacks the spontaneity and authority of other works of this pioneer of modernism. It is not a very alarming moment that his portrayal of fear brings forth. Listening to the Albeniz suite was no difficult task, being filled rather with the pleasurable excitement of wondering what sort of an odd sound would next emanate from the orchestra.

we often wish that conductors would take the Scherzo at a less mad pace; we think that it would gain by less rush and more daintiness. M. Monteux was twice heartily recalled at the end of the symphony, and the orchestra compelled to rise.

"The Accursed Huntsman" is a German count who sacrilegiously hunts on a Sunday morning and is in turn hunted by some very chromatic fiends. Of course, Caesar Franck was best in his portrayal of the Sunday calm which forms the first part of the work, and the religious chorale (cellos) over an organ-point, the pealing church bells, and the striking horn theme which is carried through the work, were all well given. The trouble, however, soon begins and the count behaves so badly that he is finally cursed by a bass tuba, cursed several times over.

After that the piccolo does a little hunting on its own account and the count learns what it is like to be at the other end of the hunting party. In this last part one might occasionally long for the style of a Liszt, a Berlioz, or even of a Saint-Saens, for Franck was not dramatic to the manner born, yet M. Monteux made as much of the climax as was possible, and the piece should recommend itself to the League for the Preservation of the Sabbath. It was very finely read.

It takes a Frenchman to bring out the finest points of Debussy, and M. Monteux made the Faun's afternoon both pensive and poetic. Its quiet melancholy made an excellent contrast to the hunting of the German count, and the performance was commendable.

Posthumous fame comes to Albeniz, who during his life was held to be strongly under French influence. Both of his suites, "Iberia" and "Catalonia," are classed by many Spaniards as being Gallic in style, but we certainly found a new flavovr in this number which ended the concert. Being Spanish it presented many marked rhythmic characteristics, but it was more exciting than some of the French and Russian treatments of similar subjects.

Albeniz lived about as vagrant a life as William Vincent Wallace or Moussorgsky, and it was natural that this musical tramp should give forth somethting as riotous as Chadwick's "Vagrom Ballad." Under the Bolero swing which is often prominent one can hear suggestions of scrimmages, of a street band playing for humble dancers, and it is all very intoxicating in its frenzy.

M. Monteux read it splendidly. In fact, in the reading of the contrasted numbers, in the skilful makeup of the interesting program, and in the playing of the orchestra this was as good a "first concert" as we have had for years—a very promising beginning.

SUNDAY ADVERT

LSER, OCTOBER 12,

Opening of Symphony Season

By LOUIS C. ELSON.

PROGRAM.

Beethoven ..... Second Symphony
Franck ..... "Le Chasseur Maudit" Symphonic Poem
Debussy ..... "L'Apres-midi d'un Faun"
Albeniz ..... "Catalonia" ..... Tone Picture

IN accordance with the usual custom, the first concerts of the Boston Symphony Orchestra, given Friday afternoon and Saturday evening in Symphony Hall, were entirely orchestral. There are some musical auditors who would not regret if all the Symphony concerts were so, for our great orchestra is surely attraction enough in itself, and sometimes the solo artists only disturb the artistic impression. A good augury too, three nations were represented in the four numbers of the program and even the two French numbers were of widely different character. We have been over-fed on Saint-Saens during the last season and were glad to miss him for once.

Beethoven's second symphony is not a difficult work for our orchestra, nor is it difficult for the conductor. It is plain sailing all through, in spite of the fact that it contains the first symphonic Scherzo ever written. When M. Monteux came forward to conduct this he received an enthusiastic welcome, and signified it by a very good reading of the work. It was a little [illegible] at times, but Beethoven [illegible] of that pale

BOSTON AMERICAN -

OCTOBER 11,

NEW SYMPHONY SEASON OPENS BRILLIANTLY

Pierre Monteux's Musicians Get Ovation and Play Interesting Program

Pierre Monteux, returning to Boston as conductor of the Symphony Orcestra, inaugurated his first full season here in that capacity by directing the opening concert in Symphony Hall.

The program was: Beethoven, Second Symphony, in D major; Cesar Franck, symphonic poem, "The Wild Huntsman"; Debussy, "The Afternoon of a Faun"; Albeniz, "Catalonia," Part I. of folk suite.

WARMLY GREETED.

There was a large audience, which greeted Mr. Monteux with marked warmth. The applause was prolonged both on his first appearance and at the end of the symphony, when the conductor brought the members of the orchestra to their feet to share in the tribute.

The program was a brilliant one, and followed the arrangement inaugurated a few seasons ago, of placing the symphony first and the shorter works after the intermission. A wise plan; for few except the academic would enjoy a Symphony after such works as any of the three that followed.

In the program notes, Berlioz is quoted as saying that the first part of the first movement of the symphony "puts the hearer in an emotional mood." Perhaps there are hearers so affected today; but in the lover of modern music Beethoven's score arouses contemplation rather than emotion.

A BRILLIANT PERFORMANCE.

It is Debussy's music that stirs a "mood." The work by Chausson is exciting and that by Albeniz captivating by its very vulgarity and marked rhythms.

The performance was brilliant throughout. Auditors are not in critical vein at the first concert of the season; it was a gala occasion.

The Boston Symphony Orchestra, after many trials and a season of strikes which have intruded into the musical world, has been referred to slightingly at times by self-appointed critics in other cities; but it still remains "an orchestra of virtuosi," and under the gifted leadership of Mr. [illegible] will [illegible] so.

CONCERT NEXT WEEK

Mr. Monteux's Next Programme with Mr. Spalding as Assisting Violinist—Mr. Elman Reappears and Mme. Schumann-Heink Returns

THREE pieces fill Mr. Monteux's programme for the second pair of Symphony Concerts on Friday afternoon, Oct. 17, and Saturday evening, Oct. 18, at Symphony Hall—Schumann's symphony in B-flat, Dvorák's concerto for violin and orchestra and Enesco's suite. To these concerts also comes Mr. Spalding, the violinist, as the first "assisting artist" of the new season. At service in the late war he has been absent through two years from the American stage. Presumably he returns to it with the adept hand, the discerning mind, the warming feeling, the just poise into which he had matured and which were carrying him to higher and higher place. His chosen piece, Dvorák's concerto, has been seldom played in recent years at the Symphony Concerts. No more has Enesco's suite been lately heard there, though it is easy to recall for the sturdy progress of the first movement through the strings in unison and for the melancholy fancy of a subsequent section. Schumann's symphony is, of course, that in which he sings his joyous zest in the return of spring.

Travelu Oct 11

SPALDING FOR SYMPHONY SOLOIST

Albert Spalding, violinist, will be the soloist at next week's Symphony concerts, Friday afternoon and Saturday night. The program will be: Schumann's "Spring" symphony, Dvorak's violin concerto, and the Enesco suite, so well received at the 1914 concerts.

BOSTON SUNDAY POST, OCTOBER 12,

Debussy's Romance and Tragedy

Story Told by New Symphony Member Who Introduced Composer to First Wife

Events have sent to Boston the man who unconsciously inaugurated the tragic romance of the first marriage of the famous composer, the immortal, Claude Achille Debussy. He is Mr. Denayer, the new leader of the second violins of the Boston Symphony Orchestra.

Debussy was first a genius, then a man. He married a poor woman—he was himself penniless—a woman, very beautiful, who slaved for him during the early stages of his career, while the composer dreamed his dreams and composed his operatic masterpiece, "Pelleas et Melisande."

Then there was a divorce. Debussy re-married—an elderly woman who was rich. The first wife attempted to shoot herself, but was saved, and lives today. What she felt when the man whose genius she sheltered in the hard years of struggle and discouragement passed from this life, no one will know. But the motives of the composer, when he left the companion of his poverty to her fate, seem rather painfully clear. The affair will go down in history, without doubt, as another one of the countless instances in which artists were selfishly willing to sacrifice anyone and anything to gain their ends.

THE MEETING

"What would I have done," said Mr. Denayer, "had I known what I was bringing about? I introduced Lili, as she was known to a group of us young people—she was then working as a mannequin at the Maison Doeilly, Place Vendome—to Debussy one night after the play. I was a student in Paris at the time and was courting a friend of Lili's who was with us that evening. Debussy came over and as a matter of course was introduced. He went out to a little restaurant to have a sandwich and a 'bock'. Debussy that night was the Debussy known only to his intimate friends and fellow-musicians—an incomparable companion, irresistible in talk and in play. He was evidently interested in Lili. Then I saw neither of them for some weeks and later I heard they were married.

"Still later I visited at their house. Let me tell you that no woman ever slaved for a man more happily and more willingly than that young wife for her cherished husband. And Debussy even then was no easy man to please. He was an intellectual but also a sensualist of the most refined type. He was a gourmand, very fastidious about food, and, when the viands and the wine pleased him, very fond of eating. He had a unique taste in color as well as in music. He was extremely lazy, always willing to borrow money and quite consciousless about returning it to those whom he had promised to pay.

"This is truth. I yield to no one in my admiration of Debussy's music, and even certain traits of his character and, above all, his supreme, unique intelligence. But the facts are as I mention them. I never understood, in those days, how Debussy contrived to live. Still less do I understand how his wife, without funds, without any help I knew of, made his home the heaven of comfort and beauty which it was.

"And then it all vanished in a day. The heroic young wife fought and prayed for the preservation of her home. It was useless. Debussy seemed to have no heart. There would be a divorce. I think it was secured by Debussy living apart from his wife for some time, during which period he gave her no money. He had tired of his old way of living. He wanted security, and more—he wanted luxuries and the ease from the frets of living which money, judiciously applied—and he knew how to spend it—may bring about. He went on his way. Henri Robert, the lawyer, helped the former wife materially by contriving through the Society of Authors and Musicians to bring an attachment on Debussy's royalties and other possessions, by which means the composer was forced to pay alimony as long as he lived. Otherwise the companion of the earlier years might have starved.

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Globe Oct 12

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The remainder of the program includes Schumann's familiar and well liked First Symphony (the so-called "Spring" Symphony), and a suite by the Parisian composer, Enesco, a Rumanian by birth. This suite was played here in 1914.

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NORTH AMERICAN

ss Philadelphia, Pa.

OCT 12 1919

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CITIZEN

Brooklyn, N. Y.

OCT 12

BOSTON SYMPHONY SEASON.

The pending season of Boston Symphony Orchestra concerts, which will begin here at the Academy of Music on Nov. 7, opened in Symphony Hall, Boston, last Friday and Saturday, on which occasions Pierre Monteux, the new conductor, was received with great enthusiasm. There is an exceptional interest in this and each city where the orchestra is to perform, in the results which his eminent leadership will produce. Indeed, the indefatigable conductor brought so large a number of scores with him from France last summer that he will be able to perform only a small portion of them.

He has hinted at new works by Roussel, Ravel, Rabaud, Prokoviev, Turina and Casella, and definitely announced for production new symphonies by d'Indy and Jean Hure, orchestral performances of Debussy's ballet, "Play," and Stravinsky's "Bird of Fire." He will play several American scores which he has found by means of conferences with composers. The music of no school or land will be barred—Wagner is to be readmitted immediately, and Strauss later if public opinion is so inclined.

By no means will he neglect the best music of the past. In addition to two choral works, Beethoven's Ninth Symphony and Franck's "Beatitudes," which he hopes to give in Boston, he has specifically mentioned the following great composers: Haydn, Mozart, Schubert Schumann, Beethoven, Mendelssohn Liszt, Brahms, Tschaikowsky, Dvora and Smetana.

Transcript Oct 12

CORRECTION

On another page of this paper, Mr. F. Denayer, the newly-appointed first viola of the Boston Symphony Orchestra, is described as "the new leader of the second violins." Mr. Denayer is the first viola of the Boston Symphony Orchestra and Mr. F. Thillois remains the admirable leader of the second violins.

The programme of the Symphony concerts of next Friday afternoon and Saturday evening in Symphony Hall will consist of Schumann's joyous symphony of the spring, in B-flat; Dvorak's concerto for violin and orchestra, played by Albert Spalding, and the singular and fascinating suite of Enesco, often played at these concerts, op. 9.

HISTORY OF THE

MONITOR, BOSTON,

SATURDAY, OCTOBER 1

MUSIC

Boston Season Begun

Specially for The Christian Science Monitor

BOSTON, Massachusetts — It is the prerogative always of the Boston Symphony Orchestra to give official sanction to the opening in Boston of another musical season. True, there may first be a scattering concert or two, as has been the case this year, but nobody considers the season really begun until the first of the series of 24 symphony concerts has been given.

The Boston season is now officially open. Pierre Monteux, cordially but decorously applauded as he came on to the stage, has led his men through a program comprising Beethoven's second symphony, César Franck's "Le Chasseur Maudit" ("The Wild Huntsman"), Debussy's "Afternoon of a Faun" and Albeniz's "Catalonia" suite; has made his impression, favorable and otherwise, on the Friday afternoon audience, and has been duly compared with predecessors.

In some respects Mr. Monteux' task in presenting the first concert this year was not so great as it was last year, when the orchestra was more or less disorganized. A greater proportion of the old players is here now than then. Then, too, these men have had the benefit of a season's work with Mr. Rabaud, who, it may be presumed, was an exponent of the style of conducting and program making which Mr. Monteux will follow. However, last year it was a temporary position; now it is for a year. And to a certain extent, whether it is wise or fair or just, or not, the audience cannot help making a little forecast of the 23 concerts to come from the one it heard on Friday.

The Beethoven symphony received a perfunctory reading. The conductor added nothing of his own, being seemingly more occupied with holding his men to the tempo he chose than with letting his fancy run in the scherzo or the slow movement. His best work of the afternoon was in the Debussy number, for here he realized the poetry of the score. The César Franck piece, example of a day of music writing that is gone, seems an unworthy representative of the great French master because it lacks the spontaneity and authority of other works of this pioneer of modernism. It is not a very alarming moment that his portrayal of fear brings forth. Listening to the Albeniz suite was no difficult task, being filled rather with the pleasurable excitement of wondering what sort of an odd sound would next emanate from the orchestra.

we often wish that conductors would take the Scherzo at a less mad pace; we think that it would gain by less rush and more daintiness. M. Monteux was twice heartily recalled at the end of the symphony, and the orchestra compelled to rise.

"The Accursed Huntsman" is a German count who sacrilegiously hunts on a Sunday morning and is in turn hunted by some very chromatic fiends. Of course, Caesar Franck was best in his portrayal of the Sunday calm which forms the first part of the work, and the religious chorale (cellos) over an organ-point, the pealing church bells, and the striking horn theme which is carried through the work, were all well given. The trouble, however, soon begins and the count behaves so badly that he is finally cursed by a bass tuba, cursed several times over.

After that the piccolo does a little hunting on its own account and the count learns what it is like to be at the other end of the hunting party. In this last part one might occasionally long for the style of a Liszt, a Berlioz, or ecen of a Saint-Saens, for Franck was not dramatic to the manner born, yet M. Monteux made as much of the climax as was possible, and the piece should recommend itself to the League for the Preservation of the Sabbath. It was very finely read.

It takes a Frenchman to bring out the finest points of Debussy, and M. Monteux made the Faun's afternoon both pensive and poetic. Its quiet melancholy made an excellent contrast to the hunting of the German count, and the performance was commendable.

Posthumous fame comes to Albeniz, who during his life was held to be strongly under French influence. Both of his suites, "Iberia" and "Catalonia," are classed by many Spaniards as being Gallic in style, but we certainly found a new flavovr in this number which ended the concert. Being Spanish it presented many marked rhythmic characteristics, but it was more exciting than some of the French and Russian treatments of similar subjects.

Albeniz lived about as vagrant a life as William Vincent Wallace or Moussorgsky, and it was natural that this musical tramp should give forth somethting as riotous as Chadwick's "Vagrom Ballad." Under the Bolero swing which is often prominent one can hear suggestions of scrimmages, of a street band playing for humble dancers, and it is all very intoxicating in its frenzy.

M. Monteux read it splendidly. In fact, in the reading of the contrasted numbers, in the skilful makeup of the interesting program, and in the playing of the orchestra this was as good a "first concert" as we have had for years—a very promising beginning.

SUNDAY ADVERT

ISER, OCTOBER 12,

Opening of Symphony Season

By LOUIS C. ELSON.

PROGRAM.

Beethoven ..... Second Symphony
Franck..."Le Chasseur Maudit" Symphonic Poem
Debussy..."L'Apres-midi d'un Faun
Albenis ..."Catalonia" ..... Tone Picture

IN accordance with the usual custom, the first concerts of the Boston Symphony Orchestra, given Friday afternoon and Saturday evening in Symphony Hall, were entirely orchestral. There are some musical auditors who would not regret if all the Symphony concerts were so, for our great orchestra is surely attraction enough in itself, and sometimes the solo artists only disturb the artistic impression. A good augury too, three nations were represented in the four numbers of the program and even the two French numbers were of widely different character. We have been over-fed on Saint-Saens during the last season and were glad to miss him for once.

Beethoven's second symphony is not a difficult work for our orchestra, nor is it difficult for the conductor. It is plain sailing all through, in spite of the fact that it contains the first symphonic Scherzo ever written. When M. Monteux came forward to conduct this he received an enthusiastic welcome, and justified it by a very good [illegible] of the work. It was a little [illegible] at times, but Beethoven [illegible] approved of that, only

CONCERTS NEXT WEEK

Mr. Monteux's Next Programme with Mr. Spalding as Assisting Violinist—Mr. Elman Reappears and Mme. Schumann-Heink Returns

THREE pieces fill Mr. Monteux's programme for the second pair of Symphony Concerts on Friday afternoon, Oct. 17, and Saturday evening, Oct. 18, at Symphony Hall—Schumann's symphony in B-flat, Dvorák's concerto for violin and orchestra and Enesco's suite. To these concerts also comes Mr. Spalding, the violinist, as the first "assisting artist" of the new season. At service in the late war he has been absent through two years from the American stage. Presumably he returns to it with the adept hand, the discerning mind, the warming feeling, the just poise into which he had matured and which were carrying him to higher and higher place. His chosen piece, Dvorák's concerto, has been seldom played in recent years at the Symphony Concerts. No more has Enesco's suite been lately heard there, though it is easy to recall for the sturdy progress of the first movement through the strings in unison and for the melancholy fancy of a subsequent section. Schumann's symphony is, of course, that in which he sings his joyous zest in the return of spring.

Traveler Oct 11

SPALDING FOR SYMPHONY SOLOIST

Albert Spalding, violinist, will be the soloist at next week's Symphony concerts, Friday afternoon and Saturday night. The program will be: Schumann's "Spring" symphony, Dvorak's violin concerto, and the Enesco suite, so well received at the 1914 concerts.

BOSTON AMERICAN -

OCTOBER 11,

NEW SYMPHONY SEASON OPENS BRILLIANTLY

Pierre Monteux's Musicians Get Ovation and Play Interesting Program

Pierre Monteux, returning to Boston as conductor of the Symphony Orcestra, inaugurated his first full season here in that capacity by directing the opening concert in Symphony Hall.

The program was: Beethoven, Second Symphony, in D major; Cesar Franck, symphonic poem, "The Wild Huntsman"; Debussy, "The Afternoon of a Faun"; Albeniz, "Catalonia," Part I. of folk suite.

WARMLY GREETED.

There was a large audience, which greeted Mr. Monteux with marked warmth. The applause was prolonged both on his first appearance and at the end of the symphony, when the conductor brought the members of the orchestra to their feet to share in the tribute.

The program was a brilliant one, and followed the arrangement inaugurated a few seasons ago, of placing the symphony first and the shorter works after the intermission. A wise plan; for few except the academic would enjoy a Symphony after such works as any of the three that followed.

In the program notes, Berlioz is quoted as saying that the first part of the first movement of the symphony "puts the hearer in an emotional mood." Perhaps there are hearers so affected today; but in the lover of modern music Beethoven's score arouses contemplation rather than emotion.

A BRILLIANT PERFORMANCE.

It is Debussy's music that stirs a "mood." The work by Chausson is exciting and that by Albeniz captivating by its very vulgarity and marked rhythms.

The performance was brilliant throughout. Auditors are not in critical vein at the first concert of the season; it was a gala occasion.

The Boston Symphony Orchestra, after many trials and a season of strikes which have intruded into the musical world, has been referred to slightingly at times by self-appointed critics in other cities; but it still remains "an orchestra of virtuosi," and under the gifted leadership of Mr. Monteux, will remain so.

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CITIZEN

Brooklyn, N. Y.

BOSTON SUNDAY POST, OCTOBER 12,

Debussy's Romance and Tragedy

Story Told by New Symphony Member Who Introduced Composer to First Wife

Events have sent to Boston the man who unconsciously inaugurated the tragic romance of the first marriage of the famous composer, the immortal, Claude Achille Debussy. He is Mr. Denayer, the new leader of the second violins of the Boston Symphony Orchestra.

Debussy was first a genius, then a man. He married a poor woman—he was himself penniless—a woman, very beautiful, who slaved for him during the early stages of his career, while the composer dreamed his dreams and composed his operatic masterpiece, "Pelleas et Melisande."

Then there was a divorce. Debussy re-married—an elderly woman who was rich. The first wife attempted to shoot herself, but was saved, and lives today. What she felt when the man whose genius she sheltered in the hard years of struggle and discouragement passed from this life, no one will know. But the motives of the composer, when he left the companion of his poverty to her fate, seem rather painfully clear. The affair will go down in history, without doubt, as another one of the countless instances in which artists were selfishly willing to sacrifice anyone and anything to gain their ends.

THE MEETING

"What would I have done," said Mr. Denayer, "had I known what I was bringing about? I introduced Lili, as she was known to a group of us young people—she was then working as a mannequin at the Maison Doeilly, Place Vendome—to Debussy one night after the play. I was a student in Paris at the time and was courting a friend of Lili's who was with us that evening. Debussy came over and as a matter of course was introduced. He went out to a little restaurant to have a sandwich and a 'bock'. Debussy that night was the Debussy known only to his intimate friends and fellow-musicians—an incomparable companion, irresistible in talk and in play. He was evidently interested in Lili. Then I saw neither of them for some weeks and later I heard they were married.

"Still later I visited at their house. Let me tell you that no woman ever slaved for a man more happily and more willingly than that young wife for her cherished husband. And Debussy even then was no easy man to please. He was an intellectual but also a sensualist of the most refined type. He was a gourmand, very fastidious about food, and, when the viands and the wine pleased him, very fond of eating. He had a unique taste in color as well as in music. He was extremely lazy, always willing to borrow money and quite consciousless about returning it to those whom he had promised to pay.

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HISTORY OF THE

Boston Symphony's Conductor and Soloists

From PRESS
Address Philadelphia, Pa.
Date OCT 5 - 1919

EMILIO DE GOGORZA — RACHMANINOFF

PIERRE MONTEUX

© DUPONT — LOUISE HOMER

FRITZ KREISLER © U & U.

Pierre Monteux, who will conduct the orchestra at the five concerts to be given at the Academy of Music. The assisting artists at the various concerts are: Sergei Rachmaninoff, pianist and composer; Fritz Kreisler, violinist; Emmy Destinn, soprano; Louise Homer, contralto, and Emilio de Gogorza, baritone.

COMING EVENTS

Since the subscription sales for the Boston Symphony concerts take place earlier in other cities than in Philadelphia, where season tickets will be available one week from tomorrow, it is possible to predict one of the busiest and most successful seasons in the history of the orchestra. A schedule of 110 concerts lies ahead. A great interest attaches to the new conductor, Pierre Monteux—in several cities virtually every seat is sold out in advance.

There promises to be a similar interest in Philadelphia, where, beginning October 13, at Heppe's Music Store, 1119 Chestnut Street, tickets for the five evening concerts on November 3, December 1, January 5, February 2 and March 17, may be had for the same nominal price at which they were sold last year.

In Boston the orchestra is already rehearsing for the initial concerts take place there next Friday and Saturday. Pierre Monteux, who, it will be remembered, was offered the conductorship last year, but could not leave his duties at the Metropolitan Opera House except for a short time, when he conducted the opening concerts here and elsewhere, has been indefatigable in preparations for the seasons to come. In France last Summer he collected a large number of new scores by French, Russian and Italian composers, which he will produce for the first time in America. Surely five more interesting programmes than the famous conductor will present with the Boston Symphony Orchestra in 1919-20, could not be devised. The misfortunes of war have prevented many fine musicians from musical activity in this country—Fritz Kreisler, who has been in voluntary retirement, and Emmy Destinn, who has been bottled up in Bohemia (her birthplace) and unable to cross the lines of conflict. Engaged as soloists for the coming season. Fritz Kreisler will soon be heard again, and Mme. Destinn recently arrived in New York.

If Mme. Destinn was an indispensable soprano of the Metropolitan Opera Company, Madame Louise Homer is no less its indispensable contralto. The personal charm of her voice and personality, which the freshness of youth and the character of maturity are blended, needs no emphasis. Emilio de Gogorza, the most popular barytone of the concert stage, unlike Mme. Homer, is not familiar here as a soloist with this orchestra. His American birth makes the American public his own, while his Spanish aristocrataic descent lends a distinctive color to his voice and his interpretations.

Sergei Rachmaninoff, the greatest pianist of Russia, is the only soloist of last year to return, and surely his performance then marks him as the first choice among the artists of the season past.

THE SUN
BALTIMORE, SUNDAY
OCTOBER 12.

Monteux Opens Boston Season

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As Mr. H. T. Parker has recently written in the Boston Transcript, "The trustees of the orchestra could hardly have made a more promising choice than Mr. Monteux. He is as open-minded as he is widely read in symphonic music; in the days of the concerts in Paris that bore his name he strove manfully against the routine that takes the regular and the easier way. Not for nothing did he go up and down Europe as the chief conductor of Mr. Diagilev's Russian ballet; not for nothing has he been conductor of French opera for two seasons at the eclectic Metropolitan. In all its years the Symphony Orchestra has hardly had a conductor with so cosmopolitan a background."

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BALTIMORE NEWS
Sunday, Oct. 12, 1919

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Since the concerts begin in Boston next Friday and Saturday, rehearsals are already under way. Mr. Monteux has spared no labor in preparing for the season which lies ahead of him. In France last summer he collected many new scores, French, Italian and Russian. Several new American works he has particularly in mind to perform. He will not bar Wagner, nor will he neglect the old for the new. In short, "the best of every epoch and every school" is his motto, and with an extensive reputation for versatile and cosmopolitan tastes, he is well able to carry out such a motto.

Although notable groups of soloists have appeared with the Boston Symphony Orchestra in the past, no group has been more illustrious than the five selected for the season to come. Fritz Kreisler is about to emerge from his voluntary retirement—devoted to composition. The return of the greatest of violinists to the concert stage is eagerly awaited by an expectant public.

Mme. Emmy Destinn, erstwhile prima donna of the Metropolitan Opera Company, has been detained in Bohemia (where she was born) and unable for several seasons to cross the lines of conflict to the West, where she has her stronger affiliations. When the channels of travel opened she immediately went to London, where she has been enjoying an unprecedented success in the leading rôles at Covent Garden. She arrived in New York a few days ago.

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Since the concerts begin in Boston next Friday and Saturday, rehearsals are already under way. Mr. Monteux has spared no labor in preparing for the season which lies ahead of him. In France last summer he collected many new scores, French, Italian and Russian. Several new American works he has particularly in mind to perform. He will not bar Wagner, nor will he neglect the old for the new. In short, "the best of every epoch and every school" is his motto, and with an extensive reputation for versatile and cosmopolitan tastes, he is well able to carry out such a motto.

Although notable groups of soloists have appeared with the Boston Symphony Orchestra in the past, no group has been more illustrious than the five selected for the season to come. Fritz Kreisler is about to emerge from his voluntary retirement—devoted to composition. The return of the greatest of violinists to the concert stage is eagerly awaited by an expectant public.

Mme. Emmy Destinn, erstwhile prima donna of the Metropolitan Opera Company, has been detained in Bohemia (where she was born) and unable for several seasons to cross the lines of conflict to the West, where she has her stronger affiliations. When the channels of travel opened she immediately went to London, where she has been enjoying an unprecedented success in the leading rôles at Covent Garden. She arrived in New York a few days ago.

Mme. Louise Homer, as a contralto, has long been the mainstay of the Metropolitan Opera Company. Her devoted following, who will remember her former appearances in this city with the Boston Symphony Orchestra, grow in enthusiasm season after season.

Emilio de Gogorza, the popular Spanish-American baritone, will be welcomed as a new soloist with these concerts by those who admire his mellow voice and his distinctive interpretative powers in recital.

Taking the lion's share of the applause among the soloists of last season at the Boston Symphony concerts, Sergei Rachmaninoff is surely the right one to return. Landing unexpectedly in New York last autumn, a virtual exile from Russia, where the Bolsheviki had requisitioned his estate, the great Russian musician convinced his American audiences in a few hearings that his pre-eminent place among pianists is relatively as high as his place among composers.

HERALD
ew York City
P 12 1919

Five Great Or... Talk wit...

New Symphony Under Bodanzky Contender for Supremacy with th... Philharmonic and Symphony.

By PAUL MORRIS.

Formerly two local symphony orchestras, the Philharmonic Society and the Symphony Society, were in competition with the Boston Orchestra for local supremacy. But with the upheaval in the ranks of the Boston musicians which followed the overthrow of its German conductor, Dr. Karl Muck, and a reorganization of the personnel, two series rival organizations have been attracting the attention of the musical world. Frequently the Philadelphia orchestra, under Leopold Stokowski, comes to Carnegie Hall to challenge comparison with local orchestras, and the comparison is not unfavorable to the visitors. And now a new and serious contender has sprung up in New York, the New Symphony Orchestra, which opened its second season last Thursday night.

m EVENING JOURNAL
dress New York City
e K OCT 11

ORCHESTRAL PROJECTS.

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ABLISHED 1861 PRESS
rom PHILADELPHIA, PA.
OCT 12 1919

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Indeed the indefatigable conductor brought so large a number of scores from France last Summer that he will be unable to perform more than a small proportion of them. He has hinted at new works by Saint-Saens and Itabaud, and definitely announced new symphonies by d'Indy and Jean Hure, symphonic performances of Debussy's ballet, "Play, and Strawinsky's "Bird of Fire"; he hopes to perform Franck's Beatitudes" and Beethoven's Ninth Symphony. He will produce several American scores for which he has expressed a special enthusiasm. The music of no school or land will be barred. Wagner will be readmitted immediately and Strauss later if public opinion is favorably inclined. No conductor is fonder of the older symphonic composers, among whom he mentioned particularly to an interviewer, Haydn, Mozart, Schubert, Beethoven, Schumann, Mendelssohn, Brahms, Liszt, Dvorak, and Tschaikowsky.

* * *

From American Baltimore, Md.

OCT 12 1919

BOSTON SYMPHONY CONCERTS.

The season of Boston Symphony concerts will begin here in the Lyric Theater, on November 5 (season tickets to be had at Albaugh's). There is an exceptional interest in this and each city where the orchestra is to perform, in the results which Pierre Monteux, the new conductor of the orchestra will produce under his eminent leadership. As Mr. H. T. Parker has recently written in the Boston Transcript: "The trustees of the orchestra could hardly have made a more promising choice than Mr. Monteux for conductor. He is as open-minded as he is widely read in symphonic music; in the days of the concerts in Paris that bore his name he strove manfully against the routine that takes the regular and the easier way. Not for nothing did he go up and down Europe as the chief conductor of Mr. Diaghiley's Russian Ballet; not for nothing has he been conductor of French opera for two seasons at the eclectic Metropolitan. In all its years, the symphony orchestra has hardly had a conductor with so cosmopolitan a background."

n INQUIRER
ress Philadelphia, Pa.
12 1919

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RECORD
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Boston Symphony's Conductor and Soloists

From PRESS
Address Philadelphia, Pa.
Date OCT 5 - 1919

Pierre Monteux, who will conduct the orchestra at the five concerts to be given at the Academy of Music. The assisting artists at the various concerts are: Sergei Rachmaninoff, pianist and composer; Fritz Kreisler, violinist; Emmy Destinn, soprano; Louise Homer, contralto, and Emilio de Gogorza, baritone.

COMING EVENTS

Since the subscription sales for the Boston Symphony concerts take place earlier in other cities than in Philadelphia, where season tickets will be available one week from tomorrow, it is possible to predict one of the busiest and most successful seasons in the history of the orchestra. A schedule of 110 concerts lies ahead. A great interest attaches to the new conductor, Pierre Monteux—in several cities virtually every seat is sold out in advance.

There promises to be a similar interest in Philadelphia, where, beginning October 13, at Heppe's Music Store, 1119 Chestnut Street, tickets for the five evening concerts on November 3, December 1, January 5, February 2 and March 17, may be had for the same nominal price at which they were sold last year.

In Boston the orchestra is already rehearsing for the initial concerts take place there next Friday and Saturday. Pierre Monteux, who, it will be remembered, was offered the conductorship last year, but could not leave his duties at the Metropolitan Opera House except for a short time, when he conducted the opening concerts here and elsewhere, has been indefatigable in preparations for the seasons to come. In France last Summer he collected a large number of new scores by French, Russian and Italian composers, from which his choice new music may be diverse. America works of worth he has also in mind, n does he in any way intened to slight t classics. In short, he inteneds to ma his programs cosmopolitan in accor ance with the reputation for versatil which stretches far behind him in h career upon two continents. Every n tion will have its showing and eve epoch.

Surely five soloists, more illustrious than the famous artists who are to appear with the Boston Symphony Orchestra in 1919-20, could not be found. The misfortunes of war have prevented two fine musicians from musical activity in this country—Fritz Kreisler, who has been in voluntary retirement, and Emmy Destinn, who has been bottled up in Bohemia (her birthplace) and unable to cross the lines of conflict. Engaged as soloists for the coming season. Fritz Kreisler will soon be heard again, and Mme. Destinn recently arrived in New York.

If Mme. Destinn was an indispensable soprano of the Metropolitan Opera Company, Madame Louise Homer is no less its indispensable contralto. The perennial charm of her voice and person, in which the freshness of youth and the character of maturity are blended, needs no emphasis. Emilio de Gogorza, the most popular barytone of the concer stage, unlike Mme. Homer, is not familiar here as a soloist with this orchestra. His American birth makes the American public his own, while his Spanish aristocratic descent lends a distinctive color to his voice and his interpretations.

Sergei Rachmaninoff, the greatest pianist of Russia, is the only soloist of last year to return, and surely his performance then marks him as the first choice among the artists of the season past.

THE SUN
BALTIMORE, SUND
OCTOBER 12.

Monteux Opens Boston Season

THE season of Boston Symphony concerts which will begin here in the Lyric Theatre on November 5 opened in Symphony Hall, Boston, last Friday and Saturday, on which occasion Pierre Monteux, the new conductor, was received with great enthusiasm. There is an exceptional interest in this and each city where the orchestra is to perform, in the results which his eminent leadership will produce.

As Mr. H. T. Parker has recently written in the Boston Transcript, "The trustees of the orchestra could hardly have made a more promising choice than Mr. Monteux. He is as open-minded as he is widely read in symphonic music; in the days of the concerts in Paris that bore his name he strove manfully against the routine that takes the regular and the easier way. Not for nothing did he go up and down Europe as the chief conductor of Mr. Diagilev's Russian ballet; not for nothing has he been conductor of French opera for two seasons at the eclectic Metropolitan. In all its years the Symphony Orchestra has hardly had a conductor with so cosmopolitan a background."

Indeed, the indefatigable conductor

From PRESS
PHILADELPHIA, PA.
OCT 12 1919

MUSIC REBORN.

Pollyanna, distractedly searching the [illegible] musical bodies a confirmation of her grams of interest and variety.

Just to prove that other cities besides our own can produce bands of symphonic caliber, New York and Boston will share with us, as formerly, Mr. Damrosch and his admirable players, and M. Monteux and his associates [illegible]. The operatic season,

BALTIMORE NEWS
Sunday, Oct. 12, 1919
Boston Symphony Concert Series.

Pierre Monteux, director of the Boston Symphony Orchestra, brought a number of new scores with him when he returned a short time ago from France, and his program this season will comprise some striking works of recent composition representing different schools.

He will direct his first Baltimore concert of the season on November 5, and at this and the succeeding four engagements distinguished soloists will be heard.

Among these is Emmy Destinn, who is again in New York after having been abroad for several years, and who, it is said, now prefers to be called Destinnova. The difficulties she experienced as a virtual prisoner of war were much discussed in the public press of this country and a great deal of sympathy for her aroused.

She is considered one of the best artists the Metropolitan Opera has had in recent years and her return to its boards is being eagerly anticipated. When travel was resumed last spring she went to London and made a number of appearances at

EAGLE OCT 17 1919
Brooklyn, N. Y.

The Boston Symphony Orchestra, which will give its customary series of concerts in the Academy, the first scheduled for November 7, opened its season last Friday and Saturday in Boston under the direction of Pierre Monteux. Mr. Monteux plans many a novelty for the coming year including new symphonies by d'Indy and Ilure, and orchestral performances of Debussy's ballet "Play," and of Strainsky's "Bird of Fire." Wagner is to turn and possibly Richard St

LEDGER—PHILA[illegible]
DELPHIA, SUNDAY
NING, OCTOBER 12

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om BROOKLYN EDITION
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From American
Baltimore, Md.
OCT 12 1919

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TIGHT BINDING

MON

NCERT-CHRONICLE

SAT

SY WEEK-END TO BEGIN THE SEASON

Another Auspicious Audience for Mr. Monteux and the Symphony Orchestra—Two Generations and Mme. Schumann-Heink—The New Elman Who Has Conquered His Own Excesses—D'Indy's Symphony of the War in Near Prospect—Mr. Malkin Passes to Chicago

THE audience assembled last Saturday at the first evening concert of the Symphony Orchestra received Mr. Monteux as conductor with a more confident and, therefore, heartier warmth than had the company of Friday afternoon. Slightly cynical bystanders have been known to remark that the applause of the listeners by day to the Symphony Concerts is often hesitant, unless piece or performer much pleases or much bores them; whereas the hearers by night let their hands speak their minds more frankly, more firmly. By further hint of these cynics, the second audience of the week is the more assertive in likes or dislikes because it has been prepared and fortified in opinion by the judgments of the reviewers upon the concert of Friday afternoon. True, those judgments do not always agree one with another; but—to cite the cynics yet again—many a listener of Saturday has guide, counsellor and friend in the newspapers and distributes plaudits accordingly, comfortable in the faith that they fall upon the right person or the right thing. Needless, almost, to say, only young and innocent reviewers smile with honest pleasure at these sayings of the cynics. Out of long experience, the elders know that they influence readers—to use a large word for a small matter—only when those readers discover in print a reason for their own predilections. All this, however, is neither here nor there beside the obvious fact that the audience of Saturday gave many and repeated signs of clear good-will for Mr. Monteux and of sincere pleasure in the music he chose and the performance he brought to pass. As stimulating to see were the numbers and the quality of this applausive company, on both scores excelling the assemblages of Saturday evenings for two seasons past. In particular hardly a seat at moderate prices stood empty; while youth was pleasantly visible throughout the hall. In that youth and possibly in those seats sits the future of the Symphony Concerts.

As agreeable to note were he rising plaudits for the rising band when Mr. Monteux called the orchestra to its feet at the end of Beeethoven's symphony. For, if the conductor is the keystone of the Symphony Concerts, the men are no less the arch upholding them. It was a large orchestra, moreover, that Mr. Monteux employed in this relatively slender music—the full string choir, the wood-winds doubled and tripled. Thereby he not only balanced his forces but the more readily persuaded hearers that this symphony in D major, early Beethoven though it is, is clearly of the Beethoven who was to write the seven of the future. With such an orchestra and at the conductor's speeding pace, the first movement gained a truly Beethovenish ardor of stride and fervor of progress; while the scherzo sounded with an equally Beethovenish brusquerie. In the slow movement, likewise, Mr. Monteux's ear and imagination guided his many voices to that golden warmth and depth of instrumental song which are as truly of Beethoven—and of hardly another. And yet, and yet, it was possible to feel, here and there in the first movement and in the finale, that a finer flexibility would better have served the music than this vigor seldom relaxed.

Upon some ears listening to Albeniz's suite, "Catalonia," for a second time, it hardly bettered the impression of the first hearing as a rude, thick-fingered, monotonous music. Yet those ears may be overaccustomed to the teeming pictorial fancies, to the subtleties of treatment, in which the Debussy of "Iberia" or the Ravel of a "Spanish Rhapsody" dresses his Spanish music. Or else they expect the glamours of instrumental color with which Wolf in his opera, "Der Corregidor," or Rimsky-Korsakov in his "Spanish Caprice," wove his more distant imaginings of Spain. Our colleague of The Post may [illegible] he true notion of Albeniz's mus[illegible] finds next it image of a jostling, [illegible] of pot-bellied folk, lusty in [illegible] way and byway, or leering [illegible] ern to the rhythms of ro[illegible] reiterated dance. Yet Cha[illegible]er did not lack these vigors—and a great gulf fixed separates "Catalonia" from his "España." No more does Laparra in his suite, "A Basque Sunday," heard only last spring in Boston, miss this starkness—and he is incisively graphic where Albeniz merely smudges.

[illegible] voice. [illegible]e out of [illegible] Elman song- [illegible]dy of Chaikov- [illegible]ranscription of the "The Mastersingers." [illegible] he over-accent, smear or [illegible] as in older, less continent [illegible]al days. Rather, the best of [illegible]nat ever told Walther's dream of [illegible]night have envied the violinist's voice, [illegible]king phrase to phrase in ascending chain of ecstatic song, warming, undulating it as with inner emotion glowing into tonal speech. And there are those who would still this Richard Wagner!

Items and Announcements

The new symphony that the late war stirred Mr. d'Indy to write will be played for the first times in the United States at the Symphony Concerts of Friday afternoon, Oct. 24, and Saturday evening, Oct. 25. By exception, it bears Latin title, "Sinfonia Brevis de Bello Gallico, MCMXVI-MCMXIX," which is to say, "Short Symphony About the War of the French 1916-1919." The music runs in four divisions labelled thus:

I. Slow and Tranquil: Slow and Anxious.
II. With Sufficient Speed.
III. Slow.
IV. Very Amendedly: Slow: Majestic.

Mr. Monteux completes the programme with the overture to Beethoven's one and only ballet "Prometheus's Folk" and a single slow dance, with Wagner's "Siegfried-Idyl" and with Liszt's symphonic poem, "The Preludes." As ironic coincidence has it, the mature d'Indy and the mature Wagner reënter the Symphony Concerts simultaneously.

The first of the concerts of the Symphony Orchestra at Sanders Theatre in Cambridge, for the new season, befalls on Thursday evening next. The programme is that announced by Mr. Monteux for the concerts of Friday and Saturday at Symphony Hall—Enesco's many-voiced suite; Schumann's glowing "Spring" symphony and Dvoràk's concerto for violin with Mr. Spalding playing the solo part.

Mr. Josef Malkin, the departed first violoncellist of the Symphony Orchestra, has passed to the like chair in the Chicago Symphony Orchestra under Mr. Stock. Early in November he will play his annual concerto.

The Apollo Club of [illegible] singers [illegible]

PUBLISHED 1881 SEP 21 1919

rom
Journal
Providence, R. I.

To-day's events may fairly be said to inaugurate the local musical season, with a concert of most unusual interest and the first meeting of the Community Chorus. And although the two principal concert series around which the year's musical programme centres do not open till November, the various clubs and other organizations are beginning their active work for the winter. The churches, too, are looking forward to greater attention to musical phases of worship than has been possible for the past two winters, and numerous special programmes are to be provided.

A preliminary announcement of the Boston Symphony Orchestra's Providence season shows the concert dates to be Nov. 18, Dec. 16, Jan. 27, March 9 and April 6. The soloists are not yet scheduled for this series, but the presence of the orchestra's new conductor, Pierre Monteaux, will lend the early concerts especial interest. M. Monteaux has brought a number of new scores from France, but has promised a cosmopolitan policy of programme making which will slight no school of interest, whether American or foreign, old or new. His musicians are now assembled in Boston and rehearsals will begin this week.

The Steinert Sunday afternoon series

According to another of these traveller's tales, Mr. Toscanini "had heard that important changes in the personnel and the repertory of the Boston Orchestra had been made, for political reasons, and he has no patience with his association of art with politics. 'I think it is ridiculous,' he said, 'to claim that any political propaganda can be, or ever is, made through the medium of any form of art. You will see that Wagner will have his triumphant reentry into the civilized world in all countries, and that very shortly. People are hungry for his music. And, you know, anything the public wants it generally gets in the end.'"

MR. MONTEUX NEWLY TESTED

Conductor and Orchestra in the Unsparing Acoustics of Sanders Theatre at Cambridge—A Concerto for Another Side of His Abilities—A Feat for the Strings in Enesco's Music

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Continued on Following Page

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Continued from Preceding Page

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H. T. P[illegible]

In Full Tide of Music and Mood

(Photograph by Matzene)

Albert Spalding

As He Comes Back From the Wars to the Concert-Halls

rom[illegible]

ddress New York City

Date[illegible]

K 100

Boston Symphony Orchestra.

THE Boston Symphony Orchestra rehearsing. One hundred and certs are scheduled, and New Yo of several cities where the series sold out in advance. For the ten to take place in Carnegie Hall on T evenings and Saturday afternoons ber 6 and 8, December 4 and 6, Ja and 10, February 5 and 7, March 20), all seats are engaged; however cations may be filed with W. H. R Symphony Hall, Boston. Pierre Mo the new conductor, has been indefa in his efforts to assure a season of

(*Continued on Page* 11)

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TRANSCRIPT, THURSDAY, OCTOBER 16,

musical

Ending a Chapter

Conductors and other members of the company at the Metropolitan Opera House, returning from summer journeys to Italy bring back interesting word from Mr. Toscanini, about his dealings with the Boston Symphony Orchestra, when the trustees invited him to lead it—presumably in the summer of 1918, possibly later. "He told me," says one of these gossippers, "that he would have liked to accept the position of conductor of the Boston Symphony Orchestra, and that he would certainly have come to America in response to the [illegible] were it not that the proposition was [illegible] too late. He had already made his [illegible] for the year, and they could not be [illegible]ed. He seems to have given up any [illegible]r operatic work, and is devoting [illegible] the concert field, especially to

TIGHT BINDING

...NCERT-CHRONICLE

SAT...

...SY WEEK-END TO BEGIN THE SEASON

Another Auspicious Audience for Mr. Monteux and the Symphony Orchestra—Two Generations and Mme. Schumann-Heink—The New Elman Who Has Conquered His Own Excesses—D'Indy's Symphony of the War in Near Prospect—Mr. Malkin Passes to Chicago

THE audience assembled last Saturday at the first evening concert of the Symphony Orchestra received Mr. Monteux as conductor with a more confident and, therefore, heartier warmth than had the company of Friday afternoon. Slightly cynical bystanders have been known to remark that the applause of the listeners by day to the Symphony Concerts is often hesitant, unless piece or performer much pleases or much bores them; whereas the hearers by night let their hands speak their minds more frankly, more firmly. By further hint of these cynics, the second audience of the week is the more assertive in likes or dislikes because it has been prepared and fortified in opinion by the judgments of the reviewers upon the concert of Friday afternoon. True, those judgments do not always agree one with another; but—to cite the cynics yet again—many a listener of Saturday has guide, counsellor and friend in the newspapers and distributes plaudits accordingly, comfortable in the faith that they fall upon the right person or the right thing. Needless, almost, to say, only young and innocent reviewers smile with honest pleasure at these sayings of the cynics. Out of long experience, the elders know that they influence readers—to use a large word for a small matter—only when those readers discover in print a reason for their own predilections. All this, however, is neither here nor there beside the obvious fact that the audience of Saturday gave many and repeated signs of clear good-will for Mr. Monteux and of sincere pleasure in the music he chose and the performance he brought to pass. As stimulating to see were the numbers and the quality of this applausive company, on both scores excelling the assemblages of Saturday evenings for two seasons past. In particular hardly a seat at moderate prices stood empty; while youth was pleasantly visible throughout the hall. In that youth and possibly in those seats sits the future of the Symphony Concerts.

As agreeable to note were the rising plaudits for the rising band when Mr. Monteux called the orchestra to its feet at the end of Beeethoven's symphony. For, if the conductor is the keystone of the Symphony Concerts, the men are no less the arch upholding them. It was a large orchestra, moreover, that Mr. Monteux employed in this relatively slender music—the full string choir, the wood-winds doubled and tripled. Thereby he not only balanced his forces but the more readily persuaded hearers that this symphony in D major, early Beethoven though it is, is clearly of the Beethoven who was to write the seven of the future. With such an orchestra and at the conductor's speeding pace, the first movement gained a truly Beethovenish ardor of stride and fervor of progress; while the scherzo sounded with an equally Beethovenish brusquerie. In the slow movement, likewise, Mr. Monteux's ear and imagination guided his many voices to that golden warmth and depth of instrumental song which are as truly of Beethoven—and of hardly another. And yet, and yet, it was possible to feel, here and there in the first movement and in the finale, that a finer flexibility would better have served the music than this vigor seldom relaxed.

Upon some ears listening to Albeniz's suite, "Catalonia," for a second time, it hardly bettered the impression of the first hearing as a rude, thick-fingered, monotonous music. Yet those ears may be overaccustomed to the teeming pictorial fancies, to the subtleties of treatment, in which the Debussy of "Iberia" or the Ravel of a "Spanish Rhapsody" dresses his Spanish music. Or else they expect the glamours of instrumental color with which Wolf in his opera, "Der Corregidor," or Rimsky-Korsakov in his "Spanish Caprice," wove his more distant imaginings of Spain. Our colleague of The Post may [illegible] he true motion of Albeniz's mus[illegible] finde[illegible]xt it image of a jostling, ... of pot-bellied folk, lusty in ... way and byway, or leering ... ern to the rhythms of ro... reiterated dance. Yet Cha...er did not lack these vigors—and a great gulf fixed separates "Catalonia" from his "España." No more does Laparra in his suite, "A Basque Sunday," heard only last spring in Boston, miss this starkness—and he is incisively graphic where Albeniz merely smudges.

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...TRANSCRIPT, THURS...

musical

...DAY, OCTOBER 16,

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Conductors and other members of the company at the Metropolitan Opera House, returning from summer journeys to Italy bring back interesting word from Mr. Toscanini, about his dealings with the Boston Symphony Orchestra, when the trustees invited him to lead it—presumably in the summer of 1918, possibly later. "He told me," says one of these gossippers, "that he would have liked to accept the position of conductor of the Boston Symphony Orchestra, and that he would certainly ... come to America in response to the ... were it not that the proposition was ... too late. He had already made his ... for the year, and they could not be ...ed. He seems to have given up any ...r operatic work, and is devoting ... the concert field, especially to ...

...voice. ...e out of ... Elman song- ...ody of Chaikov- ...anscription of the "The Mastersingers." ...he over-accent, smear or ... as in older, less continent ...al days. Rather, the best of ...hat ever told Walther's dream of ...night have envied the violinist's voice, ...king phrase to phrase in ascending chain of ecstatic song, warming, undulating it as with inner emotion glowing into tonal speech. And there are those who would still this Richard Wagner!

Items and Announcements

The new symphony that the late war stirred Mr. d'Indy to write will be played for the first times in the United States at the Symphony Concerts of Friday afternoon, Oct. 24, and Saturday evening, Oct. 25. By exception, it bears Latin title, "Sinfonia Brevis de Bello Gallico, MCMXVI-MCMXIX," which is to say, "Short Symphony About the War of the French 1916-1919." The music runs in four divisions labelled thus:

I. Slow and Tranquil: Slow and Anxious.
II. With Sufficient Speed.
III. Slow.
IV. Very Amendedly: Slow: Majestic.

Mr. Monteux completes the programme with the overture to Beethoven's one and only ballet "Prometheus's Folk" and a single slow dance, with Wagner's "Siegfried-Idyl" and with Liszt's symphonic poem, "The Preludes." As ironic coincidence has it, the mature d'Indy and the mature Wagner reënter the Symphony Concerts simultaneously.

The first of the concerts of the Symphony Orchestra at Sanders Theatre in Cambridge, for the new season, befalls on Thursday evening next. The programme is that announced by Mr. Monteux for the concerts of Friday and Saturday at Symphony Hall—Enesco's many-voiced suite; Schumann's glowing "Spring" symphony and Dvorák's concerto for violin with Mr. Spalding playing the solo part.

Mr. Josef Malkin, the departed first violoncellist of the Symphony Orchestra, has passed to the like chair in the Chicago Symphony Orchestra under Mr. Stock. Early in November he will play his annual concerto.

The Apollo Club of ... men singers ...

...to ...ne ...of ...po... ...as... ...lis... ...st... ...f... ...h... ...k... ...c... ...t... ...I... ...v... ...t... ...I... ...f... ...c... ...l... ...e... ...n... ...c... ...s... ...a... ...ur... ...pe... ...s... ...ll a... ...t. ...e... ...n... ...h... ...y... ...f... ...e... ...e... ...s... ...or... ...se...

According to another of these traveller's tales, Mr. Toscanini "had heard that important changes in the personnel and the repertory of the Boston Orchestra had been made, for political reasons, and he has no patience with this association of art with politics. 'I think it is ridiculous,' he said, 'to claim that any political propaganda can be, or ever is, made through the medium of any form of art. You will see that Wagner will have his triumphant reentry into the civilized world in all countries, and that very shortly. People are hungry for his music. And, you know, anything the public wants it generally gets in the end.'"

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PUBLISHED 1881
SEP 21 ...
rom
Journal
Providence, R. I.

To-day's events may fairly be said to inaugurate the local musical season, with a concert of most unusual interest and the first meeting of the Community Chorus. And although the two principal concert series around which the year's musical programme centres do not open till November, the various clubs and other organizations are beginning their active work for the winter. The churches, too, are looking forward to greater attention to musical phases of worship than has been possible for the past two winters, and numerous special programmes are to be provided.

A preliminary announcement of the Boston Symphony Orchestra's Providence season shows the concert dates to be Nov. 18, Dec. 16, Jan. 27, March 9 and April 6. The soloists are not yet scheduled for this series, but the presence of the orchestra's new conductor, Pierre Monteaux, will lend the early concerts especial interest. M. Monteaux has brought a number of new scores from France, but has promised a cosmopolitan policy of programme making which will slight no school of interest, whether American or foreign, old or new. His musicians are now assembled in Boston and rehearsals will begin this week.

The Steinert Sunday afternoon series

In Full Tide of Music and Mood

(Photograph by Matzene)

Albert Spalding

As He Comes Back From the Wars to the Concert-Halls

As one of the university dowagers affirmed last evening in a carrying, even a circumambient, voice, "There were many persons in the house whom she had never seen in her life!" In spite of that predicament, they were none the less good to see. The wider, the more various the public of the Symphony Concerts in either Boston or Cambridge, the firmer is the present and the future. On both sides of the Charles, one and another who would enjoy them stays away in mistaken notion that they are for the elect only. They are not—in spite even of marvelling and distressed dowagers.

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The writers of music in the eighteenth century loved this propulsive force, this penetrating power of striding strings singing in a single voice. Enesco, instructed musician, has assimilated their proud affection, but he is also musician with an individual ardor, a barbaric tang of his own. So does the first division of his suite cut the air with these united strings and cleaving it, strike fire. As the choirs of the orchestra played it, as Mr. Monteux led it, the music rang upon the ear, strode across the imagination. Up and down the choir, power, pliancy, precision, were at one. The conductor perceived the breadth of Enesco's pattern, caught the intensity with which the composer weaves it. The audience knew the sweep, even the splendor, of this naked music.

In the relative routine of the rest of the chosen music, the strings equally pleasured the ear—in euphony with Mr. Spalding's violin or in bright background for it through Dvorák's concerto; in the warmly phrased instrumental song of Schumann's symphony; in the reiterated and heightened emphases and ascents of Enesco's sharp-set finale. The wood-winds were as fortunate in the unspairing acoustics of Sanders Theatre, especially when some single voice among them isolated a few measures of the songful Schumann or threaded about the main stem of the music one or another of his fanciful ornaments. Full-throated and rich-voiced were the horns also with his song; while they, the trumpets and Mr. Monteux as well, warmed to that exuberant phrase in which he proclaims the coming of the spring. If the Symphony Orchestra is still to be accounted a "new" Symphony Orchestra, seldom has it better proved individual and collective quality than it did last evening. Add to the music then played Debussy's "Afternoon of a Faun" of last week at Symphony Hall; recall the performance and not an essential and scarcely a distinction of orchestral playing seems now lacking to it.

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H. T. P...

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...ddress New York City

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INFORMATION OBSCURED

BOSTON HERALD ROTOGRAVURE SECTION OCTOBER 19, 1919

THE NEW CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA WAS A PRIVATE IN THE FRENCH TERRITORIAL INFANTRY

(Photograph by Garo)

Pierre Monteux, the New Conductor of the Boston Symphony Orchestra, Spent at Least Two Years of His Life in Other Than Musical Engagements. Called Out in the First Week of French Mobilization, He Fought as a Private of the 35th Territorial Infantry in the Fiercest Battles of Verdun, Soissons and the Argonne

STAR
Address: Baltimore, Md.
OCT

Melodies From Music's Sphere

BY J. NORRIS HERING.

"Music of no school or land will be barred," a Boston Symphony Orchestra announcement for the current season says, in speaking of its repertoire as outlined by Pierre Monteux, the orchestra's new conductor. "Wagner is to be readmitted immediately, and Strauss later if public opinion is favorably inclined. No conductor is fonder of the older symphonic composers, among whom he mentioned particularly to an interviewer Haydn, Mozart, Schubert, Beethoven, Schumann, Mendelssohn, Brahms, Liszt, Dvorak and Tschaikowsky.

"Sparing no pains to search out the best music extant for his programs, the indefatigable conductor brought so large a number of scores from France last summer that he will be unable to perform more than a small proportion of them.

"He has hinted at new works by Saint-Saens and Rabaud, and definitely announced new symphonies by d'Indy and Jean Hure and symphonic performances of Debussy's ballet "Play" and Strawinsky's "Bird of Fire." He hopes to perform Franck's Beatitudes and Beethoven's ninth symphony. He will produce several American scores, for which he has expressed a special enthusiasm."

May Baltimore have a large share of the new scores in the five concerts the orchestra is to give here this season.

Fritz Kreisler, violinist, will be special soloist in Baltimore with two concert orchestras this season—at the third New York Symphony Orchestra concert on December 17, and at the fourth Boston Symphony Orchestra concert on February 4, 1920.

NEW YORK COMMERCIAL
ess: New York City
K SEP 30 1919

A new slant was given to the definition of a Pessimist by Pierre Monteux, the new conductor of the Boston Symphony, while discussing musical tastes of Americans. "The New Yorker," Monteux said, "it seems to me, is always trying to compare what he hears with something he has heard before. He is what you might call a Pessimist, while we (the Bostonians) are Optimists. He finds out the bad; we find out the good." Do not

Boston Record Fri-Oct-10

EVENING GLOBE
ss: New York City
OCT 15 19

"Catalonia," a symphonic poem by he Spaniard Albeniz had what seems have been its first public performnce in America at the opening conrts of the Boston Symphony Orchesra in Boston last week. Albeniz is avorably known here from his piano ieces. Mr. Stransky once put "Catania" into rehearsal with the Philharonic Society, but abstained from a ublic performance. Perhaps he greed with Philip Hale, who writes s disapproval in the Boston Herald: "'Catalonia' was heard here for the irst time. The stirring reading did ot conceal the inherent poverty of he musical thought and rhetoric. To ut it bluntly, this music seemed com-onplace. . . . . Hearing 'Catalonia' one ime more and more convinced that the reat Spanish music has been written y Frenchmen—Chabrier, Ravel, Debussy, even Bizet, although Spaniards do not accept 'Carmen.'" To these renchmen Mr. Hale should have ided certainly Raoul Laparra, the inal prophet of Spain, and perhaps lso, he of the "Symphonie Espagnole," which every fiddler fiddles; lso certainly the Italian Zandonai, hose Spanish opera "Conchita" is a more notable work than his "Francesca di Rimini."

Besides, other listeners might differ ith Mr. Hale. It is to be hoped that r. Monteux will give New York a hance to judge "Catalonia" for itself when he brings the Boston band ver here, or that Mr. Stransky will nally give it at a Philharmonic conert, or both. At least it deserves a ocal hearing, for the interest in Spansh music here is growing.

NEW YORK COMMERCIAL
ess: New York City
K OCT 16 19

With the Musicians.

Walter Damrosch, conductor of the New York Symphony, and Pierre Monteux, of the Boston Symphony, have solved the problem of unnecessary duplication of the orchestral works presented at their respective concerts. During his visit to Paris last summer Mr. Damrosch suggested to Mr. Monteux that the home orchestra send its program scheme to the visiting conductor at the earliest possible time. A practical result of the arrangement is already seen in the fact that Monsieur Monteux withdrew his performance of the d'Indy Symphony for his November visit to New York, because Mr. Damrosch had announced it for the same week. In turn, Mr. Damrosch will play Beethoven's Fifth Symphony on Nov. 9, instead of the 2d, as announced, leaving the performance for Mr. Monteux in his concert of Nov. 8.

Examiner
San Francisco, Cal.
OCT 5 1919

Karl Muck, the deported former conductor of the Boston Symphony Orchestra, is now in Sweden. He has been engaged to conduct two concerts of the Berlin Philharmonic in October.

From STAR
Address: Baltimore, Md.
Date OCT 4

BRILLIANT SEASON

Interesting Prospectus of Boston Symphony Orchestra.

One week from Monday the sale of subscription tickets for the usual series of five concerts by the Boston Symphony Orchestra at the Lyric Theatre in Baltimore will begin. The orchestra is now in active preparation for one of the fullest seasons in its history, and from every sign one of the finest, for the cities where the subscription sales befall earlier than in Baltimore, virtually every seat for the winter's concerts have already been taken. A schedule of no less than 110 concerts has been arranged

From EVENING SUN OCT 17 1919
Address New York City
Date

Albert Spalding appeared this last week as soloist with the Boston Symphony Orchestra in Boston and Cambridge.

From TELEGRAM
Address: New York City.
Date OCT 18

The Boston Symphony Orchestra is now rehearsing in Boston for what promises to be one of the busiest seasons in its history. One hundred and ten concerts are scheduled. Ten concerts will take place in Carnegie Hall on Thursday evenings and Saturday afternoons (November 6 and 8, December 4 and 6, January 8 and 10, February 5 and 7, and March 18 and 20).

Pierre Monteux, the new conductor, has been indefatigable in his efforts to assure a season of exceptional interest. Returning from France late in August, he brought with him a large number of new scores, French, Italian and Russian.

ROBERT GILBERT WELSH.

REVIEW
s New York City
OCT 18 1919 A

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COMMERCIAL TRI
s: Cincinnati, Ohio
EP 14 19

Modest Aloo, the new trombo Symphony Orchestra and wh seven years was a membe Boston Symphony Orchestra, rived in Cincinnati from his Cambridge, Mass. He has house in Avondale. His fam have been summering at San are expected here this week. Eugene Ysaye

Spalding Is First Symphony Soloist

ALBERT SPALDING

Albert Spalding, the youthful American violinist, will be the first soloist of the season with the Boston Symphony Orchestra, at the concerts of next week. He will play the favorite Dvorak concerto. Mr. Spalding has just returned from two years of service with the A. E. F. in Italy. He was decorated by the Italian Government.

The orchestra will play Schumann's First, or Spring, symphony, and a suite by Enesco, the Roumanian composer.

ESTABLISHED 1851
From News
Baltimore, Md.
SEP 21 1919

The Boston Symphony Orchestra, Pierre Monteux director, will appear on November 5, December 3, January 7, Febuary 4 and March 17.

INFORMATION OBSCURED

BOSTON HERALD ROTOGRAVURE SECTION OCTOBER 19, 1919

THE NEW CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA WAS A PRIVATE IN THE FRENCH TERRITORIAL INFANTRY

(Photograph by Garo)

Pierre Monteux, the New Conductor of the Boston Symphony Orchestra, Spent at Least Two Years of His Life in Other Than Musical Engagements. Called Out in the First Week of French Mobilization, He Fought as a Private of the 35th Territorial Infantry in the Fiercest Battles of Verdun, Soissons and the Argonne

STAR
Baltimore, Md.

Melodies From Music's Sphere

BY J. NORRIS HERING.

"Music of no school or land will be barred," a Boston Symphony Orchestra announcement for the current season says, in speaking of its repertoire as outlined by Pierre Monteux, the orchestra's new conductor. "Wagner is to be readmitted immediately, and Strauss later if public opinion is favorably inclined. No conductor is fonder of the older symphonic composers, among whom he mentioned particularly to an interviewer Haydn, Mozart, Schubert, Beethoven, Schumann, Mendelssohn, Brahms, Liszt, Dvorak and Tschaikowsky.

"Sparing no pains to search out the best music extant for his programs, the indefatigable conductor brought so large a number of scores from France last summer that he will be unable to perform more than a small proportion of them.

"He has hinted at new works by Saint-Saens and Rabaud, and definitely announced new symphonies by d'Indy and Jean Hure and symphonic performances of Debussy's ballet "Play" and Strawinsky's "Bird of Fire." He hopes to perform Franck's Beatitudes and Beethoven's ninth symphony. He will produce several American scores, for which he has expressed a special enthusiasm."

May Baltimore have a large share of the new scores in the five concerts the orchestra is to give here this season.

Fritz Kreisler, violinist, will be special soloist in Baltimore with two concert orchestras this season—at the third New York Symphony Orchestra concert on December 17, and at the fourth Boston Symphony Orchestra concert on February 4, 1920.

NEW YORK COMMERCIAL
ess: New York City

A new slant was given to the definition of a Pessimist by Pierre Monteux, the new conductor of the Boston Symphony, while discussing musical tastes of Americans. "The New Yorker," Monteux said, "it seems to me, is always trying to compare what he hears with something he has heard before. He is what you might call a Pessimist, while we (the Bostonians) are Optimists. He finds out the bad; we find out the good."

Boston Record Fri. Oct 10

COMMERCIAL TRI
s: Cincinnati, Ohio
SEP 14 19

Modest Aloo, the new trombo[ne] Symphony Orchestra and who[m] seven years was a membe[r] Boston Symphony Orchestra, [ar]rived in Cincinnati from his [home] Cambridge, Mass. He has [a] house in Avondale. His fam[ily] have been summering at Sand[wich] are expected here this week.

Eugene Ysaye

Spalding Is First Symphony Soloist

ALBERT SPALDING

Albert Spalding, the youthful American violinist, will be the first soloist of the season with the Boston Symphony Orchestra, at the concerts of next week. He will play the favorite Dvorak concerto. Mr. Spalding has just returned from two years of service with the A. E. F. in Italy. He was decorated by the Italian Government.

The orchestra will play Schumann's First, or Spring, symphony, and a suite by Enesco, the Roumanian composer.

EVENING GLOBE
ss: New York City

"Catalonia," a symphonic poem by [Al]beniz had what seems [to] have been its first public performance in America at the opening concerts of the Boston Symphony Orchestra in Boston last week. Albeniz is favorably known here from his piano pieces. Mr. Stransky once put "Catalonia" into rehearsal with the Philharmonic Society, but abstained from a public performance. Perhaps he agreed with Philip Hale, who writes his disapproval in the Boston Herald: "'Catalonia' was heard here for the first time. The stirring reading did not conceal the inherent poverty of the musical thought and rhetoric. To put it bluntly, this music seemed common. . . . Hearing 'Catalonia' one is more and more convinced that the best Spanish music has been written by Frenchmen—Chabrier, Ravel, Debussy, even Bizet, although Spaniards do not accept 'Carmen.'" To these Frenchmen Mr. Hale should have added certainly Raoul Laparra, the final prophet of Spain, and perhaps Malo, he of the "Symphonie Espagnole," which every fiddler fiddles; also certainly the Italian Zandonai, whose Spanish opera "Conchita" is a far more notable work than his "Francesca di Rimini."

Besides, other listeners might differ with Mr. Hale. It is to be hoped that Mr. Monteux will give New York a chance to judge "Catalonia" for itself when he brings the Boston band over here, or that Mr. Stransky will finally give it at a Philharmonic concert, or both. At least it deserves a local hearing, for the interest in Spanish music here is growing.

NEW YORK COMMERCIAL
ess: New York City
K OCT 16 19

With the Musicians.

Walter Damrosch, conductor of the New York Symphony, and Pierre Monteux, of the Boston Symphony, have solved the problem of unnecessary duplication of the orchestral works presented at their respective concerts. During his visit to Paris last summer Mr. Damrosch suggested to Mr. Monteux that the home orchestra send its program scheme to the visiting conductor at the earliest possible time. A practical result of the arrangement is already seen in the fact that Monsieur Monteux withdrew his performance of the d'Indy Symphony for his November visit to New York, because Mr. Damrosch had announced it for the same week. In turn, Mr. Damrosch will play Beethoven's Fifth Symphony on Nov. 9, instead of the 2d, as announced, leaving the performance for Mr. Monteux in his concert of Nov. 8.

Examiner
San Francisco, Cal.
OCT 5 1919

Karl Muck, the deported former conductor of the Boston Symphony Orchestra, is now in Sweden. He has been engaged to conduct two concerts of the Berlin Philharmonic in October.

From STAR
Address: Baltimore, Md.
Date OCT 4

BRILLIANT SEASON

Interesting Prospectus of Boston Symphony Orchestra.

One week from Monday the sale of subscription tickets for the usual series of five concerts by the Boston Symphony Orchestra at the Lyric Theatre in Baltimore will begin. The orchestra is now in active preparation for one of the fullest seasons in its history, and from every sign one of the finest, for the cities where the subscription sales befall earlier than in Baltimore, virtually every seat for the winter's concerts have already been taken. A schedule of no less than 110 concerts has been arranged.

From EVENING SUN OCT 17 1919
Address New York City
Date

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From TELEGRAM
Address: New York City.
Date

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Pierre Monteux, the new conductor, has been indefatigable in his efforts to assure a season of exceptional interest. Returning from France late in August, he brought with him a large number of new scores, French, Italian and Russian.

ROBERT GILBERT WELSH.

s New York City
OCT 1 0 1919 A

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ESTABLISHED 1881
From News
SEP 21
Baltimore, Md.

The Boston Symphony Orchestra, Pierre Monteux director, will appear on November 5, December 3, January 7, Febuary 4 and March 17.

PHONY GIVES ECOND CONCERT

Enthusiastic Audience, Filling Hall, Enjoys Schumann's Spring Symphony

SPALDING HEARD IN DVORAK CONCERTO

By PHILIP HALE

The second concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Schumann, Symphony in B flat major, No. 1; Dvorak, Concerto for violin and orchestra; Enesco, Suite for orchestra, op. 9.

Schumann's symphony, popularly known as the "Spring" symphony, has been played as a rule at these concerts in a fall or a winter month. It has thus shared the fate of overtures entitled "Spring." Thus may music cheer one by the force of contrast.

"And the spring comes slowly up this way." It does not in Schumann's symphony. It comes impetuously, with a mad rush, with the sound of waters released and exulting. Schumann's Spring is a romantic one, known chiefly by poets and musicians. Mr. Monteux gave an appropriately romantic interpretation. Seldom, if ever, have we heard so engrossing a performance, one that was from the beginning to the end so lyrically dramatic. While various episodes were adroitly introduced and dismissed, there was no halt in the continuity of the musical thought. It is an old story that while Schumann's instrumentation is generally maladroit, attempts at re-orchestration have failed. Schumann's lovely ideas must wear his dress. Yesterday this dress did not seem so drab, so rudely cut. The musical thought for once caused the orchestral clothing to be forgotten.

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Mr. Albert Spalding, the solo violinist of yesterday, first thought of playing Bruch's "Scottish Fantasia," but many are not yet ready to listen patiently to the music of a man who signed the outrageous manifesto of the "Intellectuals" early in the war; who in the course of the war wrote violently and indecently against the Allies, especially against England, the country that for some years fed him and enlarged his fame. Mr. Spalding wisely decided not to play this Fantasia. It is said that he finds Dvorak's Concerto good. There are concertos that appeal to a violinist, when they are caviare to the general. The quotation will serve, although we by no means would put Dvorak's Concerto on a level with caviare, for it is for the most part futile music. No doubt Mr. Spalding is interested in technical problems contained in it; it surely does not make demands upon his emotional nature. He played the music skilfully and modestly, and was loudly applauded for his pains.

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The hall was completely filled with an enthusiastic audience. The season has, indeed, opened brilliantly.

The concert will be repeated tonight. The program of the concerts next week is as follows: D'Indy's new symphony No. 3 ("De Bello Gallico"), which will be performed for the first time in America; Beethoven overture and Ballet No. 5 from "The Creatures of Prometheus"; Wagner, Siegfried Idyll; Liszt, "The Preludes."

OCTOBER 18, 1919

OSTON POST, SATU

YOUTHFUL MUSIC BY SYMPHONY

Schumann's "Spring" Given—Spalding as Soloist

BY OLIN DOWNES

Albert Spalding, the young American violinist, who recently returned to this country after service as an aviator and as a musician in the war, was soloist at the concert of the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall.

The orchestral compositions were the poetic "Spring" symphony of Schumann, and the Suite, op. 9, of Enesco—a singular and fascinating piece of music.

SCHUMANN'S SYMPHONY

The performance of Schumann's Symphony was, on the whole, the finest the writer has heard. To many a celebrated conductor this music is a stumbling block. It is too simple for a leader who relies on striking effects to pull him through. It is too sincere, too youthful, too poetic for one without youth and poetry in him to hope to interpret. Then there is the question of orchestral effect. Schumann, who wrote this symphony with spring and love in his heart, knew what orchestral effects he wanted, but did not always know how to secure them in a practical way. This is acknowledged. Unfortunately, there are many conductors who are content to excuse a dull performance on these grounds.

The conductor cannot so easily relinquish his own responsibility when he interprets this lovely work. He must get the full value of every note in the score, make every detail susceptible of color tell, develop the hints of what the composer wants into concrete effects, meet the creator of the music half way and assist him to deliver his message.

Glowing With Color

Mr. Monteux did all this. He is not a man to take another man's word for what is or is not in a score. He reads the score for himself, hence generally knows what is in it. How many admirable things he did which commonly escape notice! How one tone of a horn or a flute told in the color scheme.

The orchestra glowed with color, a kind of color particularly characteristic of Schumann, native to him, inimitable by anyone else. Nor was the symphony a succession of more or less disconnected episodes, as it so often sounds. The thought was continuous, the spirit romantic. The rustles and stirrings of spring agitated the instruments. Now the music was full of a vague and beautiful melancholy, like the earth when it is burdened with the prescience of an eternity of deaths and resurrections to come, and again there was the impetuous surge of youthful emotion, warmth, love.

Simply and Eloquently Rendered

Never was the dreamy song of the violins in the second part so simply and eloquently rendered. Seldom has there been such vigor, such healthy folk-spirit, so much humor and fancy in the scherzo. The choice of tempi was singularly happy. In certain places, as in the allegro of the first movement, as in one of the strains of the scherzo, it was a trifle slower, a trifle more sturdy, than with other conductors, and to the writer this conception was ideal.

To do all this, with a simple and well-known work, is a very great thing. One must have for the time the heart of a child, with the skill and the expert knowledge of orchestral instruments, which Mr. Monteux possesses in an unusual degree.

Mr. Spaulding's Playing

It was a brilliant concert of familiar compositions. Mr. Spaulding, who long since showed himself a serious artist of marked talent, displayed on this occasion more authority and individuality in his performance than ever before. The Dvorak concerto, which has many beautiful ideas in it, is diffuse and overlengthy, but it was vitalized and each episode given meaning and significance by the player.

It is a pleasure to add that Mr. Spaulding has never lost the straightforwardness and sincerity which distinguished his playing from the beginning. And he no longer performs like a gifted, earnest, well-trained youth. He has a man's conviction and purpose in his task. He was warmly applauded at the end of the concerto.

Enesco's Suite

A foil to the frank lyricism of Schumann and Dvorak was the strange, haunted, twilight music of Enesco. He is a peculiar individuality, a musician who engrosses some and repels others.

SPALDING HAILED AT SYMPHONY CONCERT

New Leader Scores in the Handling of Orchestra

Mr Monteux and the orchestra confirmed at yesterday's Symphony concert the promise of the first concerts last week. The subscribers may look forward to a brilliant Symphony season. Last week there were still a few ragged spots in the performance of the Beethoven Symphony and of Franck's "Wild Huntsman," which betrayed the fact that rehearsals had only been going on for a couple of weeks. The concert yesterday, however, might have been the 24th instead of the second.

Schumann's B-flat major Symphony is one of those stock pieces in the regular repertory of all orchestras which are religiously, but often apathetically, played every other season to politely applausive, but slightly bored audiences. But yesterday's performance might have been the first in Boston. The spontaneity of the applause showed that the listeners felt the new life and vigor Mr Monteux was putting into the familiar music.

When Mr Spalding came out to play the solo part in Dvorak's violin concerto, the warmth of the greeting proved that his former appearances here, and especially his admirable performance of the Beethoven concerto at a pair of Symphony concerts in 1917, were favorably remembered. At least one of his hearers yesterday wished that he had again elected to play the Beethoven, instead of resurrecting the Dvorak concerto, which can scarcely be numbered among the great masterpieces.

For Dvorak never learned the most important secret of the art of composition. He did not know what to leave out. This concerto shows his amazing fertility of melodic invention, but it is diffuse and in the end wearisome. Not all Mr Spalding's careful eloquence could quite save it.

Yet it contains the materials for a masterpiece, if only Dvorak had been able to cull and to arrange them in an inevitable order. Mr Spalding's tone is more luscious and less pure than it used to be. Nor has he quite regained his former easy mastery of technique, after his recent war service. He achieves an excellent performance, but with obvious effort.

The other item on the program, a Suite for orchestra by Georges Enesco, has been played here several times. It is doubtful, however, whether many of the people in yesterday's audience who had heard it before remembered it, save possibly by the fact that the first of the four sections is for strings in unison, a distinctly unusual circumstance.

This composition, written 10 years ago, is dedicated to Camille Saint-Saens. It might be the work of a rejuvenated and lessened Saint-Saens, with its many suggestions of other composers ranging all the way from Brahms to Ravel, its competent workmanship, and its lack of rugged force. It is agreeable to hear, but impossible to remember. The performance did it more than justice.

This program will be repeated tonight at 8. Next week's concerts bring D'Indy's new symphony on the war in France, selections from Beethoven's ballet "Prometheus," Wagner's "A Siegfried Idyll," and Liszt's "Preludes."

Traveler Sat. Oct. 18

MONTEUX GIVES SCHUMANN NUMBER

Mr. Monteux certainly had his courage with him when he arranged that two-hour program for the Symphony concert of yesterday afternoon. There was Schumann's "Spring" symphony, Dvorak's concerto for violin and orchestra, with Albert Spalding as soloist, and Enesco's suite for orchestra. While it was a long program the concert was anything but dull. It afforded an opportunity to hear Mr. Monteux's reading of Schumann. That reading gave such pleasure that the conductor was recalled and recalled until he had the players stand up. The concert also afforded another opportunity of hearing Albert Spalding, the much admired violinist. His sterling artistry aroused the greatest enthusiasm of the afternoon. One might well have wished for less orchestra at times in this selection.

The Enesco suite gave such pleasure that Mr. Monteux had to return to the stage in response to the applause, a signal tribute, particularly after such a long concert. The first violins were not quite all that could be wished in the suite. It was pleasant to note less abruptness in emphasizing the main points of the selections.

This music has a strangely personal melancholy faithfully reflected in the composition and very difficult to define at all in words. A twilight zone of the composer's consciousness seems to be revealed. Here in Enesco, a Rumanian, a lover of the music of Brahms and Wagner, the Germans, and grown up as a composer in modern France. Is this suite Slavic? It seems to be so in the last movement, which is very fantastical. One does not know where the other movements come from. They come from Enesco. They are suggestive of the style of music of a day long past, but in spite of the suggestion of music in the old style this composition is ultra-modern in spirit. A modern man peers back through vistas of ages which have seen so many men hope and struggle and die. Music has its message for every hearer. To many Enesco's music will be music, made of notes, well made, and yesterday very well performed under Mr. Monteux, especially as regards the playing of the strings in the open unison movement.

BOSTON AMERICAN

SPALDING PLAYS AT SECOND SYMPHONY

Violinist Warmly Greeted in Connection with Monteux's Excellent Program

Albert Spalding, violinist, lately in the aviation service in Italy, was the soloist at the second Symphony Concert, Mr. Monteux conducting. He played Dvorak's concerto for violin and orchestra in A minor, in three movements.

The rest of the program consisted of Schumann's symphony in B-flat major, No. 1, and an orchestral suite by Georges Enesco.

Mr. Spalding, with a war record that appealed to the public imagination, and a reputation already established here as a violinist of the first rank, was warmly greeted. He gave a musicianly performance of the conerto, and was recalled again and again at its close. The performance of the orchestra was brilliant, sympathetically led by Mr. Monteux with due regard for the degree to which the tone of a solo violin blends with the ensemble.

Schumann's symphony, familiar as it is here, made a profound impression. The work is as suggestive to- ever, as when first performed in manuscript nearly eighty years ago. In marked contrast was the modern suite of Enesco, the Roumanian violinist, a brilliant work, without marked characteristics of any one school, but positive in character, and performed with fine spirit and distinction.

The program for the concerts next week will be: Short symphony based on the war in France, by d'Indy, the first performance in America; Beethoven's ballet, "The Creatures of Prometheus," Wagner's "Siegfried Idyl," and Liszt's symphonic poem, "Les Preludes."

OCTOBER 18, 1919

CHRISTIAN SCIENCE MON

MUSIC

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts — It is pleasant to note the cordiality of the welcome given to Albert Spalding, when he appears as soloist with the Boston Symphony Orchestra. This young American, who has sacrificed much in the way of material well-being for the sake of becoming a violinist, will some day be regarded as a pioneer, for he devoted himself to art when friends and family expected, nay, almost insisted, that he hew out a commercial career. And not only did he undergo a long and hard apprenticeship, but he did it at a time when the American musician had little to hope for from a public which could see slight value in anything that did not come from Europe, and preferably from Germany. He was not taken seriously, but that did not bother him, outwardly, at least. He kept on, and now he has reached the point where, in a generation of violinists, he may rightfully occupy a prominent rank. So his welcome at the Friday afternoon concert of the Boston orchestra was pleasant to see, and even more pleasant was the warm recognition of his good work in the Dvořák concerto in A minor, Op. 53. No violinist could well help getting a beautiful tone out of the instrument which Mr. Spalding plays, but this player has reached the point where he is concerned with his tone chiefly for the use he can put it to in conveying the musical ideas of the composer as he feels them. So he was able to set forth the joy and contemplative beauty of the Dvořák concerto with conviction both to himself and his audience.

The symphony was the B flat, No. 1, Op. 38 of Schumann, a thing of joy and satisfying in its harmonies because of the genius of Schumann for orchestration. If Mr. Monteux is given to repetitions, it would be interesting to hear this later in the season, when the players have settled down a little more into the unity and precision that is still somewhat lacking.

Enesco's suite for orchestra Op. 9 was the concluding number of the program, and was found mildly interesting by the audience.

EVENING SUN

dress New York City

te OCT 4 - 191

The Boston Symphony.

The Boston Symphony Orchestra is now rehearsing in Boston for what promises to be one of the busiest seasons in its history. One hundred and ten concerts are scheduled, and New York is one of several cities where the series will be sold out in advance. For the ten concerts to take place in Carnegie Hall on Thursday evenings and Saturday afternoons (Nov. 6 and 8; Dec. 4 and 6; Jan. 9 and 10; Feb. 5 and 7; March 18 and 20), all seats are engaged as usual. However, applications may be filed with W. H. Brennan, Symphony Hall, Boston.

Pierre Monteux, the new conductor, has been indefatigable in his efforts to assure a season of exceptional interest. Returning from France late in August he brought with him a large number of new scores, French, Italian and Russian. He bears also in mind several American works of merit. Withal he has announced a cosmopolitan policy, which will exclude no schools. The great symphonists of the past are by no means to be slighted.

EVENING GLOBE

New York City

OCT 4 - 191

At the First Regiment Armory in Newark is to be presented a series of "Word-Famous Artists" concerts, beginning with Galli-Curci on Saturday evening, Oct. 11. Following will come the Philharmonic Orchestra, assisted by Grainger, Rachmaninoff, Gluck, and Zimbalist, Casals and Lazzari, Boston Symphony Orchestra, with Ganz, Jascha Heifetz, and John McCormack.

News Leader

Cleveland, Ohio

SEP 21 1919

Mrs. Sanders Has a Notable Program.

MY text this morning is Mrs. Franklyn B. Sanders. She has been in the local managerial field for several years. Many of her past successes have been jointly with Mrs. Hughes. They still are jointly responsible to be an unusually fine

December 9 is the date for the appearance of the Boston Symphony orchestra, which has not been heard here for several years and which will not make its appearance in the visiting orchestra series, as was formerly the case. This famous organization is now directed by Pierre Monteux, who was heard here with the Nijinsky company and who directed the performance of "Siegfried" at League park, when the gala performance was given.

MON

MPHONY GIVES ECOND CONCERT

SAT

Enthusiastic Audience, Filling Hall, Enjoys Schumann's Spring Symphony

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OCTOBER 18, 1919

OSTON POST, SATU

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The orchestra glowed with color, a kind of color particularly characteristic of Schumann, native to him, inimitable by anyone else. Nor was the symphony a succession of more or less disconnected episodes, as it so often sounds. The thought was continuous, the spirit romantic. The rustles and stirrings of spring agitated the instruments. Now the music was full of a vague and beautiful melancholy, like the earth when it is burdened with the prescience of an eternity of deaths and resurrections to come, and again there was the impetuous surge of youthful emotion, warmth, love.

Simply and Eloquently Rendered

Never was the dreamy song of the violins in the second part so simply and eloquently rendered. Seldom has there been such vigor, such healthy folk-spirit, so much humor and fancy in the scherzo. The choice of tempi was singularly happy. In certain places, as in the allegro of the first movement, as in one of the strains of the scherzo, it was a trifle slower, a trifle more sturdy, than with other conductors, and to the writer this conception was ideal.

To do all this, with a simple and well-known work, is a very great thing. One must have for the time the heart of a child, with the skill and the expert knowledge of orchestral instruments, which Mr. Monteux possesses in an unusual degree.

Mr. Spaulding's Playing

It was a brilliant concert of familiar compositions. Mr. Spaulding, who long since showed himself a serious artist of marked talent, displayed on this occasion more authority and individuality in his performance than ever before. The Dvorak concerto, which has many beautiful ideas in it, is diffuse and overlengthy, but it was vitalized and each episode given meaning and significance by the player.

It is a pleasure to add that Mr. Spaulding has never lost the straightforwardness and sincerity which distinguished his playing from the beginning. And he no longer performs like a gifted, earnest, well-trained youth. He has a man's conviction and purpose in his task. He was warmly applauded at the end of the concerto.

Enesco's Suite

A foil to the frank lyricism of Schumann and Dvorak was the strange, haunted, twilight music of Enesco. He is a peculiar individuality, a musician who engrosses some and repels others.

SPALDING HAILED AT SYMPHONY CONCERT

New Leader Scores in the Handling of Orchestra

Mr Monteux and the orchestra confirmed at yesterday's Symphony concert the promise of the first concerts last week. The subscribers may look forward to a brilliant Symphony season. Last week there were still a few ragged spots in the performance of the Beethoven Symphony and of Franck's "Wild Huntsman," which betrayed the fact that rehearsals had only been going on for a couple of weeks. The concert yesterday, however, might have been the 24th instead of the second.

Schumann's B-flat major Sympheny is one of those stock pieces in the regular repertory of all orchestras which are religiously, but often apathetically, played every other season to politely applausive, but slightly bored audiences. But yesterday's performance might have been the first in Boston. The spontaneity of the applause showed that the listeners felt the new life and vigor Mr Monteux was putting into the familiar music.

When Mr Spalding came out to play the solo part in Dvorak's violin concerto, the warmth of the greeting proved that his former appearances here, and especially his admirable performance of the Beethoven concerto at a pair of Symphony concerts in 1917, were favorably remembered. At least one of his hearers yesterday wished that he had again elected to play the Beethoven, instead of resurrecting the Dvorak concerto, which can scarcely be numbered among the great masterpieces.

For Dvorak never learned the most important secret of the art of composition. He did not know what to leave out. This concerto shows his amazing fertility of melodic invention, but it is diffuse and in the end wearisome. Not all Mr Spalding's careful eloquence could quite save it.

Yet it contains the materials for a masterpiece, if only Dvorak had been able to cull and to arrange them in an inevitable order. Mr Spalding's tone is more luscious and less pure than it used to be. Nor has he quite regained his former easy mastery of technique, after his recent war service. He achieves an excellent performance, but with obvious effort.

The other item on the program, a Suite for orchestra by Georges Enesco, has been played here several times. It is doubtful, however, whether many of the people in yesterday's audience who had heard it before remembered it, save possibly by the fact that the first of the four sections is for strings in unison, a distinctly unusual circumstance.

This composition, written 10 years ago, is dedicated to Camille Saint-Saens. It might be the work of a rejuvenated and lessened Saint-Saens, with its many suggestions of other composers ranging all the way from Brahms to Ravel, its competent workmanship, and its lack of rugged force. It is agreeable to hear, but impossible to remember. The performance did it more than justice.

This program will be repeated tonight at 8. Next week's concerts bring D'Indy's new symphony on the war in France, selections from Beethoven's ballet "Prometheus," Wagner's "A Siegfried Idyll," and Liszt's "Preludes."

Traveler Sat. Oct. 18

MONTEUX GIVES SCHUMANN NUMBER

Mr. Monteux certainly had his courage with him when he arranged that two-hour program for the Symphony concert of yesterday afternoon. There was Schumann's "Spring" symphony, Dvorak's concerto for violin and orchestra, with Albert Spalding as soloist, and Enesco's suite for orchestra. While it was a long program the concert was anything but dull. It afforded an opportunity to hear Mr. Monteux's reading of Schumann. That reading gave such pleasure that the conductor was recalled and recalled until he had the players stand up. The concert also afforded another opportunity of hearing Albert Spalding, the much admired violinist. His sterling artistry aroused the greatest enthusiasm of the afternoon. One might well have wished for less orchestra at times in this selection.

The Enesco suite gave such pleasure that Mr. Monteux had to return to the stage in response to the applause, a signal tribute, particularly after such a long concert. The first violins were not quite all that could be wished in the suite. It was pleasant to note less abruptness in emphasizing the main points of the selections.

This music has a strangely personal melancholy faithfully reflected in the composition and very difficult to define at all in words. A twilight zone of the composer's consciousness seems to be revealed. Here in Enesco, a Rumanian, a lover of the music of Brahms and Wagner, the Germans, and grown up as a composer in modern France. Is this suite Slavic? It seems to be so in the last movement, which is very fantastical. One does not know where the other movements come from. They come from Enesco. They are suggestive of the style of music of a day long past, but in spite of the suggestion of music in the old style this composition is ultra-modern in spirit. A modern man peers back through vistas of ages which have seen so many men hope and struggle and die. Music has its message for every hearer. To many Enesco's music will be music, made of notes, well made, and yesterday very well performed under Mr. Monteux, especially as regards the playing of the strings in the open unison movement.

BOSTON AMERICAN

SPALDING PLAYS AT SECOND SYMPHONY

Violinist Warmly Greeted in Connection with Monteux's Excellent Program

Albert Spalding, violinist, lately in the aviation service in Italy, was the soloist at the second Symphony Concert, Mr. Monteux conducting. He played Dvorak's concerto for violin and orchestra in A minor, in three movements.

The rest of the program consisted of Schumann's symphony in B-flat major, No. 1, and an orchestral suite by Georges Enesco.

Mr. Spalding, with a war record that appealed to the public imagination, and a reputation already established here as a violinist of the first rank, was warmly greeted. He gave a musicianly performance of the conerto, and was recalled again and again at its close. The performance of the orchestra was brilliant, sympathetically led by Mr. Monteux with due regard for the degree to which the tone of a solo violin blends with the ensemble.

Schumann's symphony, familiar as it is here, made a profound impression. The work is as suggestive to ... ever.. as when first performed in manuscript nearly eighty years ago. In marked contrast was the modern suite of Enesco, the Roumanian violinist, a brilliant work, without marked characteristics of any one school, but positive in character, and performed with fine spirit and distinction.

The program for the concerts next week will be: Short symphony based on the war in France, by d'Indy, the first performance in America; Beethoven's ballet, "The Creatures of Prometheus," Wagner's "Siegfried Idyl," and Liszt's symphonic poem, "Les Preludes."

OCTOBER 18, 1919

IRISTIAN SCIENCE MON

MUSIC

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts — It is pleasant to note the cordiality of the welcome given to Albert Spalding when he appears as soloist with the Boston Symphony Orchestra. This young American, who has sacrificed much in the way of material well-being for the sake of becoming a violinist, will some day be regarded as a pioneer, for he devoted himself to art when friends and family expected, nay, almost insisted, that he hew out a commercial career. And not only did he undergo a long and hard apprenticeship, but he did it at a time when the American musician had little to hope for from a public which could see slight value in anything that did not come from Europe, and preferably from Germany. He was not taken seriously, but that did not bother him, outwardly, at least. He kept on, and now he has reached the point where, in a generation of violinists, he may rightfully occupy a prominent rank. So his welcome at the Friday afternoon concert of the Boston orchestra was pleasant to see, and even more pleasant was the warm recognition of his good work in the Dvořák concerto in A minor, Op. 53. No violinist could well help getting a beautiful tone out of the instrument which Mr. Spalding plays, but this player has reached the point where he is concerned with his tone chiefly for the use he can put it to in conveying the musical ideas of the composer as he feels them. So he was able to set forth the joy and contemplative beauty of the Dvořák concerto with conviction both to himself and his audience.

The symphony was the B flat, No. 1, Op. 38 of Schumann, a thing of joy and satisfying in its harmonies because of the genius of Schumann for orchestration. If Mr. Monteux is given to repetitions, it would be interesting to hear this later in the season, when the players have settled down a little more into the unity and precision that is still somewhat lacking.

Enesco's suite for orchestra Op. 9 was the concluding number of the program, and was found mildly interesting by the audience.

m EVENING SUN

dress New York City

te OCT 4 - 191

The Boston Symphony.

The Boston Symphony Orchestra is now rehearsing in Boston for what promises to be one of the busiest seasons in its history. One hundred and ten concerts are scheduled, and New York is one of several cities where the series will be sold out in advance. For the ten concerts to take place in Carnegie Hall on Thursday evenings and Saturday afternoons (Nov. 6 and 8; Dec. 4 and 6; Jan. 9 and 10; Feb. 5 and 7; March 18 and 20), all seats are engaged as usual. However, applications may be filed with W. H. Brennan, Symphony Hall, Boston.

Pierre Monteux, the new conductor, has been indefatigable in his efforts to assure a season of exceptional interest. Returning from France late in August he brought with him a large number of new scores, French, Italian and Russian. He bears also in mind several American works of merit. Withal he has announced a cosmopolitan policy, which will exclude no schools. The great symphonists of the past are by no means to be slighted.

EVENING GLOBE

New York City

OCT 4 - 191

At the First Regiment Armory in Newark is to be presented a series of "Word-Famous Artists" concerts, beginning with Galli-Curci on Saturday evening, Oct. 11. Following will come the Philharmonic Orchestra, assisted by Grainger, Rachmaninoff, Gluck, and Zimbalist, Casals and Lazzari, Boston Symphony Orchestra, with Ganz, Jascha Heifetz, and John McCormack.

News Leader

Cleveland, Ohio

SEP 21 1919

Mrs. Sanders Has a Notable Program.

MY text this morning is Mrs. Franklyn B. Sanders. She has been in the local managerial field for several years. Many of her past successes have been jointly with Mrs. Hughes. They still are jointly respon- is said to be an unusually fine

December 9 is the date for the appearance of the Boston Symphony orchestra, which has not been heard here for several years and which will not make its appearance in the visiting orchestra series, as was formerly the case. This famous organization is now directed by Pierre Monteux, who was heard here with the Nijinsky company and who directed the performance of "Siegfried" at League park, when the gala performance was given.

Concert

CONCERTS AND PLAYS

NEW PROGRAMMES AND OLD FOR NEXT WEEK

D'Indy's War-Time Symphony in First Performance in America — Returning Singers — Light Con Offenbach Pieces and

REGRETTABLE but unavoidable circumstances compel this department of the Transcript to shorten materially today its usual announcements of concerts, plays and programmes at the vaudeville and picture houses for the week to come. A passing mischance forces it to depart for the day from its custom to which it will return next Saturday. As it is the custom to say in the theatre when such mischances befall, it asks the indulgence for the moment of both readers and the theatres and concert-halls concerned.

Concerts Next Week

At the third pair of Symphony Concerts at Symphony Hall on Friday afternoon and Saturday evening next, Mr. Monteux and the orchestra will play for the first times in America the "short symphony" written by d'Indy out of his own emotions and experiences in the late war and the emotions and the experiences of his countrymen—music for which there is lively anticipation and about which more will be said in this place. Another item of the programme, "A Siegfried Idyl" will restore Wagner, happily and timely, to the Symphony Concerts. Liszt's symphonic poem, "Preludes" and the overture and a single dance from Beethoven's one and only ballet, "The Folk of Prometheus" will also be heard.

BOSTON EVENING TRANSCRIPT, SATURDAY

OCTOBER 18, 1919

Symphony Concert

The review of the Symphony Concert, which usually appears in this place on Saturdays, is deferred by unavoidable circumstances until Monday next.

ADVERTISER, OCTOBER

SYMPHONY PROGRAM

The program for this week's Symphony concerts features the first performance in this country of a new symphony by Vincent d'Indy, based on the war. "A Siegfried Idyll," by Wagner, two selections from Beethoven's only ballet, "The Creatures of Prometheus," and Liszt's symphonic poem, "The Preludes," are listed.

Post Oct 19

D'INDY TRIUMPHAL SYMPHONY

The programme which Pierre Monteux has made for the third pair of Boston Symphony concerts to be given next Friday and Saturday (Oct. 24-25) will include the first performance in this country of a new symphony by the great French composer, Vincent d'Indy, based on the war. Its title page is inscribed thus in Latin: "Sinfonia Brevis de Belle Gallico—1916-1918—No. 3, Opus 70." It is in four movements, and its close is marked "Majestueux."

The same programme will bring the music of Wagner back to these concerts, according to the expressed policy of Mr. Monteux, to include the best music of all schools and lands. "A Siegfried Idyll," the poetic composition which Wagner derived from his music drama, is the choice. Other numbers will be two selections from Beethoven's only ballet, "The Creatures of Prometheus"—the overture, and ballet No. 5, which is an adajio, written for five solo instruments—'cello, flute, clarinet, bassoon and harp—and Liszt's most popular symphonic poem, "The Preludes," after Lamartine, will close the programme.

Globe Oct 19

Wagner and d'Indy to Be Heard at Symphony Concert

The chief item on the program of the Symphony concerts this week is d'Indy's new Third Symphony, to be performed for the first times in America. The title page of the orchestral score bears a Latin inscription, "Sinfonia Brevis De Bello Gallico, 1916-1918." The symphony is in the orthodox four movements, however, and not exceptionally brief. It is to be hoped that it will prove to have more lasting musical merit than most of the other compositions inspired by the war.

At last we are to hear Wagner again at the Symphony. Mr Monteux, carrying out his announced intention of giving the best music irrespective of the nationality of the composer, has included "A Siegfried Idyll" in this program. Living Germans will presumably still be excluded, however.

The remaining numbers on the program are Beethoven's Overture to his Ballet "Prometheus," and one of the numbers therefrom, with Liszt's familiar "Les Preludes." There is no soloist.

Trav. Oct. 18

MONTEUX TO GIVE WAR SYMPHONY

At next week's Symphony concerts will be heard for the first time in America D'Indy's symphony based on the world war. Mr. Monteux will also give Wagner's "Siegfried Idyll," marking the return of this composer's works to the Symphony programs; the fifth ballet from Beethoven's "The Creatures of Prometheus," for 'cello, flute, bassoon, clarinet and harp, and Liszt's symphonic poem, "The Preludes."

CAMBRIDGE

631 MASSACHUSETTS AVENUE

SENTINEL

Somehow there is a widespread feeling of approbation in Cambridge musical circles that the coming Symphony concert season will include Wagner. If Conductor Monteux, a patriotic Frenchman, is loth to stifle a certain magnanimity for the sake of art, why should Americans continue a feeling of hostility, because Wagner, after the war of 1870, did not show much sympathy for the plight of the French people. It might be as well to remember that Wagner was forced to flee from Saxony in 1849 for his liberal views, and then dismiss Wagner the man as a matter of no consequence beside the glorious fact of Wagner the artist in music. It is very easy to overdo many things, especially a discriminating pose, but when Conductor Monteux sets an example in magnanimity for true art's sake, it ill becomes you and I, who have not his reasons for resentment, to cavil. Wagner the man is submerged in Wagner the musician—and there's an end.

The program of the Symphony concerts tomorrow afternoon and Saturday evening is as follows: D'Indy, symphony No. 3; "De Bello Gallico" (first time in America); Beethoven, overture and ballet No. 5 from "The Creatures of Prometheus;" Wagner, A Siegfried Idyll; Liszt, the Preludes, symphonic poem No. 3.

NEW YORK
ESTABLISHED 1881
From
Evening Star
Washington, D. C.

Boston Symphony Concert.

The Boston Symphony Orchestra will give its opening concert in Washington at the New National Theater Tuesday afternoon, November 4, at 4:30. The sale of seats will begin tomorrow morning at Droop's, 13th and G streets.

The soloist will be Sergei Rachmaninoff, the Russian composer and pianist, who will play his Third Concerto. For the purely orchestral numbers on this program Pierre Monteux, the conductor, has chosen Haydn's Symphony, "The Queen of France," and the Oriental Suite by Enesco, the Roumanian composer.

Monteux === Spalding

SYMPHONY CONCERT

ENESCO, SCHUMANN, MONTEUX, SPALDING

A Perversely Interesting Suite That Dressed Ancient Forms in Modern Vesture—Music of the Spring Glorified by a Conductor Able to Set It on the Stage of the Imagination — A Dull Concerto Animated by a Violinist Without Other Choice

NOT the least happy incident of the Symphony Concert of Saturday evening was the absence of French music from the programme. It is quite as possible to be over-fed with French music as it is with German or Russian, or, as befell the other day no farther away than Worcester, with American. Too much of the ancients, like too much of the ultra-moderns, may easily cloy the ear. Overfed with the music of Paris many a frequenter of the Symphony Concerts was last season, because a passing conductor was not widely read in other musics and because he seemed fondly to believe that a mediocre plebe was somehow less mediocre, if Paris had given it birth. Mr. Monteux, cultivated and cosmopolitan musician, harbors no such illusion. As he said aptly in an interview early in the autumn, French music of high desert needs no propaganda. It speaks for itself the world around and—he might have added—gloriously. As for mediocre or cut-moded music, which has been and is still written in Paris, exactly as in Berlin, Vienna, Moscow, Rome or even Boston, there is no good reason why it should be played anywhere, least of all in the abundance in which it fell upon many an ear last winter. The more, then, the reason to applaud a programme that began with the singing Schumann of the "Spring" symphony, proceeded with the serviceable Dvorák of the concerto for violin, and ended with the highly individual Enesco of the orchestral suite with a prelude for strings in unison. True, Enesco dwells and works in Paris, but he is Roumanian by blood, while Vienna first trained him. Much more significantly, in youth and in maturity he has worked to his own ends in his own way.

So it was, perhaps, that to practised and therefore the more curious ears, his music was the most interesting of the evening. Added to the repertory of the orchestra eight years ago and then played twice within as many months, it has been subsequently repeated only once, so that recollection could do hardly more than whet anticipation. Fulfilment came quickly with the large sweep, the incisive voices, the diversified progress of the prelude for the stripped and unified strings—a naked music, if the hearer chooses, but heated by fire of invention and spurred by imaginative energy, of an Enesco who in his own way will follow a way of the ancients. Surely of the day and year in which the suite was written, say at the beginning of the twentieth century, is the succeeding minuet—again an ancient form, but again also, a modern an individual handling. Not only is the harmonic and the instrumental coloring Enesco's own and of Enesco's time, but as much of both is the fancy it releases. To more than one ear, this minuet is a dance of phantoms, of ghosts recalled to life and pleasure in a chateau tumbling to ruin, snatching their hasty, dusty hour. The ensuing interlude, yet again, seeks an archaic austerity of form, progress, phrase, yet speaks with the richer, diversifying voice of our own day in music-making. With a lively finale in dance-rhythm ended many an ancient suite. Enesco chooses to end his with what seems a Roumanian folk-tune, rhythmed, repeated, variegated, interrupted in ready and spirited modern fashion. A perverse music—again if the hearer chooses—in the clothing of forms of the eighteenth century with the tonal vesture of the early twentieth, but so much the more individual of imagination and accomplishment and with many a stimulating tang for the ear that would escape the endless bore of the regular thing in the regular way. Fortunate, wise, happy Enesco to possess and cherish a native wildness.

Our fathers fancied that Dvorak possessed this native wildness. Possibly he did, possibly it survives still in some of his music, like the Hussite overture and this or that chamber-piece. Their sons, however, are incredulous as our sons may be when—and if—they read praises of it in Enesco. Certainly to old and to young, hardly any sort of native wildness touches the concerto that Mr. Spalding was compelled to play. Compelled, indeed, is written advisedly. His original choice, it seems, was Bruch's "Scottish Fantasia," a much more animated, artful and amusing music. Now Bruch in these days is a doddering old man, dragging out life in a suburb of Berlin. During the war, it appears, he blasphemed the English in senile furies. Other old men nearer Boston still resent these follies. There were alarums and excursions even as there were last spring when Miss Braslau would sing certain music of Bruch. The "Scottish Fantasia" was "banned" and Mr. Spalding took shelter in Dvorák's dull concerto. Evidently there are "high quarters" in Symphony Hall, as in the Senate of the United States, in which the war has not yet ended. Not wisely, indeed, might sundry senators present themselves at the Symphony Concerts, even the father of one of the trustees of the orchestra itself. He has passed middle age; by report of recent debates in Washington, he has been known to speak despitefully of the English.

To the saving Dvorak, Mr. Spalding returned much. Through the "thoughtful," the painstaking music-making of the first movement, through the smooth and long-drawn song of the second, through the warmer motivs and the livelier progress of the finale he made his way as though the whole piece were enkindling the play of his finest powers. He melted technical exaction into flowing and decorative detail. He clothed dull and repetitious measures with the rich body, the warm glow, the flowing progress of his tone. He touched off prosaic figures with a gentle flourish. Where the music gave off neither light nor heat, it received the radiance of his tone, his ardor for the violin—and even for this concerto of Dvorák. From him and from Mr. Monteux, in deft and sympathetic accompaniment came the moments of tranquil, simple, songful beauty in the slow division and from both, with a little more aid and comfort from the composer, the moments of rhythmic life in the finale. The music might easily have led Mr. Spalding into a dry, a super-refined tone. As it was, the very shortcomings of the concerto seemed to warm and deepen his voice. Like the ancient masters of the violin, he touched—and glorified.

Mr. Monteux and the orchestra did like service to Schumann's symphony of the return of spring; but therein was music to put them to their mettle. It were a late day to rehearse anew the songful rapture of the beginning, the songful ecstasy of the succeeding movement, the songful brightness of the scherzo, the songful gayety of the finale. If ever there was instrumental song, from first measure to last, it is this symphony in B-flat major, No. 1, Op. 38, as paltry prose labels it. Twenty times conductors and orchestras have sung it more or less rapturously into Bostonian ears. It were as late a day to traverse anew the details of the music in which Schumann's hand, less graced than his imagination, has dulled or nearly stifled his voice. As many times conductors and orchestras have more or less aptly or energetically made him articulate. Mr. Monteux lagged no whit behind his predecessors in songful eloquence, in illuminating stroke of pace or accent. For himself, his orchestra, his audience, he did more. Before them he unrolled the music as though it were glowing pageant of the coming of spring and of the poetized emotions that advent is presumed to send beating high. His pace and progress through the symphony set the first movement, as it were, in flood upon the countryside. The poet, in the second, saw, dreamed and flowed with tender fancies. Through the third skipped the playful folk. In the fourth the whole awakening world was merry, antic. Mr. Monteux visualized the music, set the stage of imagination with it. Symphonic music gains when a conductor of parts and spirit has served also in the opera house.

H. T. PARKER

TRANSCRIPT, WEDNES
SDAY, OCTOBER 22,

NEWS OF MUSIC

A Suite from Stravinsky's Ballet, "The Fire-Bird," at the Symphony Concerts Next Week—New Work for the Chicago Orchestra—Victor Herbert's Venture

A SYMPHONY by Haydn, a concerto for piano and orchestra by Rakhmaninov with the composer himself playing in it, and the suite drawn by Stravinsky from his ballet, "The Fire-Bird," fill Mr. Monteux's programme for the Symphony Concerts of next week—the last pair before the orchestra resumes its journeys to New York. Seemingly, the symphony, though it is a hundred and thirty years old, has never before been heard in Boston. It is one of the set that Haydn wrote between 1784 and 1786 for the Concerts Spirituels in Paris; it bears title "The Queen of France" for cause that the erudite programme-book will, doubtless, disclose; it is in the key of B-flat and it is numbered 85 in Breitkoff and Haertel's edition of Haydn's music. Mr. Rakhmaninov's concerto, his third, in D minor, will likewise be new to Bostonian ears. Of old, the composer liked to say that, while he had written it, the piece was too difficult technically for him to play. Now apparently he has mastered it. From the theatre The Fire-Bird" is readily and warmly remembered by frequenters of the performances, a few years ago, of the Russian Ballet. By all accounts the music bears well transfer to the concert-hall, since it has intrinsic sensuous beauty and pictorial suggestion. In fact, Stravinsky himself arranged the suite that Mr. Monteux has in hand. It epitomizes the whole "Conte dansé," beginning with the prelude of the magic garden and the dance of the Fire-Bird; continuing with her entreaties, the game of the captive princesses with the golden apples, their lullaby and dance, and ending with whirling measures of the magician's evil and exorcised train. Long since the suite shou'd have been added to the repertory of the Symphony Orchestra.

Items of the Day

In a review of the first concerts of the Chicago Orchestra for the new season, on Friday and Saturday last, Mr. W. L. Hubbard writes pleasantly in The Tribune about Mr. Malkin now become the first violoncellist of Mr. Stock's band as he used to be under Dr. Muck and Mr. Rabaud at Symphony Hall. "Chief among the newcomers," says Mr. Hubbard, "was Joseph Malkin, the first 'cellist, who comes from the Boston Symphony Orchestra, and whose personality and playing of a fragment of obbligato in Elgar's Variations hinted of popularity and musical good

From
Evening Sun
Baltimore, Md.
OCT 15 19

THE THREE ARTS
MUSIC DRAMA PAINTING

When Pierre Monteux, the new conductor of the Boston Symphony, went to France last summer to see his mother and father, his country and his countrymen for the first time since he was released from military service two years after the war started, he went with an eye peculiarly keen for new scores of interest, and voluminous indeed, is the music he brought back with him in order that he might have a wide choice among the best that is novel for his forthcoming programs. He is also awaiting the arrival of several scores in manuscript and some that are now "in press." Of course, some of these may not reach him in time for this winter's presentment but he hopes to be able to play works by Casella and Furina, young Italian composers; by Prokofieff, the youthful Russian, and by Roussel and Ravel, the French writers. He is also planning to play Stravinsky's much-discussed "Fire Bird" music; symphonies by Vincent d'Indy and Jean Hure and "Play," by Debussey. In Boston, in addition to the usual number of classic symphonies, he is planning to give two choral works, Beethoven's Ninth Symphony and Cæsar Franck's "Beatitudes." He also proposes to play some American music, in which he is said to be greatly interested.

"We may in time develop a true 'American music,'" Mr. Monteux said recently, "but that time has not arrived yet. At present American music is impregnated with the influence of Old-World music—of the Italian and the German, and the Russian composer. Unlike the music of these nations, you cannot recognize American music at once as typically characteristic. Something as yet is lacking. The time may be near when all this will be changed. When the true American comes there will be no doubt of the nationality. It will possess the 'dance spirit' which characterizes Russian music—but with a different style—an American style. I think it will come. It will be very original. Very American."

Mr. Monteux strongly believes that the public wants the music of Wagner, and he intends to give Wagner a due place on his programs—which is not large in symphony concerts.

"I think the time has come to regard music and war as two different things. I want to forget the war and my part in it," he is reported to have said. (It must be borne in mind that for 25 months Mr. Monteux lived with the soldiers of France as one of them—in the trenches.) "To me the war is now very far off, and very unhappy. Did I kill a German? I think not one, though Hasselmans and I, fellow-musicians from Paris, met in the thick of an engagement. I fired: oh, yes! There were rifles on supports, stuck in loopholes in the trenches. One stepped up quickly behind his rifle and pulled the trigger. But I am quite sure I hit no one during my service in the trenches, and for that I am not unhappy.

"Hardly a Sunday passed when I did not furnish the music for some rough-and-ready religious service. Sometimes I played a harmonium, sometimes, when fortune smiled, a real organ in a ruined church. Sometimes I had only my violin.

"Wagner is dead, but Strauss is living," he said, when questioned about the latter composer. "Still, I would very much like to play his music. During the conflict it seemed to me entirely wrong. But Strauss' music was not due to the war and the war is over. People's feelings are sensitive and their feelings, I wish above all, to respect. Therefore, I think it not only sensible, but fair, to find out how my audiences feel about Strauss before I decide how soon I shall put his name on my programs. Not to play his music is a definite loss, because even Strauss' poorer music is extremely effective and brilliant in orchestration. But one must have consideration for that which is a fact and not a theory; the state, following the cataclysm, of the nerves of the world."

It has been pointed out that Mr. Monteux is always keen to please his public and that he is not ashamed of the fact. "I would far rather conduct a popular concert than a formal one. I much prefer the popular nights to the fashionable subscription nights. That is because the people are enthusiastic. They applaud. It is good for us who present the music. An enthusiastic audience which doesn't quite fill the hall is better than an overflow attendance of cold, dignified listeners. The people do not always know what is best, not always do they like it. But wait, do not be discouraged. The best is bound to win out, else why is it called and admitted to be the best?"

They say in France that there are two kinds of conductors, "gallery" and "orchestra." The "gallery conductor" is concerned with making "catchy" effects, the other is concerned first and last with the men before him, and he is wholly occupied with the music to the exclusion of superficialities. Those who know Monteux say that Monteux is in no sense a "gallery" conductor, but

Concert

CONCERTS AND PLAYS

NEW PROGRAMMES AND OLD FOR NEXT WEEK

D'Indy's War-Time Symphony in First Performance in America — Returning Singers — Light Con
Offenbach
Pieces and

REGETTABLE but unavoidable circumstances compel this department of the Transcript to shorten materially today its usual announcements of concerts, plays and programmes at the vaudeville and picture houses for the week to come. A passing mischance forces it to depart for the day from its custom to which it will return next Saturday. As it is the custom to say in the theatre when such mischances befall, it asks the indulgence for the moment of both readers and the theatres and concert-halls concerned.

Concerts Next Week

At the third pair of Symphony Concerts at Symphony Hall on Friday afternoon and Saturday evening next, Mr. Monteux and the orchestra will play for the first times in America the "short symphony" written by d'Indy out of his own emotions and experiences in the late war and the emotions and the experiences of his countrymen—music for which there is lively anticipation and about which more will be said in this place. Another item of the programme, "A Siegfried Idyl" will restore Wagner, happily and timely, to the Symphony Concerts. Liszt's symphonic poem, "Preludes" and the overture and a single dance from Beethoven's one and only ballet, "The Folk of Prometheus" will also be heard.

Post Oct 19

D'INDY TRIUMPHAL SYMPHONY

The programme which Pierre Monteux has made for the third pair of Boston Symphony concerts to be given next Friday and Saturday (Oct. 24-25) will include the first performance in this country of a new symphony by the great French composer, Vincent d'Indy, based on the war. Its title page is inscribed thus in Latin: "Sinfonia Brevis de Belle Gallico—1916-1918—No. 3, Opus 70." It is in four movements, and its close is marked "Majestueux."

The same programme will bring the music of Wagner back to these concerts, according to the expressed policy of Mr. Monteux, to include the best music of all schools and lands. "A Siegfried Idyll," the poetic composition which Wagner derived from his music drama, is the choice. Other numbers will be two selections from Beethoven's only ballet, "The Creatures of Prometheus"—the overture, and ballet No. 5, which is an adajio, written for five solo instruments—'cello, flute, clarinet, bassoon and harp—and Liszt's most popular symphonic poem, "The Preludes," after Lamartine, will close the programme.

Trav. Oct. 18

MONTEUX TO GIVE WAR SYMPHONY

At next week's Symphony concerts will be heard for the first time in America D'Indy's symphony based on the world war. Mr. Monteux will also give Wagner's "Siegfried Idyll," marking the return of this composer's works to the Symphony programs; the fifth ballet from Beethoven's "The Creatures of Prometheus," for 'cello, flute, bassoon, clarinet and harp, and Liszt's symphonic poem, "The Preludes."

The program of the Symphony concerts tomorrow afternoon and Saturday evening is as follows: D'Indy, symphony No. 3; "De Bello Gallico" (first time in America); Beethoven, overture and ballet No. 5 from "The Creatures of Prometheus;" Wagner, A Siegfried Idyll; Liszt, the Preludes, symphonic poem No. 3.

NEW YORK
ESTABLISHED 1881

From
Evening Star
Washington, D. C.

Boston Symphony Concert.

The Boston Symphony Orchestra will give its opening concert in Washington at the New National Theater Tuesday afternoon, November 4, at 4:30. The sale of seats will begin tomorrow morning at Droop's, 13th and G streets.

The soloist will be Sergei Rachmaninoff, the Russian composer and pianist, who will play his Third Concerto. For the purely orchestral numbers on this program Pierre Monteux, the conductor, has chosen Haydn's Symphony, "The Queen of France," and the orchestral Suite by Enesco, the Rumanian composer.

Herald Sun. 19 Oct.
...Kochanski and Wieniawsky.

D'INDY'S SYMPHONY

The program that Mr. Monteux has made for the third pair of Boston Symphony Concerts Friday and Saturday brings the first performance in this country of a new symphony by Vincent d'Indy, based on the war. Its title page is inscribed thus in Latin: "Sinfonia Brevis de Bello Gallico—1916-1918—No. 2, Opus 70." It is in four movements.

The program also includes Wagner's "Siegfried Idyll," two selections from Beethoven's Ballet, "The Creatures of Prometheus"—the overture, and Ballet No. 5, which is an adagio, written for six solo instruments—violin, cello, flute, clarinet, bassoon, and harp. Liszt's Symphonic Poem "The Preludes."

BOSTON EVENING TRANSCRIPT, SATURDAY

OCTOBER 18, 1919

Symphony Concert

The review of the Symphony Concert, which usually appears in this place on Saturdays, is deferred by unavoidable circumstances until Monday next.

ADVERTISER, OCTOBER

SYMPHONY PROGRAM

The program for this week's Symphony concerts features the first performance in this country of a new symphony by Vincent d'Indy, based on the war. "A Siegfried Idyll," by Wagner, two selections from Beethoven's only ballet, "The Creatures of Prometheus," and Liszt's symphonic poem, "The Preludes," are listed.

Globe Oct 19

Wagner and d'Indy to Be Heard at Symphony Concert

The chief item on the program of the Symphony concerts this week is d'Indy's new Third Symphony, to be performed for the first times in America. The title page of the orchestral score bears a Latin inscription, "Sinfonia Brevis De Bello Gallico, 1916-1918." The symphony is in the orthodox four movements, however, and not exceptionally brief. It is to be hoped that it will prove to have more lasting musical merit than most of the other compositions inspired by the war.

At last we are to hear Wagner again at the Symphony. Mr Monteux, carrying out his announced intention of giving the best music irrespective of the nationality of the composer, has included "A Siegfried Idyll" in this program. Living Germans will presumably still be excluded, however.

The remaining numbers on the program are Beethoven's Overture to his Ballet "Prometheus," and one of the numbers therefrom, with Liszt's familiar "Les Preludes." There is no soloist.

CAMBRIDGE

631 MASSACHUSETTS ...ated
...endid
SENTINEL
...man's
a AVENUE

Somehow there is a widespread feeling of approbation in Cambridge musical circles that the coming Symphony concert season will include Wagner. If Conductor Monteux, a patriotic Frenchman, is loth to stifle a certain magnanimity for the sake of art, why should Americans continue a feeling of hostility, because Wagner, after the war of 1870, did not show much sympathy for the plight of the French people. It might be as well to remember that Wagner was forced to flee from Saxony in 1848 for his liberal views, and then dismiss Wagner the man as a matter of no consequence beside the glorious fact of Wagner the artist in music. It is very easy to overdo many things, especially a discriminating pose, but when Conductor Monteux sets an example in magnanimity for true art's sake, it ill becomes you and I, who have not his reasons for resentment, to cavil. Wagner the man is submerged in Wagner the musician—and there's an end.

EVENING TRANSCRIPT, MONDAY, OCTOBER 20,

Monteux === Spalding

SYMPHONY CONCERT

ENESCO, SCHUMANN, MONTEUX, SPALDING

A Perversely Interesting Suite That Dressed Ancient Forms in Modern Vesture—Music of the Spring Glorified by a Conductor Able to Set It on the Stage of the Imagination — A Dull Concerto Animated by a Violinist Without Other Choice

NOT the least happy incident of the Symphony Concert of Saturday evening was the absence of French music from the programme. It is quite as possible to be over-fed with French music as it is with German or Russian, or, as befell the other day no farther away than Worcester, with American. Too much of the ancients, like too much of the ultra-moderns, may easily cloy the ear. Overfed with the music of Paris many a frequenter of the Symphony Concerts was last season, because a passing conductor was not widely read in other musics and because he seemed fondly to believe that a mediocre piece was somehow less mediocre, if Paris had given it birth. Mr. Monteux, cultivated and cosmopolitan musician, harbors no such illusion. As he said aptly in an interview early in the autumn, French music of high desert needs no propaganda. It speaks for itself the world around and—he might have added—gloriously. As for mediocre or cut-moded music, which has been and is still written in Paris, exactly as in Berlin, Vienna, Moscow, Rome or even Boston, there is no good reason why it should be played anywhere, least of all in the abundance in which it fell upon many an ear last winter. The more, then, the reason to applaud a programme that began with the singing Schumann of the "Spring" symphony, proceeded with the serviceable Dvorák of the concerto for violin, and ended with the highly individual Enesco of the orchestral suite with a prelude for strings in unison. True, Enesco dwells and works in Paris, but he is Roumanian by blood, while Vienna first trained him. Much more significantly, in youth and in maturity he has worked to his own ends in his own way.

So it was, perhaps, that to practised and therefore the more curious ears, his music was the most interesting of the evening. Added to the repertory of the orchestra eight years ago and then played twice within as many months, it has been subsequently repeated only once, so that re-election could do hardly more than whet anticipation. Fulfilment came quickly with the large sweep, the incisive voices, the diversified progress of the prelude for the stripped and unified strings—a naked music, if the hearer chooses, but heated by fire of invention and spurred by imaginative energy, of an Enesco who in his own way will follow a way of the ancients. Surely of the day and year in which the suite was written, say at the beginning of the twentieth century, is the succeeding minuet—again an ancient form, but again also, a modern an individual handling. Not only is the harmonic and the instrumental coloring Enesco's own and of Enesco's time, but as much of both is the fancy it releases. To more than one ear, this minuet is a dance of phantoms, of ghosts recalled to life and pleasure in a chateau tumbling to ruin, snatching their hasty, dusty hour. The ensuing interlude, yet again, seeks an archaic austerity of form, progress, phrase, yet speaks with the richer, diversifying voice of our own day in music-making. With a lively finale in dance-rhythm ended many an ancient suite. Enesco chooses to end his with what seems a Roumanian folk-tune, rhythmed, repeated, variegated, interrupted in ready and spirited modern fashion. A perverse music—again if the hearer chooses—in the clothing of forms of the eighteenth century with the tonal vesture of the early twentieth, but so much the more individual of imagination and accomplishment and with many a stimulating tang for the ear that would escape the endless bore of the regular thing in the regular way. Fortunate, wise, happy Enesco to possess and cherish a native wildness.

Our fathers fancied that Dvorák possessed this native wildness. Possibly he did, possibly it survives still in some of his music, like the Hussite overture and this or that chamber-piece. Their sons, however, are incredulous as our sons may be when—and if—they read praises of it in Enesco. Certainly to old and to young, hardly any sort of native wildness touches the concerto that Mr. Spalding was compelled to play. Compelled, indeed, is written advisedly. His original choice, it seems, was Bruch's "Scottish Fantasia," a much more animated, artful and amusing music. Now Bruch in these days is a doddering old man, dragging out life in a suburb of Berlin. During the war, it appears, he blasphemed the English in senile furies. Other old men nearer Boston still resent these follies. There were alarums and excursions even as there were last spring when Miss Braslau would sing certain music of Bruch. The "Scottish Fantasia" was "banned" and Mr. Spalding took shelter in Dvorák's dull concerto. Evidently there are "high quarters" in Symphony Hall, as in the Senate of the United States, in which the war has not yet ended. Not wisely, indeed, might sundry senators present themselves at the Symphony Concerts, even the father of one of the trustees of the orchestra itself. He has passed middle age; by report of recent debates in Washington, he has been known to speak despitefully of the English.

To the saving Dvorak, Mr. Spalding returned much. Through the "thoughtful," the painstaking music-making of the first movement, through the smooth and long-drawn song of the second, through the warmer motivs and the livelier progress of the finale he made his way as though the whole piece were enkindling the play of his finest powers. He melted technical exaction into flowing and decorative detail. He clothed dull and repetitious measures with the rich body, the warm glow, the flowing progress of his tone. He touched off prosaic figures with a gentle flourish. Where the music gave off neither light nor heat, it received the radiance of his tone, his ardor for the violin—and even for this concerto of Dvorák. From him and from Mr. Monteux, in deft and sympathetic accompaniment came the moments of tranquil, simple, songful beauty in the slow division and from both, with a little more aid and comfort from the composer, the moments of rhythmic life in the finale. The music might easily have led Mr. Spalding into a dry, a super-refined tone. As it was, the very shortcomings of the concerto seemed to warm and deepen his voice. Like the ancient masters of the violin, he touched—and glorified.

Mr. Monteux and the orchestra did like service to Schumann's symphony of the return of spring: but therein was music to put them to their mettle. It were a late day to rehearse anew the songful rapture of the beginning, the songful ecstasy of the succeeding movement, the songful brightness of the scherzo, the songful gayety of the finale. If ever there was instrumental song, from first measure to last, it is this symphony in B-flat major, No. 1, Op. 38, as paltry prose labels it. Twenty times conductors and orchestras have sung it more or less rapturously into Bostonian ears. It were as late a day to traverse anew the details of the music in which Schumann's hand, less graced than his imagination, has dulled or nearly stifled his voice. As many times conductors and orchestras have more or less aptly or energetically made him articulate. Mr. Monteux lagged no whit behind his predecessors in songful eloquence, in illuminating stroke of pace or accent. For himself, his orchestra, his audience, he did more. Before them he unrolled the music as though it were glowing pageant of the coming of spring and of the poetized emotions that advent is presumed to send beating high. His pace and progress through the symphony set the first movement, as it were, in flood upon the countryside. The poet, in the second, saw, dreamed and flowed with tender fancies. Through the third skipped the playful folk. In the fourth the whole awakening world was merry, antic. Mr. Monteux visualized the music, set the stage of imagination with it. Symphonic music gains when a conductor of parts and spirit has served also in the opera house.

H. T. PARKER

TRANSCRIPT, WEDNES
SDAY, OCTOBER 22,

NEWS OF MUSIC

A Suite from Stravinsky's Ballet, "The Fire-Bird," at the Symphony Concerts Next Week—New Work for the Chicago Orchestra—Victor Herbert's Venture

A SYMPHONY by Haydn, a concerto for piano and orchestra by Rakhmaninov with the composer himself playing in it, and the suite drawn by Stravinsky from his ballet, "The Fire-Bird," fill Mr. Monteux's programme for the Symphony Concerts of next week—the last pair before the orchestra resumes its journeys to New York. Seemingly, the symphony, though it is a hundred and thirty years old, has never before been heard in Boston. It is one of the set that Haydn wrote between 1784 and 1786 for the Concerts Spirituels in Paris; it bears title "The Queen of France" for cause that the erudite programme-book will, doubtless, disclose; it is in the key of B-flat and it is numbered 85 in Breitkoff and Haertel's edition of Haydn's music. Mr. Rakhmaninov's concerto, his third, in D minor, will likewise be new to Bostonian ears. Of old, the composer liked to say that, while he had written it, the piece was too difficult technically for him to play. Now apparently he has mastered it. From the theatre "The Fire-Bird" is readily and warmly remembered by frequenters of the performances, a few years ago, of the Russian Ballet. By all accounts the music bears well transfer to the concert-hall, since it has intrinsic sensuous beauty and pictorial suggestion. In fact, Stravinsky himself arranged the suite that Mr. Monteux has in hand. It epitomizes the whole "Conte dansé," beginning with the prelude of the magic garden and the dance of the Fire-Bird; continuing with her entreaties, the game of the captive princesses with the golden apples, their lullaby and dance, and ending with whirling measures of the magician's evil and exorcised train. Long since the suite should have been added to the repertory of the Symphony Orchestra.

Items of the Day

In a review of the first concerts of the Chicago Orchestra for the new season, on Friday and Saturday last, Mr. W. L. Hubbard writes pleasantly in The Tribune about Mr. Malkin now become the first violoncellist of Mr. Stock's band as he used to be under Dr. Muck and Mr. Rabaud at Symphony Hall. "Chief among the newcomers," says Mr. Hubbard, "was Joseph Malkin, the first 'cellist, who comes from the Boston Symphony Orchestra, and whose personality and playing of a fragment of obbligato in Elgar's Variations hinted of popularity and musical good ...ing ... come."

From t... Oct 15 19...
Evening Sun
Baltimore, Md.

THE THREE ARTS
MUSIC DRAMA PAINTING

When Pierre Monteux, the new conductor of the Boston Symphony, went to France last summer to see his mother and father, his country and his countrymen for the first time since he was released from military service two years after the war started, he went with an eye peculiarly keen for new scores of interest, and voluminous indeed, is the music he brought back with him in order that he might have a wide choice among the best that is novel for his forthcoming programs. He is also awaiting the arrival of several scores in manuscript and some that are now "in press." Of course, some of these may not reach him in time for this winter's presentment but he hopes to be able to play works by Casella and Furina, young Italian composers; by Prokofieff, the youthful Russian, and by Roussel and Ravel, the French writers. He is also planning to play Stravinsky's much-discussed "Fire Bird" music; symphonies by Vincent d'Indy and Jean Hure and "Play," by Debussey. In Boston, in addition to the usual number of classic symphonies, he is planning to give two choral works, Beethoven's Ninth Symphony and Cæsar Franck's "Beatitudes." He also proposes to play some American music, in which he is said to be greatly interested.

"We may in time develop a true 'American music,'" Mr. Monteux said recently, "but that time has not arrived yet. At present American music is impregnated with the influence of Old-World music—of the Italian and the German, and the Russian composer. Unlike the music of these nations, you cannot recognize American music at once as typically characteristic. Something as yet is lacking. The time may be near when all this will be changed. When the true American comes there will be no doubt of the nationality. It will possess the 'dance spirit' which characterizes Russian music—but with a different style—an American style. I think it will come. It will be very original. Very American."

Mr. Monteux strongly believes that the public wants the music of Wagner, and he intends to give Wagner a due place on his programs—which is not large in symphony concerts.

"I think the time has come to regard music and war as two different things. I want to forget the war and my part in it," he is reported to have said. (It must be borne in mind that for 25 months Mr. Monteux lived with the soldiers of France as one of them—in the trenches.) "To me the war is now very far off, and very unhappy. Did I kill a German? I think not one, though Hasselmans and I, fellow-musicians from Paris, met in the thick of an engagement. I fired; oh, yes! There were rifles on supports, stuck in loopholes in the trenches. One stepped up quickly behind his rifle and pulled the trigger. But I am quite sure I hit no one during my service in the trenches, and for that I am not unhappy.

"Hardly a Sunday passed when I did not furnish the music for some rough-and-ready religious service. Sometimes I played a harmonium, sometimes, when fortune smiled, a real organ in a ruined church. Sometimes I had only my violin.

"Wagner is dead, but Strauss is living," he said, when questioned about the latter composer. "Still, I would very much like to play his music. During the conflict it seemed to me entirely wrong. But Strauss' music was not due to the war and the war is over. People's feelings are sensitive and their feelings, I wish above all, to respect. Therefore, I think it not only sensible, but fair, to find out how my audiences feel about Strauss before I decide how soon I shall put his name on my programs. Not to play his music is a definite loss, because even Strauss' poorer music is extremely effective and brilliant in orchestration. But one must have consideration for that which is a fact and not a theory; the state, following the cataclysm, of the nerves of the world."

It has been pointed out that Mr. Monteux is always keen to please his public and that he is not ashamed of the fact. "I would far rather conduct a popular concert than a formal one. I much prefer the popular nights to the fashionable subscription nights. That is because the people are enthusiastic. They applaud. It is good for us who present the music. An enthusiastic audience which doesn't quite fill the hall is better than an overflow attendance of cold, dignified listeners. The people do not always know what is best, not always do they like it. But wait, do not be discouraged. The best is bound to win out, else why is it called and admitted to be the best?"

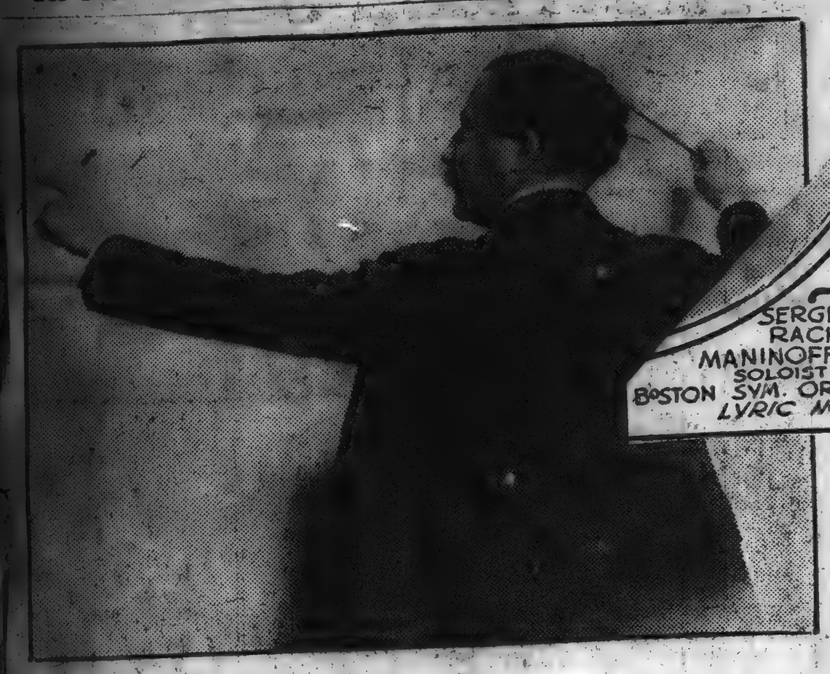
They say in France that there are two kinds of conductors, "gallery" and "orchestra." The "gallery conductor" is concerned with making "catchy" effects, the other is concerned first and last with the men before him, and he is ... occupied with the music to ... ficialities. Those who know say that Monteux is in ... "gallery" conductor, but ...

Music Notes

Does Providence Lag in Musical Progress?—Notes on Coming Concerts.—Boston Symphony Orchestra Begins Season Under Pierre Monteux.

THE PROVIDENCE SUNDAY JOURNAL, OCTOBER 19, 19

prelude or several [illegible] began there was a sudden noise in the balcony, and Mr. Hackett, startled, plunged into his song without waiting for the orchestra to reach his cue. He was obviously [illegible]



Pierre Monteux
Conductor of the Boston Symphony Orchestra.

M. Monteux in Command.

The Boston Symphony Orchestra has made its initial bow for the season under the leadership of Pierre Monteux, and, as one of the Boston critics was glad to remark, "the war is over." There was loyal praise from them all for the organization, even though the first programme chosen, which was Beethoven's second symphony, for its main work, did not excite enthusiasm. Philip Hale declared that "the pleasure of the afternoon was in the reading, the performance, rather than in the music itself. Mr. Monteux's interpretation was romantically classical, not so mistakenly reverential that it became jejune and tedious; on the other hand, it was not forced, not unduly dramatic; there was no attempt to be sensational, with the air of 'Now I'll show you how Beethoven's music should be performed.' The interpretation was vital, vivid, musically beautiful."

And of the orchestra Mr. Hale said: "It was evident at once that the orchestra, which contains some new players—among them Mr. Bedetti, the first violoncello, and Mr. Denayer, the first viola—had been thoroughly rehearsed; was already a plastic, elastic, responsive body of artists, to use that sadly abused word. As far as precision and other matters of technic were concerned the concert might have been the 24th, not the first."

Of the new conductor, who was in command of the orchestra for two concerts last season but is now being appraised from the point of view of his permanent engagement, H. T. Parker writes in the Boston Transcript:

"As for Mr. Monteux, he may be a conductor of this, that or the other rank in our American liking for degrees, but unmistakably he is interesting. His modesty, his subordination of himself to the task in hand, stand clear. As at the end of the symphony yesterday, it is the orchestra equally with the conductor that he would have the audience applaud. At his work, he is agreeable to the eye without superfluous vehemence or rigid insistence; while the players seem readily and responsively to understand him. A finely sensitive ear, hand and imagination surely ordered the performance of Debussy's prelude, discerning and maintaining the delicate formal outline, missing no play of tonal tint and half-tint, summoning and sustaining the sensuous impulse, the vaporous atmosphere, the half-sportive, half-melancholy fancy of the music—and all this loveliness in flowing fusion."

For the second pair of concerts Friday and yesterday Mr. Monteux chose Schumann's "Spring" symphony, followed by a suite by Enesco. These concerts also brought the return to New England of Albert Spaulding, who abruptly closed his tour in 1917 to enlist for foreign war service.

* * *

BALTIMORE AMERICAN
SUNDAY, OCTOBER 19,

SERGER RACHMANINOFF SOLOIST BOSTON SYM. ORCH. LYRIC NOV 5TH

EVENING JOURNAL
ess New York City
OCT 18 19

NEW D'INDY SYMPHONY NOV. 13.

Vincent d'ndy's new symphony, "De Bello Gallico" will have its first performance in New York at the New York Symphony Orchestra concerts at Carnegie Hall, Thursday afternoon, November 13, and at Aeolian Hall, November 16. Debussy's "Berceuse Heroique," dedicated to King Albert of Belgium, will also receive its first American presentation on November 13.

Advance submission of programs to each other by Walter Damrosch, and Pierre Monteux, conductor of the Boston Orchestra, has solved the problem of duplication of the orchestral works presented at their respective concerts in New York. Mr. Monteux thus withdrew the d'Indy symphony for his November visit to New York and, in turn, Mr. Damrosch will play Beethoven's Fifth Symphony on Sunday afternoon, November 9 instead of the

From North American
Philadelphia, Pa
OCT 19

* * *

The Boston Symphony Orchestra which has opened its season in Boston under Pierre Monteux, the new leader, will give five concerts in the Academy of Music on the evenings of November 3, December 1, January 5, February 4 and March 16. The first soloist will be Sergei Rachmaninoff, the Russian pianist.

ESTABLISHED 1881
From PHILADELPHIA
OCT 10 1919

* * *

The Boston Symphony Orchestra, which has brilliantly opened its season in Boston under Pierce Monteux, the new leader, will give five concerts in the Academy of Music on Nov. 3, Dec. 1, Jan. 5, Feb. 4, and March 16, for which series the sale of subscription tickets will close Friday Oct. 24. at the Heppe Piano Rooms, 1119 Chestnut St.

Of the famous soloists to appear at each of these concerts, the first will be Sergei Rachmaninoff, the indomitable Russian pianist—a soloist also of last season. As a composer, the American public had of course long known him well when he unexpectedly crossed the seas last Autumn. But of Rachmaninoff the pianist, there was only dim memory and hearsay. After a few public appearances, particularly those in which he played his own splendid concerts with orchestra, the genius of the great artist was newly and vividly felt. Small wonder that no pianist of last year won a popularity comparable to his. America is fortunate to have him for a second season.

* * *

Commenting upon the opening concert of the Boston Symphony Orchestra in Boston on Friday, October 10, Mr. Philip Hale wrote in "The Herald:"—

"The hearty applause was not merely by way of compliment; it was spontaneous; a willing tribute to the indisputable proficiency talent of the leader and to the equally indisputable proficiency of the superb, unrivaled orchestra. It was evident at once that the orchestra, which contains some new players—among them Mr. Bedetti, the first violoncello, and Mr. Denayer, the first viola—had been thoroughly rehearsed; was already a plastic, elastic, responsive body of artists to use that sadly abused word. As far as precision and other matters of technic were concerned the concert might have been the twenty-fourth, not the first.

"On the whole the pleasure of yesterday afternoon was in the reading, the performance of Beethoven's Second Symphony, rather than in the music itself. Mr. Monteux's interpretation was romantically classical, not so mistakenly reverential that it became jejune and tedious; on the other hand, it was not forced, not unduly dramatic; there was no attempt to be sensational, with the air of 'Now I'll show you how Beethoven's music should be performed.' The interpretation was vital, vivid, musically beautiful.

"Debussy's prelude to 'The Afternoon of a Faun' was never so beautiful as it was yesterday, not even when Mr. Monteux conducted the performance of the ballet with Nijinsky as the Faun at the Boston Opera House. Yesterday the tonal coloring, the balance of timbres, the prevailing poetic feeling, the solo work of Messrs. Laurent, Longy and Fradkin, made the performance memorable."

* * *

From Tribune
Chicago, Ill.
OCT 19 1919

Symphony Orchestra Opens 29th Season; Audience in Tribute

BY W. L. HUBBARD.

Chief among four newcomers was Joseph Malkin, the first cellist, who comes from the Boston Symphony orchestra, and whose personality and playing of a fragment of obbligato in the Elgar Variations hinted of popularity and of musical good things to come.

[illegible] included only one new

BOSTON SYMPHONY.

The Boston Symphony Orchestra which has brilliantly opened its season in Boston under Pierre Monteux, the new leader, will give five concerts in the Lyric Theater on November 5, December 3, January 7, February 4 and March 16, for which series the sale of tickets by subscription at Albaugh's ticket agency, 2 East Fayette street, will close next Friday, October 24.

Of the famous soloists to appear at each of these concerts the first will be Sergei Rachmaninoff, the indomitable Russian pianist—a soloist also of last season. As a composer the American public has, of course, long known him well when he crossed the seas unexpectedly last autumn. But of Rachmaninoff the pianist, there was then only memory and hearsay. After a few public performances, particularly those in which he played his own splendid concertos with orchestra, the genius of the great artist as a performer was newly and vividly felt.

INQUIRER
ess Philadelphia, Pa.
OCT 19 1919

Sergei Rachmaninoff, the distinguished Russian pianist, will be the soloist at the first of the five concerts to be given by the Boston Symphony Orchestra at the Academy of Music on November 3, December 1, January 5 and March 16. The sale of subscription tickets for this season will close on Friday next

From STAR
Address: Baltimore, Md.
Date OCT 18 19

SERGER RACHMANINOFF SOLOIST WITH BOSTON SYMPHONY ORCHESTRA LYRIC, WED. NOV. 5

BOSTON SYMPHONY

Under the fine leadership of Pierre Monteux, its new conductor, the Boston Symphony Orchestra launched a busy season auspiciously a week ago Friday, with an exceptionally brilliant concert in Boston. Although the first concert in the Lyric Theater here will not take place until November 5, with the other four of the series scheduled for December 3, January 7, February 4 and March 16, the sale of seats by subscription at Albaugh's Ticket Agency will close next Friday, October 24.

The first of the five famous soloists to appear at these concerts will be the phenomenal Russian pianist, Sergei Rachmaninoff. By the concerts of last season, and notably by his performance of his own magnificent Second Concerto with the Boston Symphony Orchestra, the eminent Russian composer has impressed our public newly and vividly with his genius as a pianist. America is fortunate to have him for a second season.

Baltimore News
Sunday, Oct. 19, 1919

Boston Symphony.

The Boston Symphony Orchestra opened its season in Boston a short time ago in a highly successful manner. Philip Hale, the well-known critic of the Boston Herald, wrote as follows:

"The hearty applause was not merely by way of compliment; it was spontaneous; a willing tribute to the indisputable talent of the leader and to the equally indisputable proficiency of the superb, unrivaled orchestra. It was evident at once that the orchestra, which contains some new players—among them Mr. Bedetti, the first violoncello, and Mr. Denayer, the first viola—had been thoroughly rehearsed; was already a plastic, elastic, responsive body of artists, to use that sadly abused word. As far as precision and other matters of technic were concerned the concert might have been the twenty-fourth, not the first.

"On the whole the pleasure of yesterday afternoon was in the reading, the performance of Beethoven's Second Symphony, rather than in the music itself. Mr. Monteux's interpretation was romantically classical, not so mistakenly reverential that it became jejune and tedious; on the other hand, it was not forced, not unduly dramatic. The interpretation was vital, vivid, musically beautiful."

Sergei Rachminoff will be the soloist [illegible] the first of the local concerts by [illegible] Boston Symphony on November [illegible] the great Russian pianist-composer well known in Baltimore from [illegible] appearances. His is one of the [illegible] musical personalities of [illegible] and his playing is [illegible] emotional im-

ESTABLISHED 1836
From Public Ledger
Philadelphia, Pa.
OCT 19 1919

The Boston Symphony Orchestra, which has brilliantly opened its season in Boston under Pierre Monteux, the new leader, will give five concerts in the Academy of Music on the evenings of November 3, December 1, January 5, February 4 and March 16.

From SUN
Address: Baltimore, Md.
Date OCT 19

Rachmaninoff As Soloist.

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RECORD
Philadelphia, Pa. 1919
OCT 19

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From Courant
Hartford, Conn.

The Boston Symphony Orchestra began its season recently in Boston under the direction of Pierre Monteux. The orchestra expects to play 110 concerts during the season, ten of these being given in New York. Hartford, we understand, is to be favored with one of the concerts during the winter.

From Rock
OCT 1919

Dr. Karl Muck, once leader of the Boston Symphony Orchestra, and once notorious because of a reported refusal to order "The Star Spangled Banner" played, is on his way to Europe, but not to his native Germany. Dr. Muck, who has been confined at Fort Oglethorpe as an alien enemy, was escorted to his ship by an agent of the Department of Justice. He declared he was going to Denmark.

From Bulletin OCT 18 1919
Philadelphia, Pa.

At the first of the Boston Symphony Orchestra's series of five concerts under the direction of Pierre Monteux, at the Academy of Music, Monday evening, November 3, the soloist will be Sergei Rachmaninoff, the distinguished Russian pianist-composer.

Music Notes

Does Providence Lag in Musical Progress?—Notes on Coming Concerts.—Boston Symphony Orchestra Begins Season Under Pierre Monteux.

THE PROVIDENCE SUNDAY JOURNAL. OCTOBER 19, 19

prelude of several bars ... began there was a sudden noise in the balcony, and Mr. Hackett, startled, plunged into his song without waiting for the orchestra to reach his cue.

He was obviously ...

SERGER RACH-MANINOFF SOLOIST BOSTON SYM. ORCH. LYRIC NOV 5TH

Pierre Monteux
Conductor of the Boston Symphony Orchestra.

M. Monteux in Command.

The Boston Symphony Orchestra has made its initial bow for the season under the leadership of Pierre Monteux, and, as one of the Boston critics was glad to remark, "the war is over." There was loyal praise from them all for the organization, even though the first programme chosen, which was Beethoven's second symphony, for its main work, did not excite enthusiasm. Philip Hale declared that "the pleasure of the afternoon was in the reading, the performance, rather than in the music itself. Mr. Monteux's interpretation was romantically classical, not so mistakenly reverential that it became jejune and tedious; on the other hand, it was not forced, not unduly dramatic; there was no attempt to be sensational, with the air of 'Now I'll show you how Beethoven's music should be performed.' The interpretation was vital, vivid, musically beautiful."

And of the orchestra Mr. Hale said:

"It was evident at once that the orchestra, which contains some new players—among them Mr. Bedetti, the first violoncello, and Mr. Denayer, the first viola—had been thoroughly rehearsed; was already a plastic, elastic, responsive body of artists, to use that sadly abused word. As far as precision and other matters of technic were concerned the concert might have been the 24th, not the first."

Of the new conductor, who had ... command of the orchestra for two concerts last season but is now being appraised from the point of view of his permanent engagement, H. T. Parker writes in the Boston Transcript:

"As for Mr. Monteux, he may be a conductor of this, that or the other rank in our American liking for degrees, but unmistakably he is interesting. His modesty, his subordination of himself to the task in hand, stand clear. As at the end of the symphony yesterday, it is the orchestra gayly with the conductor that he would have the audience applaud. At his work, he is agreeable to the eye without superfluous vehemence or rigid insistence; while the players seem readily and responsively to understand him. A finely sensitive ear, hand and imagination surely ordered the performance of Debussy's prelude, discerning and maintaining the delicate formal outline, missing no play of tonal tint and half-tint, summoning and sustaining the sensuous impulse, the vaporous atmosphere, the half-sportive, half-melancholy fancy of the music—and all this loveliness in flowing fusion."

For the second pair of concerts Friday and yesterday Mr. Monteux chose Schumann's "Spring" symphony, followed by a suite by Enesco. These concerts also brought the return to New England of Albert Spaulding, who abruptly closed his tour in 1917 to enlist for foreign war service.

* * *

BALTIMORE AMERICAN, SUNDAY, OCTOBER 19,

SERGER RACHMANINOFF SOLOIST WITH BOSTON SYMPHONY ORCHESTRA LYRIC, WED. NOV. 5

EVENING JOURNAL
ess New York City
K OCT 18 1

NEW D'INDY SYMPHONY NOV. 13.

Vincent d'ndy's new symphony, "De Bello Gallico" will have its first performance in New York at the New York Symphony Orchestra concerts at Carnegie Hall, Thursday afternoon, November 13, and at Aeolian Hall, November 16. Debussy's "Berceuse Heroique," dedicated to King Albert of Belgium, will also receive its first American presentation on November 13.

Advance submission of programs to each other by Walter Damrosch, and Pierre Monteux, conductor of the Boston Orchestra, has solved the problem of duplication of the orchestral works presented at their respective concerts in New York. Mr. Monteux thus withdrew the d'Indy symphony for his November visit to New York and, in turn, Mr. Damrosch will play Beethoven's Fifth Symphony on Sunday afternoon, November 9 instead of the

From North American
Philadelphia, Pa

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INQUIRER
ss Philadelphia, Pa.
A OCT 18

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Baltimore News
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ESTABLISHED 1881

From Public Ledger
Philadelphia, Pa.

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From SUN
Address: Baltimore, Md.
Date E OCT 18 19

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From STAR
Address: Baltimore, Md.
Date E OCT 18 19

SERGER RACHMANINOFF SOLOIST WITH BOSTON SYMPHONY ORCHESTRA LYRIC, WED. NOV. 5

BOSTON SYMPHONY

Under the fine leadership of Pierre Monteux, its new conductor, the Boston Symphony Orchestra launched a busy season auspiciously a week ago Friday, with an exceptionally brilliant concert in Boston. Although the first concert in the Lyric Theater here will not take place until November 5, with the other four of the series scheduled for December 3, January 7, February 4 and March 16, the sale of seats by subscription at Albaugh's Ticket Agency will close next Friday, October 24.

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RECORD
ss Philadelphia, Pa.
K OCT 18

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* * *

From
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Of the famous soloists to appear at each of these concerts, the first will be Sergei Rachmaninoff, the indomitable Russian pianist—a soloist also of last season. As a composer, the American public had of course long known him well when he unexpectedly crossed the seas last Autumn. But of Rachmaninoff the pianist, there was only dim memory and hearsay. After a few public appearances, particularly those in which he played his own splendid concerts with orchestra, the genius of the great artist was newly and vividly felt. Small wonder that no pianist of last year won a popularity comparable to his. America is fortunate to have him for a second season.

* * *

Commenting upon the opening concert of the Boston Symphony Orchestra in Boston on Friday, October 10, Mr. Philip Hale wrote in "The Herald:"—

"The hearty applause was not merely by way of compliment; it was spontaneous; a willing tribute to the indisputable proficiency talent of the leader and to the equally indisputable proficiency of the superb, unrivaled orchestra. It was evident at once that the orchestra, which contains some new players—among them Mr. Bedetti, the first violoncello, and Mr. Denayer, the first viola—had been thoroughly rehearsed; was already a plastic, elastic, responsive body of artists to use that sadly abused word. As far as precision and other matters of technic were concerned the concert might have been the twenty-fourth, not the first.

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"Debussy's prelude to 'The Afternoon of a Faun" was never so beautiful as it was yesterday, not even when Mr. Monteux conducted the performance of the ballet with Nijinsky as the Faun at the Boston Opera House. Yesterday the tonal coloring, the balance of timbres, the prevailing poetic feeling, the solo work of Messrs. Laurent, Longy and Fradkin, made the performance memorable."

* * *

From
Tribune
Chicago, Ill.

Symphony Orchestra Opens 29th Season; Audience in Tribute

BY W. L. HUBBARD.

Chief among four newcomers was Joseph Malkin, the first cellist, who comes from the Boston Symphony orchestra, and whose personality and playing of a fragment of obbligato in the Elgar Variations hinted of popularity and of musical good things to come.

The ... included only one new

From
Courant
Hartford, Conn.

The Boston Symphony Orchestra began its season recently in Boston under the direction of Pierre Monteux. The orchestra expects to play 110 concerts during the season, ten of these being given in New York. Hartford, we understand, is to be favored with one of the concerts during the winter.

From Rec

OCT

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From
Bulletin
Philadelphia, Pa.

At the first of the Boston Symphony Orchestra's series of five concerts under the direction of Pierre Monteux, at the Academy of Music, Monday evening, November 3, the soloist will be Sergei Rachmaninoff, the distinguished Russian pianist-composer.

TRANSCRIPT, THURS

DAY, OCTOBER 23, 1

D'INDY'S NEW SYMPHONY

MUSIC OF HIS REACTIONS TO THE WAR

First Performance in America at the Symphony Concerts Tomorrow — The Course and the Quality of the Piece—Origins and Outcome—The Composer in Familiar and Unfamiliar Aspect

SINCE d'Indy's third symphony, bearing the significant sub-title "Sinfonia brevis, de bello gallico," is to be played at the Symphony Concerts of this week for the first times in America, and not improbably for the only performances so far out of Paris, some hints of its method, style and contents may not inappropriately be given herewith.

The student of Vincent d'Indy's music is by this time aware that it presents an unusual and yet logical fusion of classic style and obvious modernity of expression. The plain chant of the Roman church, the essence of sixteenth century counterpoint, the fugue, canon and passacaglia of the eighteenth century, dramatic procedure from Monteverde to Wagner, the variation of Bach, Beethoven and César Franck, the salient features of sonata treatment from Beethoven to Franck, have each and all contributed distinctive elements to a style at once individual and original. This process of assimilation meets the inevitable test in that it has progressed far beyond mere imitation to genuine re-creation; not an echo, but a basis for new thought as well as advance in style. In d'Indy's case the influences of classicism has not been to restrict but to enlarge avenues of individual utterance by virtue of its intellectual breadth.

The study of d'Indy's third symphony reveals at once that it does not depart from the unalterable conviction of the composer's artistic maturity. It manifests the usual tokens of classicism, not the versatile and makeshift neo-classicism of Saint-Saëns, but that of a living and inevitable need, in which a symphony is still a normal and grateful medium for musical thought. It calls for the accepted instrumental forces of the modern symphonic orchestra with the exception of a high clarinet, a high trumpet (especially beloved of d'Indy and employed in many of his later works) and the specific requirement of a French military drum in addition to the usual snare drum. Its plan is that of the customary four movements, in which the substitute for a scherzo comes second and the slow movement third. Moreover, it contains no striking departure from the conventional structure of symphonic movements, yet within these limits the music is of a vital order of expression such as no living composer save d'Indy could have written.

As is frequently the case the first movement begins with an introduction, slow in tempo and tranquil in mood. After four measures of preluding strings a theme is heard in flutes and clarinets against a figure in the violoncellos. It passes to another key and instrumental combination, returns to its original tonality soon leading to the main body of the movement with a vigorous theme derived from the introductory phrase. Soon the normal "transition" appears, not derived from the first theme but in slower tempo and of a radically different character To this succeeds in a "regular" key a noble and uplifting second theme sung first by the horns, and continued by the strings. Horn phrases and reminiscences of the "transitional" theme bring the "exposition" section of the movement to an end. The "development" is made up of transformations of the first theme, the transitional motive, and a new and expressive episode "Lent et Anxieux" indicative of conflict and strain. The "recapitulation" portion of the movement is unusual in that the development leads to the "restatement" of the "second theme" first in B major and then in the "home key" D major, followed by the phrases which closed the exposition. Then the first theme returns, and there is a short but brilliant peroration.

The second movement, of the slow scherzo type, opens with a playful theme in the strings, developed with inconspicuous yet palpably scholarly resources of canonic style, but spontaneous withal. At intervals a heavy rhythmical phrase interrupts the normal germination of the theme with evident descriptive intent. The trio contains a buoyant theme for horn, not unrelated in character to the reiterated melody for horns in the second movement of "A Summer Day in the Mountain." It is taken up by various instrumental combinations. Dissonant trumpet calls of warning bring back the first section, but the repetition is varied in many ways, especially by new canonic devices.

After a few introductory measures by wind instruments, the slow movement begins with a profoundly expressive and reflective theme in the strings, recalling the mood of "Evening" in "A Summer Day in the Mountain." A sharply rhythmical episode in the wood winds interrupts, but the earlier theme persists, accompanied by figures derived from the episode. After a varied development it returns in the divided strings against a waving arpeggio accompaniment, reaching an eloquent climax. There is a quiet and emotional close.

The finale opens with dissonant calls in horns and trumpets passing to the woodwind. The main theme appears in the full orchestra, showing some affinity with the theme of the slow movement. Much is made of a brilliant and majestic ascending figure in the strings, which after some development combined with phrases from the introduction leads directly to the second theme. A somewhat stormy development, involving both themes and figures from the introduction brings a "restatement" of the earlier section but with changes of tonality. An episode recalls the theme and mood of the slow movement. Then the second theme returns in victorious apotheosis given to trumpets and flutes accompanied by full orchestra leading to a triumphant close.

As a whole, the symphony while treated with a ripe scholarship totally free from pedantry, is less complex than the second symphony in B flat, first heard here under Mr. Gericke and later under the composer's baton. A comparison between the new work and its predecessor is perhaps inevitable. But such a summing-up is hardly possible, since the two works differ markedly in expressive purpose. D'Indy, a man of deep sentiment and a patriot before being an artist, a veteran of the Franco-Prussian war, was stirred in common with the rest of the civilized world by the barbarities of the recent war. This symphony, composed from 1916 to 1918, could not attain the detachment and the preoccupation with the problems of "absolute music" which characterized the second symphony finished fifteen years before. D'Indy must perforce be affected by the supreme trials and the heroic struggles of his country during its composition. While no "programme" is indicated, this symphony is obviously a record of strife, privations and ultimate triumph. It needs no written basis, no ticketing of episodes, or dramatic interpretation of themes or figures employed. D'Indy wrote from a full heart, and the form which best suited his need of utterance was the classic symphony. If in some respects a different d'Indy is mirrored therein, the symphony as a whole, and more particularly the slow movement, is a vital presentation of the reaction of the external world in music of commanding force and beauty. This work presents d'Indy from a new angle; one in which he can no longer be termed ascetic or cerebral, as some of his detractors have affirmed at times. It is rather a token of his keen moral and spiritual participation in the fortunes of his country.

EDWARD BURLINGAME HILL

Boston Herald Oct 26

CONDUCTORS SOLVE A CONCERT PROBLEM

Walter Damrosch and Pierre Monteux have solved the problem of unnecessary duplication of the orchestral works presented at their respective concerts. During his visit in Paris last summer Mr. Damrosch suggested a plan to M. Monteux, according to which the home orchestra sends its program scheme to the visiting conductor at the earliest time possible. This enables the visiting conductor to avoid duplications, and should result in mutual concessions made in a friendly spirit. Mr. Monteux was heartily in sympathy with this plan, and a practical result of the arrangement is already seen in the fact that M. Monteux courteously withdrew his performance of the d'Indy Third Symphony for his November visit to New York because Mr. Damrosch had already announced it for the same week. In turn, Mr. Damrosch will play Beethoven's Fifth Symphony on Sunday afternoon, Nov. 9, instead of the second, as announced, as M. Monteux wished to perform the latter at his concert of Nov. 8.

LOCAL NOTES

Boston Herald Oct 26

SYMPHONY PROGRAM

The program of the concerts of the Boston Symphony orchestra next Friday afternoon and Saturday evening is one of unusual interest. The symphony will be Haydn's "Queen of France," written for Paris. Strange to say, no record of a performance of it here for over 70 years has yet been found. Mr. Rachmaninoff will play his third piano concerto which will be heard here for the first time. Stravinsky Suite, "The Fire-Bird," derived from his gorgeous ballet of the same name, will also be heard here for the first time. Its movements are: I., Enchanted Garden of Katschei and Dance of the Fire-Bird; II., Supplication of the Fire-Bird; III., the Princesses Play with the Golden Apples—Lullaby; IV., Dance of the Princesses; V., Infernal Dance of Katschei's Subjects.

SYMPHONY PENSION FUND CONCERT

A popular concert by the Boston Symphony orchestra outside of the regular series, the proceeds to be devoted to a pension fund for the musicians, will be given on Sunday afternoon, Nov. 23, at 3 o'clock, on which date a traditional practice, suspended last year, will be revived. Miss Mabel Garrison of the Metropolitan opera company will be the soloist, gracing with her arias a program which, orchestrally speaking, will be of exceptional interest. Performing Tschaikowsky's "Pathetic" symphony, Mr. Monteux will restore a composer long absent from these concerts. The other pieces will be the prelude and "Love-Death" from Wagner's "Tristan and Isolde" and the overture to "William Tell."

Boston Globe Oct. 26

positions, a Valse, op. 10, and the "Etude Tableau," op 39.

This Week's Symphony Concert

Serged Rachmaninoff will be the soloist at the Symphony concerts this week. He will play his own Third Concerto which is said to excel his Second, which he played here last season.

The symphony will be one by Haydn in B flat, dedicated to Marie Antoinette from the set written in 1784-6 for the "Concerts Spirituels" in Paris. It is No. 85 in the Breitkopf and Hartel edition and is known as "The Queen." This will be the first performance at these concerts. By exception none of the music on the program has ever been played by the Symphony Orchestra before.

The remaining number on the program is the suite which Stravinsky has arranged for concert performance from the music to his ballet "The Firebird," given here by the Russian Ballet. This should prove one of the most interesting pieces of modern music added to the repertory of the orchestra in many years.

Musical Happenings

Mabel Garrison will be the soloist at the Pension Fund concert of the Symphony Orchestra, Sunday, Nov 23. The program is unusually attractive, since every number on it is an old favorite. It includes the Prelude and "Love Death" from "Tristan and Isolda," Tschaikowsky's "Pathetic" Symphony, and Rossini's overture to William Tell.

Next Tuesday afternoon at Steinert [illegible] Miss Marion Carley will make her

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ORCHESTRA HELPS AMERICAN COMPOSERS

A Suggestion for the Boston Symphony—Practical Way of Assisting American Genius

The Chicago Orchestra, Frederick Stock conductor, has resolved on a course which is going to be of the utmost value and helpfulness to the American composer, and one which might well be considered in this city. Once a month, from October to April, there will be given, privately, readings of new works by American composers. The only people present will be the composers, their friends and a few guests of the orchestra. Mr. Stock will be the judge of the compositions which the orchestra, a very expert band, will read through. At last there will be the opportunity, so rare in this country, for young composers to try out their own works, discover how they actually sound in performance, and learn by the experience. Mr. Stock, on his side, will be likely to discover some works worthy of public presentation.

In the past the inexperience of young composers has been matched by their difficulty in finding an opportunity of discovering just what they had written. A song, a choral work, stands a good chance of early performance. But compositions in the larger symphonic forms, for orchestra, are another matter. Sadly enough, these very compositions are the ones which it is most necessary that the composer should hear played, in order to gain experience of instrumentation and of the putting together of big musical structures. One opportunity to hear a work which has been written is worth a hundred lessons in composition. As a result of this difficulty our young composers frequently go abroad, where they can get practical experience in music quicker than they can here, or, for lack of something better, accustom themselves to producing music of the least serious kinds for the theatre or the band concert, or go for years without discovering what they might have discovered in half an hour if there had been any opportunity of hearing a composition which—the general public should not have been forced to hear. Some past conductors of the Boston Symphony have not encouraged Americans. Others—Dr. Muck among them—sometimes were so encouraging that American compositions not worth a hearing were performed. Mr. Stock's plan is the most practical, wise and helpful plan for young American composers that we have heard of, and it is a plan which might well be emulated by the Boston Symphony Orchestra.

The Jewish Exponent

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Philadelphia Baltimore N[illegible]

Fritz N. Germon, Mana[illegible]

BOSTON SYMPHONY

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Of the famous soloists to appear at each of these concerts, the first will be Sergei Rachmaninoff, the indomitable Russian pianist—a soloist also of last season. As a composer, the American public had, of course, long known him well when he unexpectedly crossed the seas last autumn. But of Rachmaninoff the pianist, there was only dim memory and hearsay. After a few public appearances, particularly those in which he played his own splendid concerts with orchestra, the genius of the great artist was newly and vividly fel[illegible]

Advertiser Oct 26

PENSION FUND CONCERT

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I. Introduction. Enchanted Garden of Katschei, and the Dance of the Fire-Bird.
II. Entreaties of the Fire-Bird.
III. The Princesses playing with the Golden Apples.
IIIa. Lullaby.
IV. Dance (Rondo) of the Princesses.
V. Infernal Dance of Katschei's Subjects.

STAR

ress: 28 Baltimore, Md.

OCT 25

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OCT 25 1919

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From North American Philadelphia, Pa.

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True Cosmopolitanism Is Promised in Attitude of Public and Leaders

Orchestra Concerts of Unusual Interest; Some Forthcoming Recitals

By Linton P. Martin

The rousing welcome given Fritz Kreisler yesterday at his first public appearance here since the war was a magnificent thing for the musical life of the city. It may well be interpreted as an evidence of returning cosmopolitanism in matters musical, insuring the presentation of musical programs and musicians on their intrinsic merits, and not as a part of this, that or the other nationalistic propaganda basing its claim for attention on sentiment. Perhaps in fifty years we may even have Wagner fully restored to the operatic roster!

One thing is increasingly certain. Our great musical leaders are showing in their plans for the new season that they do not intend to permit political prejudices to interfere with the integrity of their artistic judgment. One of the foremost orchestral and operatic conductors in the world today, Arturo Toscanini, has recently had some pungent things to say about the mixture of art and politics, and at a great concert in Italy played a Beethoven-Wagner program with thrilling results. The audience cheered for half an hour, and, true to its Latin blood, carried the great conductor on their shoulders in triumphal procession.

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ON T[illegible]

TRANSCRIPT, THURSDAY, OCTOBER 23, 1

D'INDY'S NEW SYMPHONY

MUSIC OF HIS REACTIONS TO THE WAR

First Performance in America at the Symphony Concerts Tomorrow — The Course and the Quality of the Piece—Origins and Outcome—The Composer in Familiar and Unfamiliar Aspect

SINCE d'Indy's third symphony, bearing the significant sub-title "Sinfonia brevis, de bello gallico," is to be played at the Symphony Concerts of this week for the first times in America, and not improbably for the only performances so far out of Paris, some hints of its method, style and contents may not inappropriately be given herewith.

The student of Vincent d'Indy's music is by this time aware that it presents an unusual and yet logical fusion of classic style and obvious modernity of expression. The plain chant of the Roman church, the essence of sixteenth century counterpoint, the fugue, canon and passacaglia of the eighteenth century, dramatic procedure from Monteverde to Wagner, the variation of Bach, Beethoven and César Franck, the salient features of sonata treatment from Beethoven to Franck, have each and all contributed distinctive elements to a style at once individual and original. This process of assimilation meets the inevitable test in that it has progressed far beyond mere imitation to genuine re-creation; not an echo, but a basis for new thought as well as advance in style. In d'Indy's case the influences of classicism has not been to restrict but to enlarge avenues of individual utterance by virtue of its intellectual breadth.

The study of d'Indy's third symphony reveals at once that it does not depart from the unalterable conviction of the composer's artistic maturity. It manifests the usual tokens of classicism, not the versatile and makeshift neo-classicism of Saint-Saëns, but that of a living and inevitable need, in which a symphony is still a normal and grateful medium for musical thought. It calls for the accepted instrumental forces of the modern symphonic orchestra with the exception of a high clarinet, a high trumpet (especially beloved of d'Indy and employed in many of his later works) and the specific requirement of a French military drum in addition to the usual snare drum. Its plan is that of the customary four movements, in which the substitute for a scherzo comes second and the slow movement third. Moreover, it contains no striking departure from the conventional structure of symphonic movements, yet within these limits the music is of a vital order of expression such as no living composer save d'Indy could have written.

As is frequently the case the first movement begins with an introduction, slow in tempo and tranquil in mood. After four measures of preluding strings a theme is heard in flutes and clarinets against a figure in the violoncellos. It passes to another key and instrumental combination, returns to its original tonality soon leading to the main body of the movement with a vigorous theme derived from the introductory phrase. Soon the normal "transition" appears, not derived from the first theme but in slower tempo and of a radically different character To this succeeds in a "regular" key a noble and uplifting second theme sung first by the horns, and continued by the strings. Horn phrases and reminiscences of the "transitional" theme bring the "exposition" section of the movement to an end. The "development" is made up of transformations of the first theme, the transitional motive, and a new and expressive episode "Lent et Anxieux" indicative of conflict and strain. The "recapitulation" portion of the movement is unusual in that the development leads to the "restatement" of the "second theme" first in B major and then in the "home key" D major, followed by the phrases which closed the exposition. Then the first theme returns, and there is a short but brilliant peroration.

The second movement, of the slow scherzo type, opens with a playful theme in the strings, developed with inconspicuous yet palpably scholarly resources of canonic style, but spontaneous withal. At intervals a heavy rhythmical phrase interrupts the normal germination of the theme with evident descriptive intent. The trio contains a buoyant theme for horn, not unrelated in character to the reiterated melody for horns in the second movement of "A Summer Day in the Mountain." It is taken up by various instrumental combinations. Dissonant trumpet calls of warning bring back the first section, but the repetition is varied in many ways, especially by new canonic devices.

After a few introductory measures by wind instruments, the slow movement begins with a profoundly expressive and reflective theme in the strings, recalling the mood of "Evening" in "A Summer Day in the Mountain." A sharply rhythmical episode in the wood winds interrupts, but the earlier theme persists, accompanied by figures derived from the episode. After a varied development it returns in the divided strings against a waving arpeggio accompaniment, reaching an eloquent climax. There is a quiet and emotional close.

The finale opens with dissonant calls in horns and trumpets passing to the woodwind. The main theme appears in the full orchestra, showing some affinity with the theme of the slow movement. Much is made of a brilliant and majestic ascending figure in the strings, which after some development combined with phrases from the introduction leads directly to the second theme. A somewhat stormy development, involving both themes and figures from the introduction brings a "restatement" of the earlier section but with changes of tonality. An episode recalls the theme and mood of the slow movement. Then the second theme returns in victorious apotheosis given to trumpets and flutes accompanied by full orchestra leading to a triumphant close.

As a whole, the symphony while treated with a ripe scholarship totally free from pedantry, is less complex than the second symphony in B flat, first heard here under Mr. Gericke and later under the composer's baton. A comparison between the new work and its predecessor is perhaps inevitable. But such a summing-up is hardly possible, since the two works differ markedly in expressive purpose. D'Indy, a man of deep sentiment and a patriot before being an artist, a veteran of the Franco-Prussian war, was stirred in common with the rest of the civilized world by the barbarities of the recent war. This symphony, composed from 1916 to 1918, could not attain the detachment and the preoccupation with the problems of "absolute music" which characterized the second symphony finished fifteen years before. D'Indy must perforce be affected by the supreme trials and the heroic struggles of his country during its composition. While no "programme" is indicated, this symphony is obviously a record of strife, privations and ultimate triumph. It needs no written basis, no ticketing of episodes, or dramatic interpretation of themes or figures employed. D'Indy wrote from a full heart, and the form which best suited his need of utterance was the classic symphony. If in some respects a different d'Indy is mirrored therein, the symphony as a whole, and more particularly the slow movement, is a vital presentation of the reaction of the external world in music of commanding force and beauty. This work presents d'Indy from a new angle; one in which he can no longer be termed ascetic or cerebral, as some of his detractors have affirmed at times. It is rather a token of his keen moral and spiritual participation in the fortunes of his country.

EDWARD BURLINGAME HILL

Boston Herald Oct 26

CONDUCTORS SOLVE A CONCERT PROBLEM

Walter Damrosch and Pierre Monteux have solved the problem of unnecessary duplication of the orchestral works presented at their respective concerts. During his visit in Paris last summer Mr. Damrosch suggested a plan to M. Monteux, according to which the home orchestra sends its program scheme to the visiting conductor at the earliest time possible. This enables the visiting conductor to avoid duplications, and should result in mutual concessions made in a friendly spirit. Mr. Monteux was heartily in sympathy with this plan, and a practical result of the arrangement is already seen in the fact that M. Monteux courteously withdrew his performance of the d'Indy Third Symphony for his November visit to New York because Mr. Damrosch had already announced it for the same week. In turn, Mr. Damrosch will play Beethoven's Fifth Symphony on Sunday afternoon, Nov. 9, instead of the second, as announced, as M. Monteux wished to perform the latter at his concert of Nov. 8.

LOCAL NOTES

Boston Herald Oct 26

SYMPHONY PROGRAM

The program of the concerts of the Boston Symphony orchestra next Friday afternoon and Saturday evening is one of unusual interest. The symphony will be Haydn's "Queen of France," written for Paris. Strange to say, no record of a performance of it here for over 70 years has yet been found. Mr. Rachmaninoff will play his third piano concerto which will be heard here for the first time. Stravinsky Suite, "The Fire-Bird," derived from his gorgeous ballet of the same name, will also be heard here for the first time. Its movements are: I., Enchanted Garden of Katschei and Dance of the Fire-Bird; II., Supplication of the Fire-Bird; III., the Princesses Play with the Golden Apples—Lullaby; IV., Dance of the Princesses; V., Infernal Dance of Katschei's Subjects.

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Boston Globe Oct. 26

positions, a Valse, op. 10, and the "Etude Tableau," op 39.

This Week's Symphony Concert

Serged Rachmaninoff will be the soloist at the Symphony concerts this week. He will play his own Third Concerto, which is said to excel his Second, which he played here last season.

The symphony will be one by Haydn, in B flat, dedicated to Marie Antoinette, from the set written in 1784-6 for the "Concerts Spirituels" in Paris. It is No. 85 in the Breitkopf and Hartel edition, and is known as "The Queen." This will be the first performance at these concerts. By exception none of the music on the program has ever been played by the Symphony Orchestra before.

The remaining number on the program is the suite which Stravinsky has arranged for concert performance from the music to his ballet "The Firebird," given here by the Russian Ballet. This should prove one of the most interesting pieces of modern music added to the repertory of the orchestra in many years.

Musical Happenings

Mabel Garrison will be the soloist at the Pension Fund concert of the Symphony Orchestra, Sunday, Nov 23. The program is unusually attractive, since every number on it is an old favorite. It includes the Prelude and "Love Death" from "Tristan and Isolda," Tschaikowsky's "Pathetic" Symphony, and Rossini's overture to William Tell.

Next Tuesday afternoon at Steinert [illegible] Miss Marion Carley will make her

The Jewish Exponent
INCORPORATED 1[illegible]
508 CHESTNUT STR[illegible]
LOCK BOX 1327 TELEPHONE WA[illegible]
Philadelphia Baltimore [illegible]
Felix N. Gerson, Mana[illegible]

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ON T[illegible]

ORCHESTRA HELPS AMERICAN COMPOSERS

A Suggestion for the Boston Symphony—Practical Way of Assisting American Genius

The Chicago Orchestra, Frederick Stock conductor, has resolved on a course which is going to be of the utmost value and helpfulness to the American composer, and one which might well be considered in this city. Once a month, from October to April, there will be given, privately, readings of new works by American composers. The only people present will be the composers, their friends and a few guests of the orchestra. Mr. Stock will be the judge of the compositions which the orchestra, a very expert band, will read through. At last there will be the opportunity, so rare in this country, for young composers to try out their own works, discover how they actually sound in performance, and learn by the experience. Mr. Stock, on his side, will be likely to discover some works worthy of public presentation.

In the past the inexperience of young composers has been matched by their difficulty in finding an opportunity of discovering just what they had written. A song, a choral work, stands a good chance of early performance. But compositions in the larger symphonic forms, for orchestra, are another matter. Sadly enough, these very compositions are the ones which it is most necessary that the composer should hear played, in order to gain experience of instrumentation and of the putting together of big musical structures. One opportunity to hear a work which has been written is worth a hundred lessons in composition. As a result of this difficulty our young composers frequently go abroad, where they can get practical experience in music quicker than they can here, or, for lack of something better, accustom themselves to producing music of the least serious kinds for the theatre or the band concert, or go for years without discovering what they might have discovered in half an hour if there had been any opportunity of hearing a composition which—the general public should not have been forced to hear. Some past conductors of the Boston Symphony have not encouraged Americans. Others—Dr. Muck among them—sometimes were so encouraging that American compositions not worth a hearing were performed. Mr. Stock's plan is the most practical, wise and helpful plan for young American composers that we have heard of, and it is a plan which might well be emulated by the Boston Symphony Orchestra.

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SYMPHONY'S THIRD CONCERT

D'Indy's Work on French War Given First Time—Brilliant Performance

OLD BALLET MUSIC OF BEETHOVEN ENJOYED

By PHILIP HALE

The third concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: D'Indy, Short Symphony Concerning the Gallic War (first time in America); Beethoven, Overture and Ballet No. 5, "The Creatures of Prometheus"; Wagner, "A Siegfried" Idyl; Liszt, Symphonic Poem, "The Preludes."

The title of D'Indy's symphony is in Latin. Did he consciously or unconsciously borrow "De Bello Gallico" from Julius Caesar? It matters not: the symphony, composed in 1916-18 and first performed in Paris last May, was inspired by the war; the two chief themes of the first movement are intended to typify the French and the Huns; there is the attempt to portray in music the suspense, the anguish, the heroism of the French; and at last there is the triumphal march, the apotheosis of victory, with the fanfares and the salvoes of tumultuous rejoicing. In other words, this symphony is a "piece d'occasion."

The fate of these pieces has usually been unfortunate, like that of many "prize compositions." A new work from Vincent d'Indy is awaited with more than ordinary expectation. The composer of the Symphony on a Mountain Air, of the noble Symp[hony] in B Flat, of the georgeou[s] "Is[tar] varia-

tions—not to mention other works orchestral of another nature—is never hurried, restless; an experimenter in the pursuit of his art. Yet there are emotions so deep, so mastering, that they are not to be fully expressed even in music, which has been said to be the language of the inexpressible. It would seem that in this symphony flaming patriotism has consumed purely musical thought; that the Frenchman dominates the artist. Perhaps d'Indy and his fellow-countrymen would have it so. The symphony is therefore interesting as a vivid outpouring of patriotism; as purely a work of art it cannot be ranked with the works above named.

It is hardly necessary to say that the Symphony is technically engrossing, for d'Indy is an acknowledged master. There are pages that are fully worthy of the musician that wrote the Symphony in B flat and "Istar." The introduction portraying the peace and calm of France before the ruthless invasion of Belgium is singularly beautiful. There are brilliant measures in the Scherzo. The first section of the slow movement is profoundly emotional, but what is the significance of the abrupt, perplexing, disconcerting change in mood? We say "significance," for although the score has no printed argument, there surely was a "program" in the composer's mind. The Finale, inspiriting chiefly by reason of its dynamic force, is rather commonplace with the possible exception of the pages in which, according to a Parisian critic, the theme of St. Michael is proclaimed victoriously by the little trumpet in D while massive chords punctuate after an old fashion long approved by d'Indy's predecessors.

Beethoven's little ballet overture had not been heard at a symphony concert for 10 years. The Adagio was a favorite piece in the years of Theodore Thomas's and the Harvard Musical Association's concerts, from 1869 till 1882. It is graceful, pretty music, which served yesterday to display the talent and taste of Messrs. Bedetti, Holy, Laurent, Laus and Sand in solo measures.

Mr. Monteux gave a dramatic reading of Liszt's familiar "Preludes," and saved it for the most part from the charge of sentimentalism and the reproach of bombast.

The great audience was most appreciative, distributing applause with impartial hands. The new symphony and Beethoven's music were especially well received.

The concert will be repeated tonight. The program of the concerts next week is as follows: Haydn's Symphony "The Queen of France" (first time at these concerts); Rachmaninoff, Piano Concerto in D minor No. 3 (first time in Boston); Stravinsky, Suite from "The Fire-Bird" (first time at these concerts). Mr. Rachmaninoff will be the pianist.

CAVALRY DRILL

America Oct 25

On Sunday afternoon, November 23, the Boston Symphony Orchestra will revive a custom suspended last year by giving a popular concert outside of the regular series, the proceeds to be devoted to a pension fund for the musicians. The soloist will be Miss Mabel Garrison, coloratura soprano of the Metropolitan Opera. The orchestral numbers will include Tschaikowsky's "Pathetic" Symphony, the [Prelude] and "Love-Death" from Wa[gner's] "Tristan and Isolde," and [the] William Tell

BOSTON POST, SA[TURDAY]

AY, OCTOBER 25,

WAR PIECE PLAYED BY SYMPHONY

D'Indy's Work Given For First Time in America

BY OLIN DOWNES

Vincent d'Indy's "short symphony concerning the Gallic war" ("Sinfonia brevis de bello Gallico") was played for the first time in America at the concerts of the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. The other compositions were the overture and the fifth number from Beethoven's ballet, "The Creatures of Prometheus"; Wagner's "Siegfried Idyl," Liszt's symphonic poem, "Les Preludes."

SECOND MOVEMENT GOOD

D'Indy's symphony, composed in 1916-18 and performed for the first time at a concert of the Societe Nationale, Paris, in May, 1919, is in memory of the German invasion of France and the final triumph of the allied arms. The composer suggests first, in a very beautiful way, the calm of the French country-side. The Hunnish forces are then caricatured. There are martial themes for the French. There are four movements. The last is theatrical and triumphal in character. The third movement, the slow movement, of a lofty nature, leads d'Indy inevitably to thoughts of his master, Franck.

For us the second movement is the most interesting and sustained in its excellence, musically speaking, of the four. Much of the rest is piece-meal, full of transparent devices for effect, overworked sequences, tricks of instrumentation—a d'Indy, in short, miles below the d'Indy of the second symphony and the "Istar" variations, which are among the wonders of the modern musical art. Music for patriotic celebration is seldom valuable as music. There was warm applause, however, for this symphony.

Five Solo Parts

The overture appears to be the best part of the Prometheus music. The slow movement gave opportunity for instrumentalists of the orchestra, play-

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The "Siegfried Idyl" is a little overlong, a little discursive. But it is exquisite poetry, and notwithstanding its undue length, music written with a master hand. It excites wonder every time it is heard. The interweaving of endless melody, the manner in which each musical idea puts forth fresh branches and tendrils and leaves, as it were, of its own is something found only in the scores of the supreme masters. The harmony is so fresh and beautiful; and different voices, meeting and crossing, form harmonies of which the spell is ever potent. Mr. Monteux made the most of this work of genius. He is the conductor, too, for such an extravagant and brilliant piece as the Liszt symphonic poem which brought the concert to a close.

friends of Mrs. [Worden] New York.

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BOSTON GLOBE—SATU[RDAY, OCTOBER 25,]

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Beethoven's Music Gives Soloists a Chance

Liszt's Preludes Welcomed at the Orchestral Concert

The Boston Symphony Orchestra gave the third concert of the season yesterday afternoon to an unusually interested and applausive audience. There was no outside soloist, but the fifth of the ballet numbers from Beethoven's "The Creatures of Prometheus" provided a chance for several members of the orchestra named on the program to display their skill and taste in solo

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First American Rendition of New War Composition by Symphony Orchestra

Vincent d'Indy's new "War Symphony," inscribed "Sinfonia Brevis de Bello Gallico," was performed for the first time in America on the third program of the Boston Symphony Orchestra, Pierre Monteux conducting. The rest of the program included the Overture and Ballet No. 5 from Beethoven's ballet, "The Creatures of Prometheus"; Wagner's "Seigfried" Ldyll and Liszt's symphonic poem, "Les Preludes."

Mirabile dictu! A German composition was performed without rioting or protest of any sort. Nothing could be more inoffensive than the Siegfried Idyll, or lovelier musically, or less characteristic of the spirit, "Weltmacht oder Niedergang," that in many minds today stands for the German principle in both art and life. Mr. Monteux, in choosing Wagner's immensely popular work, showed fine musicianly spirit, a spirit of tolerance, artistic breadth and vision.

If any were offended by the number, d'Indy's symphony, the important work on the program, amply atoned, both in musical quality and in patriotic significance. The work was inspired by the great war, and was performed for the first time at any concert last May in Paris. The composer, who saw active service in the Franco-Prussian war, has written into his score the passion of the patriot for France, as well as the rare qualities that mark all his work.

The symphony is in four movements. According to the program, it portrays "the calm of nature" before the great catastrophe; the drumroll that ushers in the war; contrasting themes representing the opposing sides; the conflict, and a triumphal march for finale, with the paeans and festal thunderings of Armistice Day.

It is a brilliant piece of orchestration, and was brilliantly performed. Mr. Monteux, in response to repeated applause, summoned the players to rise and accept their share of the tribute. The program was the most popular in nature, and aroused the most enthusiasm of any thus far this season.

SYMPHONY HALL EVENTS.

Sergei Rachmaninoff, the Russian composer and pianist, will appear here twice within the next week: Tomorrow afternoon at Symphony Hall, and next Friday and Saturday, when he will be soloist with the Symphony Orchestra at its fourth pair of concerts. On that occasion he will play his latest (third) concerto, which has never been heard in Boston. Both the other works on the program will also be heard for the first time at these concerts. They are Haydn's Symphony in B flat major, "La Reine de France," and Stravinsky's suite from "The Fire-bird," a ballet which has been performed here by Russian dancers. Following these concerts, the orchestra will go on its first Southern trip of the season.

The feature of the program which aroused most anticipation was O'Indy's new symphony, inspired by the war. Yesterday's performance was the first in America, and probably the first outside of Paris. Mr Monteux and the orchestra got all there is to be gotten out of the music, yet the applause at the end was polite, rather than enthusiastic.

D'Indy has one fatal defect which outweighs his many virtues as a composer; he cannot write either a good melody or a motive which lends itself spontaneously to development.

The slow movement of this symphony with a different harmonization would be insufferably cheap. The development of the first movement is labored. The mood of Nov 11, 1918, is better expressed in the closing section of Liszt's "Preludes," also on this program, than by D'Indy's finale, which is "martial and animated" because he wanted it so, not because he couldn't help yelling and throwing up his hat.

Beethoven's "Prometheus" music is taken from an early and not very successful work. It shows flashes, but only flashes of the Beethoven of the "Coriolanus" overture. Nevertheless, Mr Monteux is to be thanked for letting us hear the lesser as well as the greater Beethoven at the Symphony, where hearers sometimes tire of masterpieces by too frequent repetitions.

Wagner's "Siegfried Idyll" was played with the delicacy and restraint the music demands, but too often fails to receive from conductors who interpret it as though Wagner were always "dramatic." This music was last played here by the Symphony at a concert before the war. Vigorous and prolonged applause which Mr Monteux was obviously happy to have to acknowledge three times before proceeding with the rest of the program, greeted it yesterday.

Liszt's "Les Preludes," the final number, is one of the best liked pieces in the repertory of the orchestra.

This program will be repeated tonight at 8. At the next concerts, Rachmaninoff will play his third concerto, and the orchestra will give an unfamiliar symphony by Haydn, called "The Queen of France," and Stravinsky's suite from the music "The Firebird."

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CHRISTIAN SCIENCE MONI[TOR]

MUSIC

D'Indy's New Symphony in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts — Vincent d'Indy's third symphony, op. 70, bearing the legend "Sinfonia Brevis de Bello Gallico," which had its first hearing in America at the Friday afternoon concert of the Boston Symphony Orchestra on October 24, is written from the heart of the man, nobly conceived and nobly expressed. Whether it follows modern French idiom, as we have come loosely to use the designation, whether it is classical or romantic, whether it follows the traditional symphonic form—these are questions of minor importance. The one transcendant consideration is whether or not this is an honest and convincing record of emotions aroused by the war tragedy. Has the writer succeeded in making his audience feel the things he felt, see the things he saw? And unquestionably he has—for those with imagination to feel and to see.

Imagination is required to grasp this music, for here is no boom! boom! of big guns, no tramp! tramp! of marching legions. There is no scene of actual combat; here is the record of a stay-at-home, but one who suffers no less keenly because he is not in the trenches.

It must be classified as program music, though the program be not the record of a clash of arms. Rather in this wise is its story told: An idealized France, tranquilly pursuing her daily round, startled by the German invasion, derisively regarding the goose-stepping army advancing, roused to the enthusiasm of mobilization. All this in the first movement, Lent et calme; Animé. An awakened France, stirred with joy and then foreboding, crushing down her fears, but bustling with ceaseless activity. This is the second movement, Assez vite. A subdued and suffering France, soberly resigned to the work in hand, but never fearing, and, though saddened, strong in courage. This is the third movement, Lent. Then comes the outburst for the victory, grand and heroic pæans, a France rejoicing with Gargantuan joy. This is the last movement, Très animé; Majestroux.

Thus is the story told by the observer, always in regular form, with no transgressing of the laws of harmony. The melodies are never pretty, there is no attempt to make them ingratiating, but they have a pungency that satisfyingly expresses their intent. As a summing up of France at war this symphony will live, a notable document.

The overture and ballet No. 5 from Beethoven's "Creatures of Prometheus" allowed incidental solo work by the new first 'cellist, Mr. Bedetti, the flutist, Mr. Laurent, the clarinetist, Mr. Sand, and the bassoonist, Mr. Laus. Mr. Bedetti made a marked impression because of his large but pleasing tone and his perfect intonation. "A Siegfried Idyll" brought back the name Wagner to the program for the first time since the war. The music was noticeably appreciated and warmly applauded. Liszt's "Les Préludes" completed the program.

BOSTON ORCHESTRA'S TRIP

BOSTON, Massachusetts—The Boston Symphony Orchestra will make the first trip of the season during the week of November 2, giving its regular concerts in Philadelphia, November 3; in Washington, November 4; in Baltimore, November 5; in New York, November 6; in Brooklyn, November 7; in New York, November 8. Mr. Rachmaninoff will appear as soloist in Philadelphia, Washington, Baltimore and Brooklyn.

Traveler Oct 25

NEW SYMPHONY FAILS TO IMPRESS

Vincent d'Indy's world war symphony, given for the first time in America at the concert by the Boston Symphony orchestra, Pierre Monteux conducting, in Symphony Hall yesterday afternoon, proved disappointing. The composer has not begun to measure up to the possibilities of his subject. There are moments of real promise, but they quickly fade into mere musical tricks.

Ample amends, however, were provided for the large audience in the balance of the program, Mr. Monteux's reading of the selections from Beethoven's "Creatures of Prometheus" ballet, of Wagner's "A Siegfried Idyll" and Liszt's "Les Preludes" all but brought the audience to its feet. Rarely, indeed, has a Symphony concert aroused such enthusiasm.

ADVE[RTISER, OCTOBER 26,]

SYMPHONY GIVES IDEAL PROGRAM

Monteux Proves That He is Growing Fast in Conductorship

By LOUIS C. ELSON.

Program.
D'Indy. Sinfonia Brevis, de Bello Gallico.
Beethoven. Prometheus Ballet Overture and Adagio.
Wagner. Siegfried Idyll.
Liszt. Les Preludes.

Such a program is the reviewer's ideal. Entirely orchestral, with an important novelty and a good contrast of different schools. The absence of a soloist only gave prominence to the smyphonic character of the occasion.

How much greater is the inspiration of such a work as D'Indy's than Strauss' self-laudatory "Heldenleben." Without giving a series of war-pictures this new work portrays struggle, anxiety, sorrow and final triumph. It is shapely, too, and does not altogether depart greatly from the symphonic form of Beethoven, although the first movement has a rather free return of themes at its end, the Scherzo (which in this case is earnest) comes second instead of third, and there is some of the asceticism of D'Indy in the beginning of the finale.

WORK IS GENUINE.

But the work is genuine and sincere throughout, and it has sufficient of development to win the suffrages of the musician without repelling the laity. As is usual in modern works, the introduction furnishes some important matter for the first movement. There is some excellent horn work in the trio of the second movement, a noble climax in the slow movement, and the apotheosis of triumph in the finale, although this comes only after struggle and dissonance.

The work is an idealization of military band effects, of fife and drum, (the piccolo replacing the fife) and of stirring march rhythms. It is this, rather than a direct picture of battle. Like the Heroic Symphony it is subjective rather than objective. Even the xylophone is made an important tone-color in its score.

The Scherzo is in 5-4 rhythm, much of the time, and here and there are defiant fanfares of trumpets. It would not be D'Indy if there were not contrapuntal skill displayed somewhere, and there are some touches of canon—and some of cannon as well.

STRANGE DIALOGUE.

The finale has some remarkable touches of very high and difficult trumpet playing in an antiphonal effect against chords of the full orchestra. There is also another strange dialogue between bass drum and xylophone. All these touches were finely brought out.

The work had its finest performance in America on this occasion, and was received with well-deserved enthusiasm, Mr. Monteux being twice recalled and the orchestra obliged to rise.

Perhaps it was unfair to Beethoven's weakest overture, to the only ballet that he ever wrote, to place it after such a strong modern work as the War Symphony. It is certainly the easiest and simplest of the overtures of the great master, as befits ballet-music. It is dance-like, too, and forms a sharp contrast to such overtures as "Coriolanus" or "Egmont."

The Adagio which followed, No. 5 in the ballet, is chiefly remarkable for its use of the harp. Mr. Holy had no very thankful task here, for the composer wins no especial effect from his employment of the instrument. We must bear in mind, however, that in 1801 the concert harp (double-action pedal) had not been invented, and Beethoven's instrument was much more diatonic than ours of the present. He had never used the harp before, and he never used it again. When, in 1810, Erard brought forth the modern harp, Beethoven was too deaf to experiment with new instruments. Flute, clarinette, bassoon and violoncello also gave solo work in this rather watery number, which, because of their excellent playing aroused much applause.

EFFECTIVE READING.

Wagner's "Siegfried Idyll," written as a Christmas and birthday present for his wife, is naturally not among his ambitious or heavily-scored works. But it presents graphic-leading motives from his trilogy and develops them as only Wagner can. And it was good to hear some of his work in the symphony programs again, although we could have wished one of his broader compositions for the "rentree." But Monteux read the number with sympathetic elasticity and the sweetness of the bird motives, the nobility of "Siegfried, Rock of the World," and the intertwining of the two figures was effective enough.

And then the concert ended with Liszt, Liszt whom we have not had upon the program for lo, these many months, and the very broadest and noblest of all his symphonic poems. It begins with a figure which Franck uses in his D-minor symphony, and

Trans. Oct. 25-29

SYMPHONY'S THIRD CONCERT

D'Indy's Work on French War Given First Time—Brilliant Performance

OLD BALLET MUSIC OF BEETHOVEN ENJOYED

By PHILIP HALE

The third concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: D'Indy, Short Symphony Concerning the Gallic War (first time in America); Beethoven, Overture and Ballet No. 5, "The Creatures of Prometheus"; Wagner, "A Siegfried" Idyl; Liszt, Symphonic Poem, "The Preludes."

The title of D'Indy's symphony is in Latin. Did he consciously or unconsciously borrow "De Bello Gallico" from Julius Caesar? It matters not: the symphony, composed in 1916-18 and first performed in Paris last May, was inspired by the war; the two chief themes of the first movement are intended to typify the French and the Huns; there is the attempt to portray in music the suspense, the anguish, the heroism of the French; and at last there is the triumphal march, the apotheosis of victory, with the fanfares and the salvoes of tumultuous rejoicing. In other words, this symphony is a "piece d'occasion."

The fate of these pieces has usually been unfortunate, like that of many "prize compositions." A new work from Vincent d'Indy is awaited with more than ordinary expectation. The composer of the Symphony on a Mountain Air, of the noble Symphony in B Flat, of the georgeous "Istar" variations—not to mention other works orchestral of another nature—is never hurried, restless; an experimenter in the pursuit of his art. Yet there are emotions so deep, so mastering, that they are not to be fully expressed even in music, which has been said to be the language of the inexpressible. It would seem that in this symphony flaming patriotism has consumed purely musical thought; that the Frenchman dominates the artist. Perhaps d'Indy and his fellow-countrymen would have it so. The symphony is therefore interesting as a vivid outpouring of patriotism; as purely a work of art it cannot be ranked with the works above named.

It is hardly necessary to say that the Symphony is technically engrossing, for d'Indy is an acknowledged master. There are pages that are fully worthy of the musician that wrote the Symphony in B flat and "Istar." The introduction portraying the peace and calm of France before the ruthless invasion of Belgium is singularly beautiful. There are brilliant measures in the Scherzo. The first section of the slow movement is profoundly emotional, but what is the significance of the abrupt, perplexing, disconcerting change in mood? We say "significance," for although the score has no printed argument, there surely was a "program" in the composer's mind. The Finale, inspiriting chiefly by reason of its dynamic force, is rather commonplace with the possible exception of the pages in which, according to a Parisian critic, the theme of St. Michael is proclaimed victoriously by the little trumpet in D while massive chords punctuate after an old fashion long approved by d'Indy's predecessors.

Beethoven's little ballet overture had not been heard at a symphony concert for 10 years. The Adagio was a favorite piece in the years of Theodore Thomas's and the Harvard Musical Association's concerts, from 1869 till 1882. It is graceful, pretty music, which served yesterday to display the talent and taste of Messrs. Bedetti, Holy, Laurent, Laus and Sand in solo measures.

Mr. Monteux gave a dramatic reading of Liszt's familiar "Preludes," and saved it for the most part from the charge of sentimentalism and the reproach of bombast.

The great audience was most appreciative, distributing applause with impartial hands. The new symphony and Beethoven's music were especially well received.

The concert will be repeated tonight. The program of the concerts next week is as follows: Haydn's Symphony "The Queen of France" (first time at these concerts); Rachmaninoff, Piano Concerto in D minor No. 3 (first time in Boston); Stravinsky, Suite from "The Fire-Bird" (first time at these concerts). Mr. Rachmaninoff will be the pianist.

CAVALRY DRILL

American Oct 25

On Sunday afternoon, November 23, the Boston Symphony Orchestra will revive a custom suspended last year by giving a popular concert outside of the regular series, the proceeds to be devoted to a pension fund for the musicians. The soloist will be Miss Mabel Garrison, coloratura soprano of the Metropolitan Opera. The orchestral numbers will include Tschaikovsky's "Pathetic" Symphony, the ...ale and "Love-Death" from Wa... "Tristan and Isolde," and ... to "William Tell."

BOSTON POST, SAT...

...AY, OCTOBER 25,

WAR PIECE PLAYED BY SYMPHONY

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BY OLIN DOWNES

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NEW SYMPHONY FAILS TO IMPRESS

Vincent d'Indy's world war symphony, given for the first time in America at the concert by the Boston Symphony orchestra, Pierre Monteux conducting, in Symphony Hall yesterday afternoon, proved disappointing. The composer has not begun to measure up to the possibilities of his subject. There are moments of real promise, but they quickly fade into mere musical tricks.

Ample amends, however, were provided for the large audience in the balance of the program. Mr. Monteux's reading of the selections from Beethoven's "Creatures of Prometheus" ballet, of Wagner's "A Siegfried Idyll" and Liszt's "Les Preludes" all but brought the audience to its feet. Rarely, indeed, has a Symphony concert aroused such enthusiasm.

ADVER...

...TISER, OCTOBER 26,

SYMPHONY GIVES IDEAL PROGRAM

Monteux Proves That He is Growing Fast in Conductorship

By LOUIS C. ELSON.

Program.
D'Indy. Sinfonia Brevis, de Bello Gallico.
Beethoven. Prometheus Ballet Overture and Adagio.
Wagner. Siegfried Idyll.
Liszt. Les Preludes.

Such a program is the reviewer's ideal. Entirely orchestral, with an important novelty and a good contrast of different schools. The absence of a soloist only gave prominence to the smyphonic character of the occasion.

How much greater is the inspiration of such a work as D'Indy's than Strauss' self-laudatory "Heldenleben." Without giving a series of war-pictures this new work portrays struggle, anxiety, sorrow and final triumph. It is shapely, too, and does not altogether depart greatly from the symphonic form of Beethoven, although the first movement has a rather free return of themes at its end, the Scherzo (which in this case is earnest) comes second instead of third, and there is some of the asceticism of D'Indy in the beginning of the finale.

WORK IS GENUINE.

But the work is genuine and sincere throughout, and it has sufficient of development to win the suffrages of the musician without repelling the laity. As is usual in modern works, the introduction furnishes some important matter for the first movement. There is some excellent horn work in the trio of the second movement, a noble climax in the slow movement, and the apotheosis of triumph in the finale, although this comes only after struggle and dissonance.

The work is an idealization of military band effects, of fife and drum, (the piccolo replacing the fife) and of stirring march rhythms. It is this, rather than a direct picture of battle. Like the Heroic Symphony it is subjective rather than objective. Even the xylophone is made an important tone-color in its score.

The Scherzo is in 5-4 rhythm, much of the time, and here and there are defiant fanfares of trumpets. It would not be D'Indy if there were not contrapuntal skill displayed somewhere, and there are some touches of canon—and some of cannon as well.

STRANGE DIALOGUE.

The finale has some remarkable touches of very high and difficult trumpet playing in an antiphonal effect against chords of the full orchestra. There is also another strange dialogue between bass drum and xylophone. All these touches were finely brought out.

The work had its finest performance in America on this occasion, and was received with well-deserved enthusiasm, Mr. Monteux being twice recalled and the orchestra obliged to rise.

Perhaps it was unfair to Beethoven's weakest overture, to the only ballet that he ever wrote, to place it after such a strong modern work as the War Symphony. It is certainly the easiest and simplest of the overtures of the great master, as befits ballet-music. It is dance-like, too, and forms a sharp contrast to such overtures as "Coriolanus" or "Egmont."

The Adagio which followed, No. 5 in the ballet, is chiefly remarkable for its use of the harp. Mr. Holy had no very thankful task here, for the composer wins no especial effect from his employment of the instrument. We must bear in mind, however, that in 1801 the concert harp (double-action pedal) had not been invented, and Beethoven's instrument was much more diatonic than ours of the present. He had never used the harp before, and he never used it again. When, in 1810, Erard brought forth the modern harp, Beethoven was too deaf to experiment with new instruments. Flute, clarinette, bassoon and violoncello also gave solo work in this rather watery number, which, because of their excellent playing aroused much applause.

EFFECTIVE READING.

Wagner's "Siegfried Idyll," written as a Christmas and birthday present for his wife, is naturally not among his ambitious or heavily-scored works. But it presents graphic-leading motives from his trilogy and develops them as only Wagner can. And it was good to hear some of his work in the symphony programs again, although we could have wished one of his broader compositions for the "rentree." But Monteux read the number with sympathetic elasticity and the sweetness of the bird motives, the nobility of "Siegfried, Rock of the World," and the intertwining of the two figures was effective enough.

And then the concert ended with Liszt, Liszt whom we have not had upon the program for lo, these many months, and the very broadest and noblest of all his symphonic poems. It begins with a figure which Franck uses in his D-minor symphony, and

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EVENING TRANSCRIPT, SATURDAY, OCTOBER 25,

Symphony Concert

SYMPHONY CONCERT

NEW SPIRIT BRINGS BACK OLD QUALITY

Mr. Monteux Restoring Interest, Standards, Prestige—His Abilities as Programme-Maker—A Happy Revival from Beethoven—Wagner Returns, and Liszt Profits Not by His Company—D'Indy's Music of the War Falls Far Below Expectation

THE range and the method of Mr. Monteux's programmes are restoring the standards and renewing the pleasures of the Symphony Concerts. He follows no formulas like the dear departed Rabaud with his German symphony as preface to a French or a Franco-Russian miscellany. He falls into no haphazard choices no convenient repetition of "stock-pieces," as Dr. Muck tended to do in his final years in Boston. If Mr. Monteux will include a piece by Beethoven in his miscellaneous numbers, he does not repeat the overture to "Egmont" or the overture, "Coriolanus," for the twentieth or the thirtieth time, but revives the overture to the ballet of Prometheus as he did yesterday, or resurrects, as he soon will do, the overture to "King Stephen." Thereby he freshens his programme and freshens, no less, the interest of his hearers in Beethoven. Similarly, to Mr. Monteux Enesco does not imply repetition after repetition of a "Roumanian Rhapsody" or Haydn the semi-ready and too-familiar symphony that happens to lie at the top of the pile in the orchestra's library. A week ago the conductor restored Enesco's suite to the active repertory, a week hence he will return to a symphony by Haydn hitherto overlooked at the Symphony Concerts. No easy-going man, comfortable in routine is the new conductor.

At Mr. Monteux's will novel pieces are regaining old place upon the programmes. In the first pair of concerts he included Albeniz's fragment, "Catalonia." Yesterday, d'Indy's "Short Symphony About the War of the French" was heard for the first time in America. The concerts of next Friday and Saturday will bring a new concerto for piano by Rakhmaninov and the suite drawn from Stravinsky's ballet, "The Fire-Bird," music of sensuous beauty and pictorial imagery. To cite these items is to indicate the range of the new conductor's reading, interest, knowledge, to suggest his catholicity of mind and taste. In particular these qualities and inclinations stood clear when side by side on the programme of Friday afternoon, he set the new symphony by d'Indy and Wagner's "Siegfried Idyl," the first music of the German composer to be heard at the Symphony Concerts in two seasons. On many an occasion in recent years d'Indy has been more virulent than just in his opinion of German music. Wagner in his day spoke and printed much folly about the French. Both Wagner and d'Indy, however, have written music deserving recurring place in the Symphony Concerts. Back accordingly they both come—and ironically in one and the same programme—after more or less superfluous "banning," and to the obvious pleasure of the listening and applauding audience. Now to do these things as Mr. Monteux is doing them, is not only to prove the mettle of the new conductor but to restore the quality and the prestige of the concerts themselves.

Similarly with Mr. Monteux's work upon and with the orchestra. He has not yet made it the sensitive and plastic instrument at every turn with any and all music that it should ideally be, that in its best years of a recent past it has actually been. Of course Mr. Monteux is ambitious of such perfection, but as obviously he has not yet had the time in which to achieve it. In a month of rehearsals and concerts he cannot feel his instrument, or it feel him, as both will come to do in longer association. Once and again, too, as in Beethoven's second symphony at the first pair of concerts and in other music, the conductor has inclined over much to large, square-cut, firmly moving body of tone. On the other hand, after his version of Debussy's "Afternoon of a Faun," a fortnight ago and of Wagner's "Siegfried Idyl," there is no doubting his mind and his ear for pliancy of pattern and tone, for apt transitions and adroit euphonies, for artful and imaginative shadings of progress and color. A little lighter hand, a little more plasticity with Wagner's endlessly blossoming music and the playing of the "Siegfried Idyl" yesterday would have been as finely touched as that of Debussy's prelude. In Enesco's suite, in Albeniz's music, in Beethoven's overture to "Prometheus," in d'Indy's symphony, Mr. Monteux has abundantly proved his lively ear and quick hand for rhythm. Out of many another piece stands his regard for the largely moulded phrase. He is dramatizing conductor, as in Franck's tone-poem of "The Wild Huntsman"; he is conductor who feels and releases the romantic rhetoric of music, as yesterday in Liszt's symphonic poem, "Preludes"; he is conductor, as in Schumann's symphony of the spring, who deepens the beauty and swells the ardors of instrumental song. Not yet has he missed the intrinsic quality of any piece upon his programmes or failed to find the revealing and the characterizing pace.

Solicitous over his music, Mr. Monteux is not less solicitous over the voices of the orchestra. He is at endless pains with them until they give him back the quality of tone, the animating accent that he asks. Individually not a few of those voices are the best that the orchestra has known in recent years. In the slow movement from "Prometheus," yesterday, Mr. Bedetti at the violoncello, Mr. Laurent at the flute, Mr. Sand at the clarinet, Mr. Laus at the bassoon, Mr. Holy at the harp, so disclosed new virtue or affirmed old, with Mr. Wendler, wherever he might, in company with them at the first horn. The wood-wind choir of the orchestra is a little company of masters. The string choir advances in brightness, richness, plasticity of tone. Sundry changes have bettered the brass. The orchestra is again an instrument to stir a conductor's ambition, an audience's pride. And the outcome? The Symphony Concerts, after a year of partial eclipse, are bright again with interest and pleasure for audiences. With return to old standards comes back old prestige.

The "standard repertory," as it now is, provided two of the pieces upon the programme of yesterday—Wagner's "Siegfried Idyl" and Liszt's tone-poem, "Preludes"; while the "standard repertory," as it used to be, afforded the overture to Beethoven's ballet, "The Brood of Prometheus" and a slow movement from the succeeding dances. It was a happy notion of Mr. Monteux to restore to the concerts this music of Beethoven, light-minded, light-handed, fanciful, graceful. The snapping chords, the running figures, the playful turns, the flowing animation of the overture sound as fresh today in a hall in Boston as they did in a theatre of Vienna a hundred odd years ago and are now, probably, far more brightly played. As programmes usually run, this Beethoven of dexterity and charm we of 1918 may know only from the concerto for violin. Here in these fragments of "Prometheus" is music of equal delight to the sensuous and the fanciful ear. The overture is winged with light and fertile ardor; the slow movement spins itself from solo instrument to solo instrument in long unfolding line, inviting the grace of pose the melancholy langour of motion that, presumably, the dancers brought to it

which Beethoven used in one of his sonatas, but which belongs to Wagner because he so gloriously employed it as the "Fate-Figure" in the Trilogy.

PROGRAM EXCELLENT.

But how grandly the themes follow after this! The theme of man in his strength, the love theme, the storm and stress figures buffeting the three-noted figure (C, B, E,) above mentioned, the pastoral effects gradually merging into the call to battle, the finale with man revealed in power and majesty, all these made the last number the chief number of the whole concert, even dwarfing D'Indy's excellent symphony.

If Beethoven and Wagner were represented by comparatively weak works, Liszt was present with the strongest of all his compositions, for we rank this as more evenly great than his "Faust Symphony."

M. Monteux certainly never had a better opportunity to show the stuff that is in him in such a program as this and he made full use of his opportunities. One might have demanded a little more of majesty in certain parts of "Les Preludes" and less of emphasized contrast, but he proved that he is growing fast in conductorship; his programs are excellent and his readings of high merit.

Musical and pictorial imagination flow through it and for once Beethoven stay within the prescribed, the accepted frame

A well-tempered audience, as Bac labelled his clavichord, happily took th "Siegfried Idyl" as a matter of course If any were displeased at the return o Wagner to "these concerts," they politel hid their chagrins. If any were over joyed, they did not swell the applause fo music and performance beyond desert even if the upper balcony renewed it when it was about to subside. Wagner, like any other eminent composer of symphoni music has just place in the repertory of the Symphony Orchestra. Wagner's music to many ears yields large and keen pleasure. The war was the war and the necessary or assumed inhibitions are past. The pleasures of the present, new or renewed,

Traveler Oct 25

RACHMANINOFF WITH SYMPHONY

The second soloist of the season, Rachmaninoff, the eminent Russian pianist, will be heard at next week's Symphony concerts, the last pair before the orchestra goes on its southern trip. He will play his "Third" concerto, marking its first presentation in this city. Haydn's "Queen of France" symphony and Stravinsky's "Bird of Fire" ballet round out the program.

The first pension fund concert comes Sunday afternoon, Nov. 28.

Globe Theatre

fried Idyl" is almost as strange to the concert-hall as the Beethoven of "Prometheus"—a Wagner of musing mood, gentle impulse, intimate affection, finding voice in the speech and the imagery of tones. Not a little of his music is a lush garden; as much of it may be likened to a vast and sombre forest. Here in the "Siegfried Idyl" is his bed of little flowers of tonal fancy, blossoming in fresh measure upon fresh measure in quickening warmth of invention and ingenuity. Or to shift the figure, elsewhere Wagner wrote his epics and legends. Here is his lyric verse. Once more, the range, the readiness of the man. The Liszt of "Preludes" fares none too well in such company. He is manifestly "addressing" his audience and rhetorical is his tonal speech. His romantic moods of "love in enchanted daybreak," or "on nature's bosom," or "'mid the trumpets loud clangor" are so obviously "effective" in the contrasting progress of the music from naked simplicities to furbelowed pomps. Yet to this day, the "effects" stir the average hearer and Liszt lasts.

Doubtless many an instructed hearer expected too much of d'Indy's symphony of the war, since memory summoned the composer's "Istar," his "Summer Day in the Mountain," his two earlier symphonies—all signal and enduring music in kind and quality—to whet anticipation of great things. When the piece was done, doubtless as many hearers sought to find excuse for their disappointment. D'Indy is in the sixty-eight year of a life in which he has spared neither mind nor body nor spirit. Perhaps, at last, sterility and routine, the unconscious acceptance of the easiest way, are creeping into his music. Quite as probably, the images, the emotions that the war stirred in him, as he reacted to it, as he watched the reactions of his countrymen, evaded, balked him when he would transmute them into tones.

Many measures designed to be eloquent, born of deep mood and memory, come to little once they are set upon music-paper and heard from the orchestra. The martial tumult of the end of the first movement sounds theatrical to a fault; the listener hears and sees, not the French armies departing to battle, but the military bustle of the stage. Hostile and cynical reviewers in Paris have consigned the final apotheosis, when Victory—in a high trumpet—flies over the surging troops of France, to some spectacle of the screen. The glow of harmonic and instrumental color upon the third movement glamors music that intrinsically falls short of the implied mood of lofty devotion, faith, resolution; while a singular intermezzo in another vein bafflingly interrupts it. Time and again in the progress of the symphony, the invention and the imagination of d'Indy as technician, rather than musical or emotional vitality, sustain the interest of the hearer. Page after page, zelously as Mr. Monteaux and the orchestra plied their pains, suggests music missing its goal, a design fallen far short of accomplishment, a symphony manqué—and the usual recourse to routine and artifice. To more than one ear, only out of the beginning—picturing the calm and peace of France when war breaks upon it—speaks the expected d'Indy of exalted imagination and utterance; while once and again in the scherzo returns the d'Indy of fine ardors. Far too much of the rest is relative silence. But these are the impressions of a single hearing. A second may correct or dispel.

H. T. PARKER

CONCERTS NEXT WEEK

Mr. Monteux Makes a Programme of Novel Pieces from Haydn to Stravinsky—Rakhmaninov as Pianist with and Without Orchestra—Toscha Seidel Returns—Other Recitals

NO one may reproach Mr. Monteux's programme for the Symphony Concerts of next Friday afternoon and Saturday evening as a succession of familiar pieces. It begins with a symphony by Haydn that, so far as obtainable records go, has not hitherto been played in Boston—unless by some strolling or resident band of musicians a century ago. It is one of the series written by Haydn in 1784, 1785 and 1786 for the Concerts Spirituels in Paris; it bears title "The Queen of France" as compliment to Marie Antoinette, the wife of Louis XVI; it is in the key of B-flat; it is numbered 85 in the "collected works" of Haydn; and those who have read or heard it speak warmly of it. Next follows Mr. Rakhmaninov's concerto in D minor for piano with orchestra—music as yet unheard in Boston, in which the composer will play the solo part. It is written in his usual manner with such pieces — gravely in musical thought and progress, ornately and exactingly in decorative measures. Akin is the fashion in which he plays. Then ensues a suite from Stravinsky's celebrated ballet of "The Fire-Bird," seen and heard in the theatre when the Russian Ballet visited Boston a few years ago. The music was then remarkable for sensuous beauty to the ear and for manifold play of poetizing and pictorial imagination; while in the concert-room these qualities should stand yet clearer. As arranged by the composer himself, with a single addition from Mr. Monteux, the suite virtually traverses the whole of this ballet of Russian legend—from the coming of Fire-Bird and prince to the magic castle through the sports and pastimes of the captive princesses, to the enchantment and the routing of the sorcerer's horde. Hitherto known to the Symphony Concerts by no more than the early and insignificant piece, "Fireworks," Stravinsky now ascends to just place in them.

Transcript Mon. Oct. 27

WEEK-END MUSIC

D'INDY, COMPOSER; RAKHMANINOV, PIANIST

Again the Frenchman's War-Time Symphony in Renewed Impression of Failure—The Russian, His Audience, His Hold Upon It and the Unique Fashion of His Playing—Mr. Fanning's Recital

ONLY in the disclosing and the clarifying of details in workmanship did a second hearing, on Saturday evening, of Mr. d'Indy's war-time symphony better the impression of the first. Among certain musicians hereabouts there is almost a d'Indy cult, yet even his most loyal devotees, disappointed as they admit themselves to be in the quality of the piece, do not reproach the performance. Few have perused the score; only in Paris and at a single concert, has the symphony previously been played; comparisons are obviously impossible, but to practised and exacting hearers Mr. Monteux and his orchestra seemed nowhere to cloud the music. Rather, they illuminated and enforced it. To their intelligence and pains, the listening ear and mind owed the discovery of many a detail of modulation, transition, inflection, timbres and harmony in which Mr. d'Indy is hardly less imaginative and expert than in his prime of "A Summer Day in the Mountain" and the second symphony. As soon as the score, for orchestra or for piano, is generally accessible, students of composition will con this "Sinfonia Brevis de Bello Gallico" with recurring interest and profit: while, so far as craftsmanship went, the connoisseur of contemporary symphonic music was rewarded hardly less often as he listened on Friday and Saturday. Scarcely a composer of our time possesses Mr. d'Indy's readiness and resource with the formal structure of a symphony, sustaining it from first measure to last yet bending and binding it to whatever emotion, pictorial suggestion or illusion he would compass. Not many more enjoy his range of invention and imagination in significant and individual harmonic and instrumental color. True, it has narrowed in this war-time symphony—or the composer has of purpose restrained it—but enough remains, as a youthful neighbor said, to "intrigue" the ear.

These, however, are the curiosities and the pleasures of the sophisticated with Mr. d'Indy's newest music. The audiences sitting before it on Friday and Saturday in Symphony Hall, tried it rather by the instant satisfactions that it yielded, the emotion it evoked, the illusions it worked. In these respects the war-time symphony fell far short both of kindled expectation and measured achievement. Where was the d'Indy who these many years has hated the commonplace with a righteous hatred, when in the finale he sets his brass choir scaling tonal heavens while the rest of the orchestra moves repetitiously in massed chords? In an obscure Hebrew manuscript, it is recorded that the orchestra of Noah's ark so celebrated the approach to land, but that only Japhet in the audience applauded. Pompous and ponderous musical sound is this background to the shrieking trumpets, but the note of victorious elation rings not out of it into the mind and heart of many a hearer. Where again was the d'Indy who has been invincible foe to mediocrity and routine when he set to music-paper the military march, the martial tumults, of the first movement? The disillusioned eye saw not the armies of France "pricking to the field," but the "supers" of an opera house vigorously on their job. Mr. d'Indy might have remembered the march, "Sambre et Meuse," not to be heard without emotion when French soldiery move to it. His own sags far behind. Or, perchance, his ear, awakened in some wan and wintry dawn, might have recalled French troops, padding along asphalts to the faint, distant semi-glorified hum of "Madelon." True "Madelon" was a common, even a vulgar song, and by temperament and habit Mr. d'Indy is intellectual, visionary. Yet, for some ears, such an homely touch reflects more of the sight, sound, spirit, of the "Gallic War" than the commonplaces of military music at both beginning and end of the symphony. Not across the operatic stage went the soldiers of France to their fighting.

Where the music warms into emotion and illusion, as in the introduction picturing the peace of France before the war bursts, as in the scherzo with note of resolute élan and gayety, as in the exaltation of devoted and entreating hearts in the third movement, there are reiterated sequences, calculated measures of scholarship, filling time and space, Brahms-like, until the composer's imagination shall spark again. Even so, the beginning yields a grave and d'Indyan beauty of mood, picture, voice. The scherzo, interesting, artful as so much music qua music, sounds with the fine ardors of warlike France; while the slow movement holds for a while to Mr. d'Indy nobler voice and austerer handiwork. Then comes the baffling intermezzo, altogether fantastic, as it seemed at both first and second hearing, in ryhthm, color, mood; and last a clear decline from the earlier exaltation into an easier level of sentiment more to be expected from German or American pen. No doubt Mr. d'Indy would inform the symphony with his own mental and spiritual reactions to the progress of the war; but he would also, as it seems, infuse into it the common emotions, as he shared them, of his countrymen. Now, the individualistic, the semi-solitary d'Indy is not fortunate—in more senses than one—with the multitude.

For that reason, possibly, the "Sinfonia Brevis de Bello Gallico" is the failure in kind that on Friday and Saturday, it seemed beyond peradventure to be. True, Mr. d'Indy is nearing his seventieth year, but there is less hint in the music of powers waning in themselves than of powers reluctant to an alien task. The d'Indy of his most characteristic and significant music in concert-hall or theatre —of "A Summer Day in the Mountain," of the second symphony, of the opera "The Stranger"—is introspective, lofty, remote, austère. If ever there was music of an individual, a self-absorbed, even a too self-conscious mind and heart, it is these pieces of his prime. Mr d'Indy was of those in whom the war kindled exaltation. Resolution, devotion, every emotion and sensation beat high, beat often nobly. Expressing his war-time self—and nothing else—in a symphony, he might have written worthily, even if he did not gain his farthest heights. He is well upon them in the introduction, the scherzo, the beginning of the slow movement of the present music. It is when he forsakes himself for the multitudinous mood, the general and common vision, as in the first and the last divisions, that he succumbs to the banalities of military march and "apotheosis." The common lot and temper, sensation and speech are not for him.

For orchestra and conductor the glory of the concert on Saturday was their playing of Liszt's tone-poem, "Preludes." Not for nothing has Mr. Monteux been conductor of the opera house when he sets to this romantical, rhetorical, showy and "effective" music; while his intent and spirit fired his forces to a man. The preluding sounded as portentous as Liszt would have it. The slow song, Italianate, operatic, almost erotic, was phrased as though by a single voice, moved as though Pavlova were posturing to it—and once upon a time she did; was drenched in sensuous richness of color. The succeeding pastoral tune etched itself upon the ear. The finale piled clangor upon clangor inexhaustibly. The hackneyed music renewed its imagery and eloquence. Ear and emotion heard, felt, believed again. The romantic torrent, the rhetorical flood of the Lisztian day and temperament drowned dross away. Rarely did Liszt write for the theatre; yet of the theatre is nearly all his symphonic music, whether he labelled it "Dante," "Faust" "Saint Elizabeth," named it tone-poem, orio or even mass. For many a year

man of the theatre also, Mr. Monteux can play this Liszt, with orchestra and audience both stirred—even after a Muck has played him.

TRANSCRIPT, WEDNESD

n, OCTOBER 29, 1919

Mme. Frijsh, admired and advancing singer, will be heard for the first times in Boston with orchestra when next month she "assists" at a pair of Symphony Concerts. Another interesting singer in near prospect is Miss Janacopulos, announced, for the first time hereabouts, at the Symphony Concert in Cambridge on Thursday evening, Nov. 13. She does not lack voice or ear, but like Mme. Frijsh, she excels in the imagery, color and "personal note" that she imparts to the chosen music.

Miss Janacopulos is also to be heard at one of Mrs. McAllister's morning concerts impending at the Copley-Plaza. While these entertainments will bring back one or another familiar and mature singer or virtuoso, like Mme d'Alvarez, sometime full-voiced and full-bodied alto of the Boston Opera House, they will also assemble not a few interesting youngsters—Mr. Ornstein as pianist and composer for example, and Miss Thelma Given the newest violinist of Auer's schooling. It is these relatively new talents that Bostonians at home may seldom hear. They are not certain, it seems to line managerial pockets like the tedious Galli-Curci or some cantor squeaking in falsetto. The more the courage and the credit of Mrs. McAllister in venturing them.

The Symphony Orchestra as restored to discipline, ambition and vitality by Mr. Monteux, will play for the first times in New York on Thursday evening, Nov. 6 and Saturday afternoon, Nov. 8. On the earlier programme the conductor has set Schumann's Spring Symphony; the overture and adagio from Beethoven's ballet of Prometheus; Debussy's prelude to Mallarmé's poem, "The Afternoon of a Faun" and Enesco's vivid and various suite—all pieces recently heard in Boston in which orchestra and leader shine. The second programme for New York picks Haydn's symphony, "The Queen of France," and the suite out of Stravinsky's ballet, "The Fire-Bird," from the concerts of this week and adds to them Franck's tone-poem, "The Wild Huntsman" and Beethoven's overture to the play, "King Stephen." Evidently not quite all the subscribers to these concerts in New York have retaken their places, for the newspapers there contain the advertisement of "a few tickets" on sale "for each series." Mr. Monteux, and the present orchestra, if they do as well in New York as they have in Boston, should restore the prestige of these visits until Carnegie Hall overflows again.

W. J. Wade

...SUNDAY JOURNAL
OCTOBER 26, 1919.

Boston Symphony Soloists.

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BALTIMORE AMERICAN
SUNDAY, OCTOBER 26

BOSTON SYMPHONY.

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BALTIMORE NEWS
Saturday, Oct. 25, 1919

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Evening Public Ledger
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PHILADELPHIA INQUIRER,
SUNDAY MORNING, OCTOBER 26, 1919

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THE BALTIMORE NEWS
Wednesday, Oct. 22, 1919

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m EAGLE
ress Brooklyn, N. Y.
OCT 26 1919

THE ORCHESTRAS

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Bulletin
Philadelphia, Pa.
OCT 25 1919

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om TRIBUNE
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MORNING TELEGRAPH
ss: New York City
OCT 26 1919

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I. Introduction: Kastchel's Enchanted Garden and Dance of the Bird of Fire.
II. Supplications of the Bird of Fire.
III. The Princesses Play with Golden Apples.
III. Berceuse.
IV. The Princesses dance in a circle.
V. Diabolical dance by all the subjects of Katschef.

The time is remembered when Mr. Monteux conducted this brilliant and daring music and the "Afternoon of a Faun" for performance by the Russian Ballet.

EAGLE
Brooklyn, N. Y.
OCT 26 1919

By WILLIAM B. MURRAY.

A Tempest in the Boston Teapot.

An old flame has flared again in Boston. Because Albert Spalding changed his mind about playing the Bruch "Scottish Fantasia" with the Boston Symphony and substituted for it Dvorak's Concerto, the advisability of playing Bruch's music at this time became again the question of the moment. According to Mr. Philip Hale, writing in the *Boston Herald*, there are "many who are not yet ready to listen patiently to the music of a man who signed the outrageous manifesto of the 'Intellectuals,' who in the course of the war wrote violently and indecently against the Allies, especially against England, the country that for some years fed him and enlarged his fame." Of course, the paragraph irritated Mr. H. T. Parker, dubbed years ago by Harvard students Hell-to-Pay, and the *Transcript* of a day or so later returned to the battle with: "Now Bruch in these days is a doddering old man, dragging out life in a suburb of Berlin. During the war, it appears, he blasphemed the English in senile furies. Other old men nearer Boston still resent these follies. There were alarums and excursions even as there were last spring when Miss Braslau would sing certain music of Bruch."

Will Mr. Hale counter, and when? Of course, the whole business is a tempest in a teapot, but Boston still retains vivid memories of a tea party and possesses the unenviable knack of making every teapot tempest a party. And with the passing, by Government order, of Mr. Hale's favorite brew of ale perhaps tea will now provide him with a substitute.

CITIZEN
: Brooklyn, N. Y.

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From
Union
Springfield, Mass.

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Schumann's Spring Composition Features Opening of Concert Course.

NORTHAMPTON, Oct. 22—The return of the Boston Symphony Orchestra to Northampton marked the opening of the Smith College concert course this evening in John M. Greene Hall. The orchestra was conducted by Pierre Monteux, and was its 14th appearance before Smith College.

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Symphony in B flat major, No. 1, Op. 38, Schumann
Andante un Poco Maestoso; Allegro molto vivace
Larghetto
Scherzo: Molto vivace; Trio 1, Molto piu vivace; Trio 2.
Allegro animato e grazioso.
"A Siegfried Idyll, Wagner
"Le Chasseur Maudit", (The Wild Huntsman"), Symphonic poem, Franck
Les Preludes, Liszt

N.Y. SUN
SUNDAY, OCTOBER 26

The programme for the first concert of the Boston Symphony Orchestra in Carnegie Hall on Thursday evening, November 6, Pierre Monteux conductor, comprises Schumann's "Spring" symphony, tw numbers from Beethoven's "Prometheus" ballet music, Debussy's "The Afternoon of a Faun" and a suite by Enesco. The programme for the concert on Saturday afternoon, November 8, comprises Haydn's symphony in B flat, Beethoven's overture "King Stephen." Franck's symphonic poem "The Wild Huntsman" and a suite arranged from Stravinsky's "The Bird of Fire."

n TIMES
ress: Washington, D. C.
OCT 26 1919 M

BOSTON SYMPHONY.

The Boston Symphony Orchestra will give the opening concert of its season in Washington at the New National Theater on Tuesday afternoon, November 4, at 4:30, for which the sale of seats will begin tomorrow morning at Droop's music store, Thirteenth and G streets.

Of the famous soloists to appear at each of these concerts, the first will be Sergei Rachmaninoff, the indomitable Russian pianist.

He will play his Third Concerto, considered an even more splendid work than his Second, which he played last year.

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"Again the question of the Boston Symphony Orchestra and its conductor looms large in the musical world," writes the Brooklyn Daily Eagle, presenting some varied impressions of the Boston Orchestra from the Boston point of view.

"Time was when its visits carried a definite guaranty of quality, both of orchestral playing and of conducting. Since, however, the passing of Dr. Muck and the reorganization of the band's personnel there has been in the mind of all music lovers the unedeniable fear that the prestige of former years was a moribund quality.

"This year Pierre Monteux, released from operatic duties at the Metropolitan, has succeeded to the post held all too briefly by Henri Rabaud. He made his first appearance as permanent conductor in two concerts in Symphony Hall, Boston, a week ago, conducting the following program:

Beethoven's Second Symphony, Cesar Franck's symphonic poem, "The Wild Huntsman;" Debussy's Prelude to "The afternoon of a Faun," and the "Catalonia of Albeniz.

...wspaper Cutting Bureau in the World

SUN
s: Baltimore, Md.

Rachmaninoff At Lyric Nov. 5.

At his appearance with the Boston Symphony Orchestra on November 5, Sergei Rachmaninoff, the great Russian pianist-composer, will play his own Third Concerto for piano and orchestra.

This is his latest work and is said to be even more impressive than his Second Concerto, which he played with the Boston Symphony last year.

The sale of seats for the Boston ge Symphony's concerts is much larger than last year, it is reported at Albaugh's ticket office.

Oratorio Recitals By Choir.

m EAGLE
dress Brooklyn, N. Y.
e 26 1919

INSTITUTE ACTIVITIES

Boston Symphony, Tollefsen Trio and New York Chamber Music Society in the Offing.

Sergei Rachmaninoff is announced as soloist for the first Brooklyn concert by the Boston Symphony Orchestra, scheduled for the evening of Nov. 7. The Russian composer pianist will play the Liszt E-flat Major Concerto. For his purely orchestral numbers, Mr. Monteux, the new conductor, has chosen Schumann's E-flat Symphony, entitled "Spring"; two selections from Beethoven's Ballet Music, "The Creatures of Prometheus," and Enesco's Suite for orchestra (opus 9).

IDENCE SUNDAY JOUBNAL

OCTOBER 26, 1919.

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BALTIMORE AMERICAN

SUNDAY, OCTOBER 26

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SUN, BALTIMORE,

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m EAGLE

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om TRIBUNE

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EAGLE

Brooklyn, N. Y.

CITIZEN

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From
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Springfield, Mass.

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Allegro animato e grazioso.
"A Siegfried Idyll, Wagner
"Le Chasseur Maudit", (The Wild Huntsman"), Symphonic poem, Franck
Les Preludes, Liszt

N.Y. SUN

SUNDAY, OCTOBER 26

The programme for the first concert of the Boston Symphony Orchestra in Carnegie Hall on Thursday evening, November 6, Pierre Monteux conductor, comprises Schumann's "Spring" symphony, tw numbers from Beethoven's "Prometheus" ballet music, Debussy's "The Afternoon of a Faun" and a suite by Enesco. The programme for the concert on Saturday afternoon, November 8, comprises Haydn's symphony in B flat, Beethoven's overture "King Stephen." Franck's symphonic poem "The Wild Huntsman" and a suite arranged from Stravinsky's "The Bird of Fire."

By WILLIAM B. MURRAY.

A Tempest in the Boston Teapot.

An old flame has flared again in Boston. Because Albert Spalding changed his mind about playing the Bruch "Scottish Fantasia" with the Boston Symphony and substituted for it Dvorak's Concerto, the advisability of playing Bruch's music at this time became again the question of the moment. According to Mr. Philip Hale, writing in the *Boston Herald*, there are "many who are not yet ready to listen patiently to the music of a man who signed the outrageous manifesto of the 'Intellectuals,' who in the course of the war wrote violently and indecently against the Allies, especially against England, the country that for some years fed him and enlarged his fame." Of course, the paragraph irritated Mr. H. T. Parker, dubbed years ago by Harvard students Hell-to-Pay, and the *Transcript* of a day or so later returned to the battle with: "Now Bruch in these days is a doddering old man, dragging out life in a suburb of Berlin. During the war, it appears, he blasphemed the English in senile furies. Other old men nearer Boston still resent these follies. There were alarums and excursions even as there were last spring when Miss Braslau would sing certain music of Bruch."

Will Mr. Hale counter, and when? Of course, the whole business is a tempest in a teapot, but Boston still retains vivid memories of a tea party and possesses the unenviable knack of making every teapot tempest a party. And with the passing, by Government order, of Mr. Hale's favorite brew of ale, perhaps tea will now provide him with a substitute.

n TIMES

ress: Washington, D. C.

OCT 26 1919 M

BOSTON SYMPHONY.

The Boston Symphony Orchestra will give the opening concert of its season in Washington at the New National Theater on Tuesday afternoon, November 4, at 4:30, for which the sale of seats will begin tomorrow morning at Droop's music store, Thirteenth and G streets.

Of the famous soloists to appear at each of these concerts, the first will be Sergei Rachmaninoff, the indomitable Russian pianist.

He will play his Third Concerto, considered an even more splendid work than his Second, which he played last year.

For the purely orchestral numbers on this program, Pierre Monteux, the new conductor, has chosen Haydn's Symphony inscribed "The Queen of France," and the Orchestral Suite by Enesco, the Rumanian composer.

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"Again the question of the Boston Symphony Orchestra and its conductor looms large in the musical world," writes the Brooklyn Daily Eagle, presenting some varied impressions of the Boston Orchestra from the Boston point of view.

"Time was when its visits carried a definite guaranty of quality, both of orchestral playing and of conducting. Since, however, the passing of Dr. Muck and the reorganization of the band's personnel there has been in the mind of all music lovers the unedeniable fear that the prestige of former years was a moribund quality.

"This year Pierre Monteux, released from operatic duties at the Metropolitan, has succeeded to the post held all too briefly by Henri Rabaud. He made his first appearance as permanent conductor in two concerts in Symphony Hall, Boston, a week ago, conducting the following program:

Beethoven's Second Symphony, Cesar Franck's symphonic poem, "The Wild Huntsman;" Debussy's Prelude to "The afternoon of a Faun," and the "Catalonia of Albeniz.

wspaper Cutting Bureau in the World

SUN

s: Baltimore, Md.

Rachmaninoff At Lyric Nov. 5.

At his appearance with the Boston Symphony Orchestra on November 5, Sergei Rachmaninoff, the great Russian pianist-composer, will play his own Third Concerto for piano and orchestra.

This is his latest work and is said to be even more impressive than his Second Concerto, which he played with the Boston Symphony last year.

The sale of seats for the Boston Symphony's concerts is much larger than last year, it is reported at Albaugh's ticket office.

Oratorio Recitals By Choir.

m EAGLE

dress Brooklyn, N. Y.

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INSTITUTE ACTIVITIES

Boston Symphony, Tollefsen Trio and New York Chamber Music Society in the Offing.

Sergei Rachmaninoff is announced as soloist for the first Brooklyn concert by the Boston Symphony Orchestra, scheduled for the evening of Nov. 7. The Russian composer pianist will play the Liszt E-flat Major Concerto. For his purely orchestral numbers, Mr. Monteux, the new conductor, has chosen Schumann's E-flat Symphony, entitled "Spring"; two selections from Beethoven's Ballet Music, "The Creatures of Prometheus," and Enesco's Suite for orchestra (opus 9).

MES
Washington, D. C.
OCT 26 1919 M

Boston Critics Divided On Merits of Monteux, New Symphony Leader

...nparable manner of the great Beethoven, but on the whole the pleasure of yesterday afternoon was in the reading, the performance, rather than in the music itself. Mr. Monteux's interpretation was romantically classical, not so mistakenly reverential that it became jejune and tedious; on the other hand, it was not forced, not unduly dramatic; there was no attempt to be sensational, with the air of 'Now I'll show you how Beethoven's music should be performed.' The interpretation was vital, vivid, musically beautiful. Especially worthy of praise was the treatment of the introduction, the Scherzo and the Finale. In the Larghetto there might have been more sustained passages of truly piano effect.

"Franck's symphonic poem was really heard here for the first time, although it had been played thrice at these concerts before yesterday. On previous occasions the expression of the supernatural seemed tame, almost timid. There was little suggestion of horror, terror, the demoniacal. One thought that good "Pere" Franck here as in "The Beatitudes" was unable to express the satanic; that Weber's few measures accompanying the ride through the air of the demon hunter and his train in "Der Freischuetz" were far more imaginative than the many measures of Franck. Yet this demoniacal quality is in Franck's symphonic poem. It needed an imaginative, dramatic conductor to bring it out. As the music was played the other day the effect was well nigh overwhelming.

"Debussy's exquisite Prelude has been a stumbling block to many conductors. Even Dr. Muck, singularly fortunate in his choice of tempi, erred in the same direction. The Prelude was never so beautiful as it was the other day, not even when Mr. Monteux conducted the performance of the ballet with Nijinsky as the Faun at the Boston Opera House. Yesterday the tonal coloring, the balance of timbers, the prevailing poetic feeling, the solo work of Messrs. Laurent, Longy and Fradkin, made the performance memorable."

By H. T. Parker's testimony in the Boston Transcript:

"As for Mr. Monteux, he may be a conductor of this, that or the other rank in our American liking for degrees, but unmistakably he is interesting. His modesty, his subordination of himself to the task in hand, hand clear. As at the end of the symphony yesterday, it is the orchestra equally with the conductor that he would have the audience applaud. At his work he is agreeable to the eye without superfluous vehemence or rigid insistence; while the players seem readily and responsively to understand him. A finely sensitive ear, hand and imagination surely ordered the performance of Debussy's prelude, discerning and maintaining the delicate rhythmic vigor that Albeniz's piece, it was, brought to a repetitious music, the frank fashion in which he kept to its homely note, the zeal with which he caught each scrap of the Spaniard's meager instrument color. So, too, with Franck's symphonic poem, characteristic of the composer when he would be boldly and badly delineative. It is heavy-handed music, though Franck did not write it and Mr. Monteux laid on and spared not. He missed neither the spectral voice of the horns nor the still more spectral voice of the tuba. He kept "The Wild Huntsman's" chase, whether for blasphemous pleasure or under ceaseless curse, in becoming sound and fury. The tonal panorama passed; it had been pictorial, theatric—and the piece is not one whit more. Clearly the new conductor differentiates well, seeks and imparts the characteristic voice of the music in hand. For this Monteux of "Catalonia" and "The Wild Huntsman" was also the Monteux of Debussy's faun in the manner aforesaid and of Beethoven's youthful symphony in D major, 'read' limpidly, animatedly, faithfully, ingratiatingly."

The representative of the Christian Science Monitor, however, found less to praise and more to censure.

"In some respects, Mr. Monteux's task in presenting the first concert this year was not so great as it was last year, when the orchestra was more or less disorganized. A goodly proportion of the old players is here now and then. Then, too, these men have had the benefit of a season's work with Mr. Rabaud, who, it may be presumed, was an exponent of the style of conducting and program making which Mr. Monteux will follow. However, last year it was a temporary position; now it is for a year. And to a certain extent, whether it is wise or fair or just, or not, the audience cannot help making a little forecast, of the twenty-three concerts to come from the one it heard on Friday.

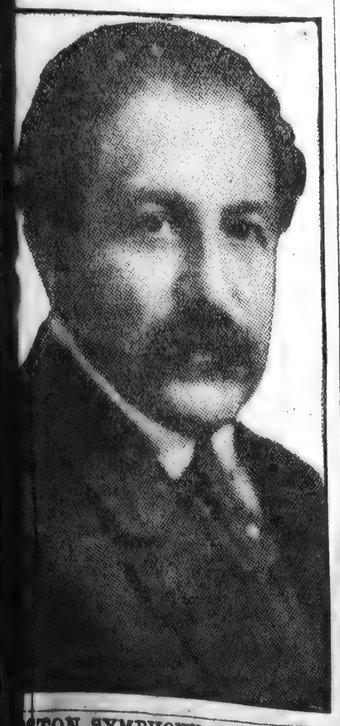
"The Beethoven symphony received a perfunctory reading. The conductor added nothing of his own, being seemingly more occupied with holding his men to the tempo he chose than with letting his fancy run in the scherzo or the slow movement. His best work of the afternoon was in the Debussy number, for here he realized the poetry of the score. The Cesar Franck piece, example of a day of music writing that is gone, seems an unworthy representative of the great French master because it lacks the spontaneity and authority of other works of this pioneer of modernism. It is hot a very alarming moment that his portrayal of fear brings forth. Listening to the Albeniz suite was no difficult task, being filled rather with the pleasurable excitement of wondering what sort of an odd sound would next emanate from the orchestra."

Providence Bulletin Oct 25

...ENCE, R. I., SATURDAY,

Pierre Monteux

New Conductor Will Lead Boston Symphony in Its Series of Five Concerts Here This Winter.



...STON SYMPHONY CONCERT SERIES HERE IS ANNOUNCED

...t is on Nov. 18, with Emilio de Gogorza Soloist.

...ive Tuesday evening concerts, to be ...en by the Boston Symphony Orchestra in Infantry Hall, under the leadership of its new conductor, Pierre Monteux, will be held Nov. 18, Dec. 16, Jan. 27, March 9, and April 6, at 8:15 o'clock. The soloists will be Emilio de Gogorza, on Nov. 18; Sophie Braslau, on Dec. 16; Sergei Rachmaninoff, on Jan. 27; Jean Bedetti, on March 9, and Albert Spalding, on April 6.

The general sale of season tickets will open Monday, Nov. 3, at Seddon's news stand, Butler Exchange. Solos in this city will include contralo, 'cellist, baritone, pianist and violinist.

Pierre Monteux is a noted conductor of concert, opera and ballet in both Europe and America, and, while in France last summer, he collected a large number of new scores, French, Italian and Russian. He states that he also has several new American works he desires to perform. He adds that he will bar no music which the public desires, nor will he neglect the old for the new.

Emilio de Gogorza is a Spanish-American baritone with a mellow voice and distinctive interpretative powers in recital. There is a silvery lustre to his tone, which also has individual quality.

Sophie Braslau is a rising young contralto of the Metropolitan Opera Company, and has won an enviable place among the singers of the Boston company.

Sergei Rachmaninoff is a phenomenal pianist, having taken a lion's share of the applause among the soloists of last season at the Boston concerts. He landed unexpectedly in New York last autumn, a virtual exile from Russia, where the Bolshéviki had requisitioned his estate. He has an unusual mastery of his instrument.

The violoncello will be played by Jean Bedetti, who was known here only by hearsay until he came from France at the beginning of this season to lead the violoncello section of the orchestra. He has taken first prize at the Paris Conservatory and was first 'cellist at the Opera Comique and at the Colonne Concerts for several years.

Albert Spalding is a young violinist of fast rising fame. He forfeited a whole season of engagements in 1916 to offer his services to his country and was commissioned a Lieutenant of the A. E. F. in Italy, where he did active service in the Aviation Corps. Among living violinists he generally accorded the front rank.

VENING TRANSCRIPT,
THURSDAY, OCTOBER 30,

MUSIC AND MUSICIANS

"THE FIRE-BIRD" TO BE HEARD ANEW

Stravinsky's Suite from His Celebrated Ballet at the Symphony Concert Tomorrow—The Tale and the Telling—A Tone-Poem by Mr. Chadwick and Other Novel Pieces in Prospect—Miss Farrar's Songs, Mme. Frijsh's Return, and Other Incidents

At the Symphony Concerts of tomorrow afternoon and Saturday evening, Mr. Monteux and the orchestra will play for the first times a piece that ought to have gained place long since in the active repertory of Symphony Hall—the suite drawn by Stravinsky from his ballet, "The Fire-Bird." This "mimed tale," transferred to the theatre from Russian folk-lore, was originally set on the stage at Paris in the spring of 1910 by Mr. Diaghilev's company. When his dancers and mimes visited the United States in 1916 and 1917, "The Fire-Bird" was seen and heard in sundry performances at the Boston Opera House. They yielded sensation after sensation—the illusion of the fable whether it charmed with fantasy or sentiment, whether it amused with grotesquerie; the grace and the ardor of the narrative whether the music, the mimes or the picture were the means; the intrinsic beauty of that imaginative music and the felicity with which it was everywhere mated to the tale. In the time-worn cliché of reviewing, "The Fire-Bird" was "unforgettable."

None the less with the departure of the Russian Ballet it vanished from our stage. The music, however, should have been quickly established in our concert halls. They then knew, and for the most part still know, Stravinsky only by the youthful, ephemeral and none too characteristic pièce d'occasion, "Fireworks," a more youthful and unindividualized symphony, and a fanciful scherzo suggested by Maeterlinck's book about bees. The suite that the composer himself had assembled from "The Fire-Bird" was ready to hand; yet not until this autumn of 1919 does it pass to Symphony Hall. As Stravinsky arranged the suite, it stands:

I. Prelude; The Sorcerer's Magic Garden: The Fire-Bird's Dance.
II. The Fire-Bird's Entreaties.
III. The Captive Princesses Play with the Golden Apples.
IV. The Round Dance of the Princesses.
V. The Dance of the Sorcerer's Horde, under the Fire-Bird's Spell.

To these five excerpts, Mr. Monteux has added a sixth—a lullaby after the game of the princesses—to make the epitome of the music the ampler. Moreover, not since Dr. Muck's time has the orchestra been put to such pains in the preparation of a novel and exacting piece. Choir by choir, by day and by night, Mr. Monteux has rehearsed the band, pursuing the perfection—and now with a finer instrument—that he sought of old in his days with the Russian Ballet. With reason, anticipation of the performance runs high.

The Tale

When "The Fire-Bird" was first seen and heard in Boston, the "mimed tale" was retold in these columns as an old legend of the Russian folk wherein "the spectators saw the youthful Tsarevitch wandering in an enchanted forest; encountering the fire-bird there, sparing her from his cross-bow, winning her affection whereof he was soon to have need. For in that forest in the magical castle of the necromancer Kotschéi princesses were held in durance and among them she who was to be the Tsarevna. When they stole out of the castle, old Kotschéi and his sinister and grotesque fairy-folk, came forth in pursuit, parted them from the young prince and laid sore spells upon him. Then would they have taken him, too, had not the Fire-Bird wrought more potent spells until they danced themselves, as it were, out of existence. So were Tsarevitch and Tsarevna united to live happily ever afterward. And all this was accomplished to highly vivid and illusory music of Stravinsky minutely intertwined with every suggestion of the stage."

The Telling

Of Stravinsky's music, it was also written in this place: "If ever twain were of one body and one spirit, it is the mimed and the danced action of "The Fire-Bird" and the music that is interwoven and inextricable part of such retelling of the old legend and of the illusion worked upon those that hear. There is hardly a significant gesture, glance or pose of the dancers and the mimes that the music does not reflect; or, as plausibly, there is not one of these movements that might not have sprung from the momentary suggestion of the music. The Tsarevitch catches the Fire-Bird in his arms; he shivers with his pleasure; she gently and pretendingly struggles to be free and there is hardly a quiver in their motions with which the orchestra does not vibrate. And so, equally, not only with every detail of the visible action but with all the suggestion that it bears of the pervading mood and the momentary sensation of each personage.

"Again there are episodes in which the sustained mood comes uppermost, like the first encounter of the Tsarevitch and Tsarevna in which they look into each other's eyes and love. Then the music turns songful and expands into voice of their gentle and youthful emotion. Again, it is all of the spectacle of the instant as when the old sorcerer's train of grotesque fairy-folk comes streaming down from the castle to rhythms, modulations and timbres that are as fantastic and eerie as they. Yet once more, it is of both the inner and the outer illusion of the scene. Old Kotschéi's host is whirling in dances under the spell that the Fire-Bird has laid upon it; but by the workings of that spell, the circlings must become more and more automatic until the troop drops powerless from exhaustion. The music is of the dance, the magic, the mounting spell. As for atmosphere, in a few pages of preluding, Stravinsky suffuses stage and auditorium with the suggestion of weird and mysterious folk-tale, of shadowy place and magic beings, of strange course and brightening end. That end comes in music as serene as it is rich in golden glow.

"The means whereby Stravinsky so welds action and music into a single body and a single illusion and attains this beauty of suggestion, this power of delineation are the age-old means of the composer—imagination and resource. There is not a writer of music in our time—no, not even Strauss or Debussy—who matches him in delineative imagination with timbres, harmonies, progressions and modulations or in the manipulation of them. Not one such stroke—and there are scores in the long course of the ballet—seems superfluous, routine or meaningless. Not one lacks its musical pith, its delineative point, its place in the whole design and in the immediate content of the music. Not a few are of singular beauty in themselves or of a wondrous power of suggestion. Thus is Stravinsky's music a many-threaded web of vivid and significant color, upon which stand like the splotches in a costume by Bakst, glowing spots of songful melody. But they are not patches, since they are an intrinsic and expanding part of an expertly and closely wrought musical design; while as the play with timbres and harmonies have instant point, so these exfoliating melodies have long sustained beauty.

"With rhythm, which is often the life and not seldom the coördinating and unifying element in this music, Stravinsky is hardly less imaginative, resourceful and significant. And all this resource, artistry, manipulative skill, all this sensitiveness to means and methods is not for an instant cerebral. The music, especially when it is most songful, sounds as though it were written in the freshness and the resilience of young imagination warmly and finely stirred, visioning ardently, speaking spontaneously. Rich as it is in resource and invention, large as it often is in swelling sonorities, it is never thick, heavy or opaque. The tonal web is luminous and clear, pliant and swiftly woven. The instrumental and harmonic colors shine brightly; the rhythm beats lightly and surely; the movement is swift and sensitive. At every touch of Stravinsky's hand, it is all a-quiver and a-tingle upon the imagination of his hearers. More perfect music in its kind and purpose has not been written in our time. Little excels it in beauty, in imagination, in individuality and imparting power."

The Technical Side

At another time, and more analytically, Mr. Edward Burlingame Hill wrote in The Transcript of "The Fire-Bird:" "Stravinsky adopts at once a logical and æsthetically satisfying method, approximately transferring the principles of the Wagnerian music-drama to the pantomime ballet, a genuine, and it is to be hoped, a permanent innovation. In the scenario by Fokine he had an admirably poetic and fantastic story which unfolds with a culminative stage art, and forms a stimulating basis for musical invention. The tale of the imprisoned prince, first dazzled, then moved to pity by the fairy-bird; obtaining a magic feather as a reward for sparing her life, startled by the thirteen princesses, falling in love with one at first sight; engaging the services of the fairy-bird to neutralize the malign powers of the sinister sorcerer, discovering the secret of his immortality and freeing through his death his hapless victims, bringing happiness to all, and winning both a bride and a kingdom—all this is exactly calculated to awaken the creative imagination of the composer. In his music Stravinsky has produced a polished work of exquisite sensibility, dramatic force and surpassing unity. In spite of its separate 'numbers' Stravinsky has welded the whole together by an elastic use of motives which enables him to delineate and characterize his personages with marvellous precision. Repeated examinations of the score only intensify the impression of an exactitude of instinct which makes 'The Fire-Bird' the affirmation of a new type of ballet. This method is so inevitable that one can only wonder it was not thought of before.

"If the intrinsic charm of 'The Entreaties of the Fire-Bird,' 'The Play of the Princesses with the Golden Apples,' the melodious if somewhat more obvious 'Lullaby,' the fantastic 'Dance of the Sorcerer's Train,' awaken an immediate response from the listener, the dramatic aptness of the Prelude, the 'Dance of the Fire-Bird,' the approach of the sorcerer and his followers, the striking sinister quality of the music where the sorcerer ensnares the prince and above all the scene of the magician's death not only enchain us by their force, but convince us afresh of the significant theatric originality of the composer. Moreover, half the secret of this self-same dramatic potency lies in Stravinsky's well-nigh uncanny mastery of orchestral timbres and coloristic resource. Without resorting to a bald realism he establishes at once in the Prelude a perfect counterpart of the dramatic mood—in his deep plucked strings, his aerial harmonics in arpeggios, and his subdued muted horns. His Fire-Bird flies to scintillant effects of novel iridescence. The sorcerer enters as graphically in the sullen and discordant sounds of the orchestra as he does on the stage. In the episode where his life is at stake, and with it his unholy power, the orchestra paints the struggles eloquently.

"In musical idiom Stravinsky is at once the native Russian involuntarily speaking his own tongue, although keenly aware of modern France. There are phrases from 'Pelléas' and one passage hints at the Fire-Charm from 'Die Walküre.' There is frequent employment of the augmented triad used and over-used by Debussy, with some reminiscences of the whole-tone scale. But it must be remembered that there were augmented triads and whole-tone scales in Russia anterior to Debussy, and that notwithstanding the obvious influences to which any composer of twenty-six might be subject, that Stravinsky in 'The Fire-Bird' is already an artist of distinctive and personal utterance. The work as a whole is preëminently Russian in its fantastic and highly poetic romanticism."

Programmes in Prospect

There will be no Symphony Concerts Friday afternoon, Nov. 7, and Saturday evening, Nov. 8, when the orchestra will be playing in New York. For the next pair of concerts on Friday, Nov. 14, and Saturday, Nov. 15, Mr. Monteux proposes the following programme:

Symphony in four movements with Viola Solo, "Harold in Italy".....Berlioz
Cantata for solo voice.....Tunder
Mme. Frijsh
Symphonic Poem, "The Angel of Death"...
Chadwick
Songs with orchestra:
Invitation au Voyage.....Duparc
Psalms CXXXVII. and CXIV.....Bloch
Hopak .....Musorgsky
Mme. Frijsh
Bourrée Fantasque .....Chabrier
(Scored for Full Orchestra by Motti)

In Berlioz's symphony about the wanderings of Byron's hero—romantic and pictorial music in which the conductor should excel—Mr. Denayer, the new first viola, will play the measures for the moods and the musings of Harold. Mr. Chadwick's tone-poem, first heard in New York last winter at Mr. Damrosch's concerts, but then overlooked in Boston, was suggested by the relief, "Death Staying the Sculptor's Hand," set upon the monument to Martin Milmore in the cemetery at Forest Hills. "The artist's hand," wrote Mr. Krehbiel in The Tribune, after he had listened to the music last February "is stopped in the midst of his work by Death—a theme which is as proper to the musician as the poet or plastic artist. For poet and composer, indeed, it goes further in full expression than it could for the sculptor. Mr. Chadwick did not see 'Finis' written by the arrested chisel; for him there remained apotheosis achieved despite uncompleted work. And so after the section of the composition in which we imagine the creative activity and the soaring ambition of the artist, threatened by ominous warnings of the fatal catastrophe, which is reached at the first climax of the music, we hear the new beginning of a new song which proclaims ultimate triumph." In turn, Chabrier's "Bourrée" is a piece that should not have fallen from the active repertory. The Parisian wrote it fancifully, glowingly for the piano; the Viennese transcribed it no less imaginatively and richly for orchestra.

As interestingly as Mr. Monteux, Mme. Frijsh, the singer, has chosen her pieces. Mr. Bloch, exercising himself once more upon a Jewish music, is too little known here as a composer of sharp imagination and penetrating voice. His first Psalm is the familiar lament, "By the waters of Babylon"; his second, the rejoicing, "When Israel went out for Egypt." The curious cantata by Tunder for soprano, string orchestra and organ is an ancient piece written in the seventeenth century by the predecessor of the noted Buxtehude as organist and choir-master at the Marienkirche in Lübeck.

ESTABLISHED 1881

From

For the opening Boston Symphony concert of the season at the Academy of Music on Monday evening, November 3 (for which the sale of seats will begin tomorrow at Heppe's), Pierre Monteux, the new conductor, and Sergei Rachmaninoff, the soloist, will provide a program of marked diversity and interest. The brilliant Russian pianist, proverbially a matchless performer of Liszt's music, has chosen that composer's famous and scintillant First Concert in E flat. Mr. Monteux will open the concert with Schumann's buoyant First Sympany in B flat, known as the "Spring Symphony." He will do homage to Beethoven by reviving two numbers from the master's own Ballet, "The Creatures of Prometheus"—the Overture and the Fifth Ballet, an adagio for five solo instruments: 'cella, flute, clarinet, bassoon and harp. Finally, Mr. Monteux will play Stravinsky's Danced Legend, "The Bird of Fire," of which he was the famous interpreter when he conducted the Russian Ballet. The music is arranged as a symphonic suite in six parts, as follows:—

I. Introduction; Jardin enchante de Kastchei et danse de l'oiseau de feu ("Kastchei's Enchanted Garden and Dance of the Bird of Fire").
II. Supplications de l'oiseau de feu.
III. Jeu des princesses avec les pommes d'or ("The Princesses Play with Golden Apples").
IIIa. Berceuse ("Lullaby").
IV. Ronde des princesses ("The Princesses Dance in a Circle").
V. Danse infernale de tous les sujets de Kastchei ("Diabolical Dance by all the Subjects of Kastchei").

...om **SUN**

...dress: **Baltimore, Md.**

...te _____

Sergei Rachmaninoff, the master pianist of Russia, will be soloist at the opening Boston Symphony concert at the Lyric Wednesday evening, November 5, when he will play the piano part in his newest Third Concerto, which is considered even more striking in sombre theme and wild rhythm than the Second, which he played last year.

The purely symphonic numbers which Mr. Monteux, the new conductor, has chosen will make a program striking in variety and interest. Beginning with Haydn's Symphony inscribed "The Queen of France," in honor of Marie Antoinette, the music will leap from the eighteenth century to the twentieth, the modern number being the much-discussed suite arranged by Stravinsky from his ballet, "The Bird of Fire." Mr. Monteux, as former conductor of the Russian Ballet, is already noted for the rendering of this daring work.

STON HERALD, SAT

NOVEMBER 1, 1919

RACHMANINOFF WILDLY CHEERED

Pianist in Impressive Performance at Fourth Symphony Concert

"QUEEN OF FRANCE" BY HAYDN SCORES

By PHILIP HALE

The fourth concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Haydn, Symphony, "The Queen of France" (first time at these concerts); Rachmaninoff, Concerto No. 3 for piano and orchestra (first time in Boston); Stravinski, Suite from the ballet "The Fire-Bird" (first time at these concerts). Mr. Rachmaninoff was the pianist.

It is a surprising fact that this orchestra played Haydn's Symphony for the first time; nor have we been able to find the record of performance by any orchestra in Boston at a public concert. Haydn's Symphonies were heard here often in the last years of the 18th century, and it is more than probable that "The Queen of France" was one of them; but there is no means of identifying any one of these Symphonies, for they were entered on the program as "Grand Symphony," "Overture" or "Full Piece."

Buelow once spoke of "The Queen of France" as "a miniature symphony to be performed in a miniature room by a miniature orchestra," and he referred sarcastilly to a performance of it by "60 fiddlers and six tooters." Now Haydn wrote "The Queen of France" for Paris, a city that was accustomed to large orchestras. He wrote it for the "Concert de la Loge Olympique," a society that replaced the "Concert des Amateurs," and this orchestra numbered 40 fiddles, 12 violocellos, eight double-basses, and the usual number of wind instruments. It is not likely that "The Queen of France" was first performed by a little orchestra.

Yesterday the string section was somewhat reduced and the wood-wind was doubled. Would the symphony seem fresher, more sparkling, if it were performed in a little hall by small orchestra? We doubt it. As it was played yesterday the first movement and the trio of the Minuet gave special pleasure. The variations on the pretty French song of old time do no stray so far from the theme itself as to relieve the movement from the reproach of monotony.

Mr. Rachmaninoff played his third concerto 10 years ago in New York. The performance was the first one. The prevailing mood of the music is one of sadness, a melancholy now subdued, now defiant; hardly relieved until the final outburst of hope, joy, what-you-will, by capricious episodes, as if one forced oneself to take a more sanguine view of life and then sank back, resigned to fate, or rebellious. The first movement is the most imaginative, the most impressive. We know of few first movements, if any, in the repertoire that equal it. The attention of the hearer is at once riveted; the mood is at once established. Low mutterings as of "the complaining millions of men" under a leaden sky; the sadness of it; the thought of a brooding, sinister Fate, not quite ready to deal the final blow—thus this music may be characterized without extravagance, without any laborious attempt at fine writing. The intermezzo, while it is interesting, often poetic, falls below this Allegro. Nor is the Finale, in spite of the exciting moments, the contrasting episodes and the thrilling apotheosis, equal in musical and psychological importance or in technical construction to this constantly sustained, firmly knit, inevitable first movement. Yet the two last movements in another concerto would make their irresistible way. It would be a pleasure to speak at length of the workmanship displayed, of the character of the melodic and harmonic schemes, of the skilful orchestration. The performance by the pianist was a remarkable one, remarkable even for Mr. Rachmaninoff. The pianist and the composer were one and the same being. Thoughtful, imaginative, brilliant as this performance was, the virtuoso did not allow one to forget the music or regard it as merely an opportunity for the display of the pianist. The orchestra played as if inspired, with even more than its customary elasticity, tonal strength and beauty in solo passages and in ensemble. The great audience recalled Mr. Rachmaninoff again and again. Seldom has a pianist received so flattering a tribute in Symphony Hall.

Information in the program book about first performances of Stravinski's works was gained from contemporary French and English journals, and from supposedly authoritative annals. Yet, in some instances, this information is inaccurate. Thus there was a performance of "The Fire-Bird" in London, led by Mr. Monteux, before Rhene-Baton conducted it. Mr. Monteux also conducted the first performance of "Petrouchka" in Paris and the first performance of the opera "Le Rossignol" at the Paris Opera. How contemporary journals could be so [illegible] is not easily comprehended. [illegible] Purchase has [illegible] Corps were squarely [illegible] back to 117

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The concert will be repeated tonight. There will be no concerts next week. The program of Nov. 7, 8 is as follows: Berlioz, Symphony "Harold in Italy" (Mr. Denayer, solo viola); Chadwick, "The Angel of Death," Symphonic poem (first time here); Chabrier-Mottl, Bourree Fantasque. Mme. Povla Frijsh will sing an air from Franck's "Redemption" and these songs with orchestra: Duparc, Invitation au Voyage; Moussorgsky, Hopak; Bloch, Psalms 137 and 114.

Boston Post Nov 1

MASTER OF PIANO WITH SYMPHONY

Rachmaninoff Plays Own 3d Concerto First Time Here

BY OLIN DOWNES

From the standpoint of the great majority, the dominating feature of the Boston Symphony concert of yesterday afternoon was the performance by the great Russian composer and virtuoso, Sergei Rachmaninoff, of his own concerto for piano and orchestra in D minor. This is the third of Mr. Rachmaninoff's piano concertos. It has been recently revised by him. His performance was a tremendous triumph. Seldom, at concerts where the audiences are normally very enthusiastic and appreciative to the point of being uncritical, has a virtuoso been given a warmer reception.

SPLENDID PIANO PART

After saying these things it may easily appear crabbed or arrogant of a reviewer to state that in his opinion the music itself is very poor stuff. But that is the case. To the best of the writer's knowledge and conviction this is the poorest of the three concertos which Mr. Rachmaninoff has written for the piano. The reason it seems to him poor is that in the first place it is very long and diffuse. Secondly, most of the ideas seem to lack strong individuality. Thirdly the form is so extended that at a first hearing anyway the music drops apart in places. Idea No. 1 does not develop and lead to idea No. 2, and so on to the end. There is much repetition, but by no means a great deal of real growth of musical thoughts and real putting together of a strong musical structure.

Of course there is a splendidly written piano part, provided you are a pianist with the strength, technic and musical authority of Mr. Rachmaninoff, and this piano part was superbly played by the composer. And there are certain effects as characteristic of certain aspects of Mr. Rachmaninoff's music as certain melodies are characteristic of Puccini. They always bring their result—frantic applause. These effects are, for example, low, dark, rich harmonies in the strings, with a solo horn sounding through; or brilliant, sweeping climaxes when the orchestra suddenly blazes out in tonal splendor; strong, persistent march rhythms, melodies of a melting Slavic, melancholy cast; episodes for brass and wood wind, rather reminding of Tschaikowsky.

Now these things sound splendidly, and if you have not heard them before they make a great impression. But in this concerto, at least, these effects are neither new nor exceptionally inspired, and those familiar with even a few of Mr. Rachmaninoff's finest compositions can hardly by any stretch of the imagination rank this third concerto, heard for the first time at the Boston Symphony concerts, with the wonderful tone-poem, "The Isle of the Dead," or a lesser work, the second symphony, or even the second piano concerto, which, on the whole, appears to be a better knit and more concise work.

Mr. Rachmaninoff seems to us in his compositions to err, as a rule, on the side of over-length. This is not because he is pretentious, but because he is sincere. He has such sincerity, such conviction and absorption in what he is doing that he is probably incapable of a completely objective criticism of his own work. His shortcomings, as we believe them to be, are always those of a deeply earnest and talented man. In addition to this, he is a very commanding figure on the stage—tremendously tall, quiet in manner but powerful in aspect, with a head and a body which suggest at once prehistoric force and frame and modern intellectuality. He has personality and magnetism to a very exceptional degree, and a very different order of magnetism than that of the half-feminized, long-haired type

Triumph of Personality

It is a credit to the public of today that so simple, sincere and genuinely distinctive an individuality as Mr. Rachmaninoff should impress us all so much. He is a great musician, and if his intimates did not bear witness to it one would know him to be a great man. But sometimes a man is great in himself, and sometimes he is great in his music. Sometimes, but not always, both go together. This concerto begins very well indeed with the announcement by the piano of a theme in the nature of Russian folk-song. It ends, after a finale interminably long and full of repetitions, with a very exciting and effective crescendo. The triumph of yesterday afternoon, coldly analyzed, was not the triumph of a great piece of music. It was the triumph of a great musical personality.

The other music on the programme was a symphony by Franz Joseph Haydn, nicknamed "La Reine de France" from the unsubstantiated supposition that this symphony was a favorite of Queen Marie Antoinette. This symphony does not appear to have been played before at these concerts. It is perfectly charming; just as formal as most of Haydn's symphonies, with a fine vigorous allegro a slow movement, not too slow, with a happy little theme; a minuet with humor and gusto in it, and a rapid, gossipy finale. It was played in the most admirable manner, with the most exemplary spirit and enphony, from the Danced Story, "The Fire-Bird" ("Oiseau de Feu").

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The ballet which employs this music has been repeatedly performed in Boston by the Ballet Russe. The music is a marvel of orchestral coloring and workmanship. Today, the clever use of an orchestra is commonplace. By the side of the most noted masterpieces of orchestration this music is amazing. It has, besides the atmosphere of a fairy tale, the tale of enchanted princesses in the power of the Magician Katschei, saved by the brave prince, who is given the most beautiful of the princesses for his bride.

But the music without the spectacle is difficult and in many cases disappointing. It is inextricably interwoven with color and movement on the stage. Away from the stage, one hears interesting but unintelligible episodes which would say little or nothing, if one did not know the story, or had not the spectacle in his mind

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concert room.

Traveler Nov 1

RACHMANINOFF IS SYMPHONY SOLOIST

Sergei Rachmaninoff, eminent Russian composer and pianist, was the soloist at the Symphony concert yesterday afternoon and played his own third concerto, the occasion marking its first hearing in this city. It also brought out such a display of enthusiasm as is rarely seen at a Symphony concert. The audience's greeting to the soloist was notably cordial but it paled into insignificance when compared with the outburst that greeted the conclusion of the first movement of the concerto and the outbursts that followed at every opportunity culminating in an ovation at the close of the number.

The concerto is decidedly interesting, in the composer's best vein and was given a presentation that could scarcely be bettered. Fortunate indeed was the audience to hear such a work interpreted by such a pianist and such an orchestra.

Herald Nov 2

SYMPHONY PROGRAM

As the Boston Symphony Orchestr
will be traveling on its first souther
trip of the season during the comin
week, the next concerts in Boston wi
take place a week from next Frida
and Saturday, Nov. 14 and 15. Madam
Povla Frijsh, the soloist, will sing a
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will be played by Frederic Denayer, who
has recently come to lead the viola sec
tion from France, where he is consid
ered one of the finest musicians of his
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also conduct the first American work of
the season's concerts—Chadwick's Sym
phonic Poem, "The Angel of Death" (its
first performance in Boston), and, to
close the program, Chabrier's "Bourree
Fantasque," last heard at these concert
in 1899.

Boston Globe Nov 1

WARM GREETING TO RACHMANINOFF

Composer Assists in Own Work at the Symphony

Stravinsky's "Fire Bird" Suite Given Admirable Interpretation

Rachmaninoff deserved the almost unprecedented applause which greeted his playing of his own Third Concerto at yesterday's Symphony concert. He not merely surmounted with ease the immense technical difficulties of the music. He proved once more that he is both a great composer and a great pianist.

This concerto is as a whole the finest work of his yet played in Boston. The first movement, especially, has all the brooding intensity which makes the opening section of his "Isle of the Dead" among the most powerful of modern compositions.

It is restrained throughout, with none of the Tschaikowsky-like outbursts of bombast which mar the latter half of that tone poem, and with no lapses into sentimentality. The whole concerto, though the later movements are not on as consistently high a level as the first, is certainly among the best ever written. It should be oftener heard, though there are few living pianists who could play it and not one who could equal the composer's own performance.

Stravinsky's Suite from "The Fire-Bird," the other significant novelty on yesterday's program, sounded pale and tame after the magnificent concerto. It suffers somewhat in the concert hall from the absence of the Russian Ballet, for which the music was originally written. Stravinsky manipulates his orchestra deftly and adroitly to secure the effects he desires.

His music has a firm texture, with no ragged spots where his skill forsakes him. It is often bizarre and freakish, but never more so than the danced legend for which it is composed demands.

No wonder that younger composers nowadays are dazzled by his work as they were fascinated not long since by Debussy's. But he is only a clever and whimsical miniaturist compared with the Rachmaninoff of the Allegro ma non tanto of the Third Concerto.

Stravinsky, or at least the earlier Stravinsky of "The Fire-Bird," no longer sounds ultra modern to ears attuned to the later work of Ravel and Scriabin. Mr Monteux, who has conducted performances of this music with the Ballet Russe in both London and Paris, gives an altogether admirable interpretation of it.

It is certainly surprising that Haydn's Symphony in B flat major, called "The Queen of France," should have been performed yesterday for the first time in Boston as far as available records show. One wonders how many more equally delightful works by that indefatigable symphonist lie buried in the complete editions.

The slow movement with a beautiful theme taken from an old French Romance and the spirited and playful finale have a delicacy and grace which one commonly associates with Mozart rather than with Haydn.

The performance was mellifluous rather than finely shaded. It was never dull or lifeless, but it missed some of the finer nuances of the music. Haydn in this symphony has turned courtier, but Mr Monteux sometimes let him remain a peasant. Rabaud's virtues would have suited this music, as those of Monteux suit Rachmaninoff's and Stravinsky's.

There are no concerts next week. The program for Nov 14 and 15 includes Berlioz's "Harold in Italy" symphony, songs for Mme Frijsh and unfamiliar numbers by Chadwick and Chabrier. This week's program will be repeated tonight.

Advertiser Nov 2

SYMPHONY PROGRAM

The next Symphony concerts in Boston will take place a week from next Friday and Saturday, November 14 and 15. Madame Povla Frijsh, the Danish soprano, will be soloist. The program will be headed by Berlioz's "Harold in Italy" Symphony. Mr. Monteux will also conduct the first American work of the season's concerts, Chadwick's Symphonic Poem, "The Angel of Death," and Chabrier's "Bourree Fantasque."

Post Nov 2

Since the Boston Symphony Orchestra will be travelling on its first Southern trip of the season during the coming week, the next concerts in Boston will take place a week from next Friday and Saturday, Nov. 14 and 15. On these occasions, Madame Povla Frijsh, the Danish soprano of vivid dramatic and interpretive ability, will be the soloist. She will sing a 17th century cantata by Tunder, Duparc's famous "Invitation to the Journey," a psalm by Ernest Bloch, the Swiss-American composer, and Moussorgsky's ever-popular "Hopak." The programme will be headed by Berlioz's "Harold in Italy" Symphony, in which the viola solo, impersonating Byron's hero, weaves a commentary through the score as it depicts various Italian scenes of pilgrims, mountaineers and brigands. The solo part will, of course, be taken by Mr. Frederic Denayer, who has recently come to lead the viola section from France, where he is considered one of the finest musicians of his particular instrument. Mr. Monteux will also conduct the first American work of the season's concerts—Chadwick's symphonic poem, "The Angel of Death" (its first performance in Boston), and, to close the programme, Chabrier's "Bourree Fantasque," last heard at these concerts in 1899.

SCIENCE MONITOR,

SATURDAY, NOVEMBER 1,

MUSIC

Mr. Rachmaninoff in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—Truly a stimulating and a novel program that Mr. Monteux set before his Friday afternoon audience at the fourth concerts of the Boston Symphony Orchestra. Stimulating in that new musical ideas were set forth, and novel in that all three numbers were heard for the first time at these concerts. Haydn's symphony in B flat (B. and H. No. 85), bearing the title "The Queen of France" has somehow escaped performance through the 38 years of the orchestra, and the audiences have been the loser. There are touches in this, now of brilliancy and now of delicacy, that other and more familiar Haydn symphonies lack. The brilliancy Mr. Monteux accomplished, but the delicacy at times eluded him, as in the romance, the second movement.

The interest of the audience was plainly for Mr. Rachmaninoff, who played with the orchestra his third piano concerto in D minor, Op. 30. Here is a difficult piece of music, hard for the audience to grasp, hard for the pianist, and hard for the conductor and the orchestra. Merely to say that it repays the surmounting of all the various difficulties does scant justice to it, for it is a big work, bigly conceived, and the effort required to compass it is broadening to both players and listeners. With another artist playing it the piano would most likely be one of the instruments of the orchestra, for the part is not at all designed to display technique. With the composer playing, the concerto assumes more the character of a duet, with the piano not at all subordinated, nor yet unduly exalted. Its climaxes are noble and stirring, well built up but never too long delayed nor too long drawn out. A wealth of musical ideas floods through its pages, most of them tinged a little with sadness, many of them peculiarly Slavic. As in the case of his second concerto, played last year under Mr. Rabaud, this abounds in puzzling changes of tempo, but unlike the performance last season the changes were not so neatly managed.

Stravinsky's suite "The Fire-Bird" closed the program, flooding Symphony Hall with gorgeous sound, freely giving out music of sheer beauty, unhampered by constricting forms and laws. To Mr. Monteux it was familiar work conducting this, but he must have felt, as did many of the hearers, the absence of the dancers. In music of this sort Mr. Monteux thus far has appeared to the best advantage.

N SUNDAY ADVERT

ISER, NOVEMBER 2,

Music

Rachmaninoff Fills Place of Paderewski

By LOUIS C. ELSON.

THE music week is always strongest at both ends, beginning with Mr. Mudgett's Sunday concert and ending with the Symphony. Mr. Mudgett's concerts are stronger than ever this season and every Sunday afternoon finds Symphony Hall crowded. Last Sunday was no exception, for Rachmaninoff in a piano recital is something to conjure with. He has filled the place that Paderewski vacated.

As Rachmaninoff was also the soloist at the Symphony concert, we may dismiss this important recital with the brief statement that the Chopin group was almost a revelation, in spite of the fact that we have so many playing at the works of this master. Such a combination of technique and poetry have not been heard since the time of De Pachmann or Paderewski. If the artist had accepted all the encores and re-encores that were demanded he would be saying still, yet he was generous in his respect. By the way, as we often hear this composer-pianist's name mis-pronounced, we may add that he flies the regular Russian rule of giving the accent on the penultimate and places the accent upon the second syllable—RachMANinoff.

Apart from this veteran's appear- there were some recitals by P

STON HERALD, SAT

NOVEMBER 1, 1919

RACHMANINOFF WILDLY CHEERED

Pianist in Impressive Performance at Fourth Symphony Concert

"QUEEN OF FRANCE" BY HAYDN SCORES

By PHILIP HALE

The fourth concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Haydn, Symphony, "The Queen of France" (first time at these concerts); Rachmaninoff, Concerto No. 3 for piano and orchestra (first time in Boston); Stravinski, Suite from the ballet "The Fire-Bird" (first time at these concerts). Mr. Rachmaninoff was the pianist.

It is a surprising fact that this orchestra played Haydn's Symphony for the first time; nor have we been able to find the record of performance by any orchestra in Boston at a public concert. Haydn's Symphonies were heard here often in the last years of the 18th century, and it is more than probable that "The Queen of France" was one of them; but there is no means of identifying any one of these Symphonies, for they were entered on the program as "Grand Symphony," "Overture" or "Full Piece."

Buelow once spoke of "The Queen of France" as "a miniature symphony to be performed in a miniature room by a miniature orchestra," and he referred sarcastilly to a performance of it by "60 fiddlers and six tooters." Now Haydn wrote "The Queen of France" for Paris, a city that was accustomed to large orchestras. He wrote it for the Concert de la Loge Olympique," a society that replaced the "Concert des Amateurs," and this orchestra numbered 40 fiddles; 12 violocellos, eight double-basses, and the usual number of wind instruments. It is not likely that "The Queen of France" was first performed by a little orchestra.

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The ballet which employs this music has been repeatedly performed in Boston by the Ballet Russe. The music is a marvel of orchestral coloring and workmanship. Today, the clever use of an orchestra is commonplace. By the side of the most noted masterpieces of orchestration this music is amazing. It has, besides the atmosphere of a fairy tale, the tale of enchanted princesses in the power of the Magician Katschei, saved by the brave prince, who is given the most beautiful of the princesses for his bride.

But the music without the spectacle is difficult and in many cases disappointing. It is inextricably interwoven with color and movement on the stage. Away from the stage, one hears interesting but uninteligible episodes which would say little or nothing, if one did not know the story, Od had not the spectacle in his mind

while listening. Al... very strongly indeed and at one particula... the composer, Mauri... writer; the finest mo... speaking, are the tha... the nature of a sche... Princesses Playing wit... Apples," the "Berceuse... Dance of the Princesse... there is poetic employmen... robably a Russian folk t... is grotesquerie and imagin... "I fernal Dance of Ka... j c s"; there is the elemen... and the strange in "The... the Fire-Bird," but this... sentially for the theatre... far short of its complete... concert room.

Traveler Nov 1

RACHMANINOFF IS SYMPHONY SOLOIST

Sergei Rachmaninoff, eminent Russian composer and pianist, was the soloist at the Symphony concert yesterday afternoon and played his own third concerto, the occasion marking its first hearing in this city. It also brought out such a display of enthusiasm as is rarely seen at a Symphony concert. The audience's greeting to the soloist was notably cordial but it paled into insignificance when compared with the outburst that greeted the conclusion of the first movement of the concerto and the outbursts that followed at every opportunity culminating in an ovation at the close of the number.

The concerto is decidedly interesting, in the composer's best vein and was given a presentation that could scarcely be bettered. Fortunate indeed was the audience to hear such a work interpreted by such a pianist and such an orchestra.

Herald Nov 2

SYMPHONY PROGRAM

As the Boston Symphony Orchestr... will be traveling on its first southern trip of the season during the comin... week, the next concerts in Boston wi... take place a week from next Frida... and Saturday, Nov. 14 and 15. Madam... Povla Frijsh, the soloist, will sing ... air from Franck's "Redemption," D... parc's "Invitation to the Journey," t... psalms by Ernest Bloch, and Mou... sorgsky's "Hopak." The program... be headed by Berlioz's "Harold in Ital... Symphony, in which the viola solo, i... personating Byron's hero, weaves a co... mentary through the score as it depic... various Italian scenes of pilgrims, moun... taineers and brigands. The viola... will be played by Frederic Denayer, who... has recently come to lead the viola sec... tion from France, where he is consid... ered one of the finest musicians of his... particular instrument. Mr. Monteux will... also conduct the first American work of... the season's concerts—Chadwick's Sym... phonic Poem, "The Angel of Death" (its... first performance in Boston), and, to... close the program, Chabrier's "Bourree... Fantasque," last heard at these concerts... in 1899.

Boston Globe Nov 1

WARM GREETING TO RACHMANINOFF

Composer Assists in Own Work at the Symphony

Stravinsky's "Fire Bird" Suite Given Admirable Interpretation

Rachmaninoff deserved the almost unprecedented applause which greeted his playing of his own Third Concerto at yesterday's Symphony concert. He not merely surmounted with ease the immense technical difficulties of the music. He proved once more that he is both a great composer and a great pianist.

This concerto is as a whole the finest work of his yet played in Boston. The first movement, especially, has all the brooding intensity which makes the opening section of his "Isle of the Dead" among the most powerful of modern compositions.

It is restrained throughout, with none of the Tschaikowsky-like outbursts of bombast which mar the latter half of that tone poem, and with no lapses into sentimentality. The whole concerto, though the later movements are not on as consistently high a level as the first, is certainly among the best ever written. It should be oftener heard, though there are few living pianists who could play it and not one who could equal the composer's own performance.

Stravinsky's Suite from "The Fire-Bird," the other significant novelty on yesterday's program, sounded pale and tame after the magnificent concerto. It suffers somewhat in the concert hall from the absence of the Russian Ballet, for which the music was originally written. Stravinsky manipulates his orchestra deftly and adroitly to secure the effects he desires.

His music has a firm texture, with no ragged spots where his skill forsakes him. It is often bizarre and freakish, but never more so than the danced legend for which it is composed demands.

No wonder that younger composers nowadays are dazzled by his work as they were fascinated not long since by Debussy's. But he is only a clever and whimsical miniaturist compared with the Rachmaninoff of the Allegro ma non tanto of the Third Concerto.

Stravinsky, or at least the earlier Stravinsky of "The Fire-Bird," no longer sounds ultra modern to ears attuned to the later work of Ravel and Scriabin. Mr Monteux, who has conducted performances of this music with the Ballet Russe in both London and Paris, gives an altogether admirable interpretation of it.

It is certainly surprising that Haydn's Symphony in B flat major, called "The Queen of France," should have been performed yesterday for the first time in Boston as far as available records show. One wonders how many more equally delightful works by that indefatigable symphonist lie buried in the complete editions.

The slow movement with a beautiful theme taken from an old French Romance and the spirited and playful finale have a delicacy and grace which one commonly associates with Mozart rather than with Haydn.

The performance was mellifluous rather than finely shaded. It was never dull or lifeless, but it missed some of the finer nuances of the music. Haydn in this symphony has turned courtier, but Mr Monteux sometimes let him remain a peasant. Rabaud's virtues would have suited this music, as those of Monteux suit Rachmaninoff's and Stravinsky's.

There are no concerts next week. The program for Nov 14 and 15 includes Berlioz's "Harold in Italy" symphony, songs for Mme Frijsh and unfamiliar numbers by Chadwick and Chabrier. This week's program will be repeated tonight.

Advertiser Nov 2

SYMPHONY PROGRAM

The next Symphony concerts in Boston will take place a week from next Friday and Saturday, November 14 and 15. Madame Povla Frijsh, the Danish soprano, will be soloist. The program will be headed by Berlioz's "Harold in Italy" Symphony. Mr. Monteux will also conduct the first American work of the season's concerts, Chadwick's Symphonic Poem, "The Angel of Death," and Chabrier's "Bourree Fantasque."

Post Nov 2

Since the Boston Symphony Orchestra will be travelling on its first Southern trip of the season during the coming week, the next concerts in Boston will take place a week from next Friday and Saturday, Nov. 14 and 15. On these occasions, Madame Povla Frijsh, the Danish soprano of vivid dramatic and interpretive ability, will be the soloist. She will sing a 17th century cantata by Tunder, Duparc's famous "Invitation to the Journey," a psalm by Ernest Bloch, the Swiss-American composer, and Moussorgsky's ever-popular "Hopak." The programme will be headed by Berlioz's "Harold in Italy" Symphony, in which the viola solo, impersonating Byron's hero, weaves a commentary through the score as it depicts various Italian scenes of pilgrims, mountaineers and brigands. The solo part will, of course, be taken by Mr. Frederic Denayer, who has recently come to lead the viola section from France, where he is considered one of the finest musicians of his particular instrument. Mr. Monteaux will also conduct the first American work of the season's concerts — Chadwick's symphonic poem, "The Angel of Death" (its first performance in Boston), and, to close the programme, Chabrier's "Bourree Fantasque," last heard at these concerts in 1899.

SCIENCE MONITOR,

SATURDAY, NOVEMBER 1,

MUSIC

Mr. Rachmaninoff in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—Truly a stimulating and a novel program that Mr. Monteux set before his Friday afternoon audience at the fourth concerts of the Boston Symphony Orchestra. Stimulating in that new musical ideas were set forth, and novel in that all three numbers were heard for the first time at these concerts. Haydn's symphony in B flat (B. and H. No. 85), bearing the title "The Queen of France" has somehow escaped performance through the 38 years of the orchestra, and the audiences have been the loser. There are touches in this, now of brilliancy and now of delicacy, that other and more familiar Haydn symphonies lack. The brilliancy Mr. Monteux accomplished, but the delicacy at times eluded him, as in the romance, the second movement.

The interest of the audience was plainly for Mr. Rachmaninoff, who played with the orchestra his third piano concerto in D minor, Op. 30. Here is a difficult piece of music, hard for the audience to grasp, hard for the pianist, and hard for the conductor and the orchestra. Merely to say that it repays the surmounting of all the various difficulties does scant justice to it, for it is a big work, bigly conceived, and the effort required to compass it is broadening to both players and listeners. With another artist playing it the piano would most likely be one of the instruments of the orchestra, for the part is not at all designed to display technique. With the composer playing, the concerto assumes more the character of a duet, with the piano not at all subordinated, nor yet unduly exalted. Its climaxes are noble and stirring, well built up but never too long delayed nor too long drawn out. A wealth of musical ideas floods through its pages, most of them tinged a little with sadness, many of them peculiarly Slavic. As in the case of his second concerto, played last year under Mr. Rabaud, this abounds in puzzling changes of tempo, but unlike the performance last season the changes were not so neatly managed.

Stravinsky's suite "The Fire-Bird" closed the program, flooding Symphony Hall with gorgeous sound, freely giving out music of sheer beauty, unhampered by constricting forms and laws. To Mr. Monteux it was familiar work conducting this, but he must have felt, as did many of the hearers, the absence of the dancers. In music of this sort Mr. Monteux thus far has appeared to the best advantage.

SUNDAY ADVERT

ISER, NOVEMBER 2,

Music

Rachmaninoff Fills Place of Paderewski

By LOUIS C. ELSON.

THE music week is always strongest at both ends, beginning with Mr. Mudgett's Sunday concert and ending with the Symphony. Mr. Mudgett's concerts are stronger than ever this season and every Sunday afternoon finds Symphony Hall crowded. Last Sunday was no exception, for Rachmaninoff in a piano recital is something to conjure with. He has filled the place that Paderewski vacated.

As Rachmaninoff was also the soloist at the Symphony concert, we may dismiss this important recital with the brief statement that the Chopin group was almost a revelation, in spite of the fact that we have so many playing at the works of this master. Such a combination of technique and poetry have not been heard since the time of De Pachmann or Paderewski. If the artist had accepted all the encores and re-encores that were demanded he would be playing still, yet he was generous in his respect. By the way, as we often hear this composer-pianist's name mis-pronounced, we may add that he flies the regular Russian rule of giving the accent on the penultimate and places the accent upon the second syllable—RachMANinoff.

Apart from this veteran's appear... there were some recitals by

Boston Post Nov 2

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Messrs. Monteux and Damrosch Plan to Attack Sameness in Programmes by an Open Entente — The German Opera Fiasco in New York

What is the mania which mysteriously communicates itself from soul to soul, and leads all pianists to choose for their principal war horse in one season the C-sharp minor Scherzo of Chopin, or all conductors in another season to elect to play Tschaikowsky's fourth symphony, or every singer to sing as an encore Mrs. H. H. Beach's "Years at the Spring"?

No one knows. It must be mental telepathy. At any rate, we have at last in two conductors, Mr. Monteux of the Boston Symphony and Mr. Walter Damrosch of the New York Symphony Orchestra, two honest men who propose to put an end to the war twixt Tweedledum and Tweedle-dee and submit questions of programmes to publicity and arbitration rather than to rivalry and secret diplomacy. In other words, if it is known that Mr. Monteux is going to play a certain work by Claude Debussy next time the Boston Symphony Orchestra visits New York and Mr. Damrosch is notified, he will not take pains to play this particular work at the New York Symphony concert of two days previous. It is a pity that more of this spirit cannot be developed between musicians and prima donnas. Did you ever hear of a prima donna purchasing a dress from a very expensive and famous dressmaker in Paris and perceiving three months later the picture of a rival prima donna, about to give a concert in Oshkosh, attired in that same dress? We have, but that is another story.

Post Nov 2

Boston Musical Association Will Give 1st Concert Dec. 15

The American composer, as it would seem by all the tokens of the times, is coming into his own by leaps and bounds these days. No doubt the agitation going forward on every hand in his favor is largely owing to the war and to the impetus which war has given to many kinds of musical developments in this country. But one of the most important incentives to American composers hereabouts is to be found in the announcements of the plans of the Boston Music Association, founded and directed by Georges Longy, and the programmes of the five concerts to be given by this association, Mr. Longy conductor, this season.

The Organization

The Boston Musical Association, rather discreditably to the artistic enterprise of Americans, is an idea evolved by a Frenchman in our midst. Mr. Longy is not only active as the distinguished first oboe of the Boston Symphony Orchestra, but also as the head of a music school and of the Longy Club or wind instruments, conductor of the MacDowell Club and of other orchestral concerts in the past in Boston. He has now perfected the organization of a small orchestra of young musicians of Boston and the vicinity who will rehearse and perform on the basis of equal division of profits of the concerts, if such there are, added to the advantages of experience under Mr. Longy's baton, and the opportunity for the most talented players to appear as soloists. Finally as a crowning feature of his plan Mr. Longy will have appointed a committee of composers to pass by vote on American compositions which will be placed on the programmes of the concerts of the association.

"Already some interesting scores have been submitted," said Mr. Longy, "but the thing I miss is this: Short compositions in the smaller forms, well and unpretentiously made, and especially suitable to an orchestra of the modest proportions and resources of the Boston Musical Association. Young composers of all lands are inclined to be overambitious and portentous in their early works."

Short Pieces Wanted

There was a twinkle in his eye. "Let them not try too much," he said. "If they wrote a short piece of 20 minutes or so, like—well, say like Dukas' 'L'Apprenti sorcier'—that will be well enough to start. Or 'L'Apres midi d'un Faun' of Debussy. That is not very long. Length is not the thing. Nor is weight the consideration. Let only a musical idea, and then set to work without self-consciousness to develop it clearly and well, with not too many instruments in the score. It is such things which count, and teach a composer of talent his business, perhaps quicker than the hour long symphony or symphonic poem in which neither ideas nor technic are equal to the length of the work and the number of instruments employed. Composers need not be afraid of being simple. Let them only compose naturally and do things within their reach. They will find far more time than they think they have, in later years, to attempt 'colossal' masterpieces."

First Programme

The first programme of the Boston Musical Association, which will be given in Jordan Hall, Dec. 15, is one which shows clearly the nature of the concerts (two orchestral and three concerts of chamber music) which Mr. Longy has devised. First will come a suite, simple and charming, from the music of the 18th Century Rameau, created for his opera, "Castor et Pollux." One of the

Georges Longy, founder and director of the Boston Musical Association.

players of the orchestra will then appear as soloist in the performance of Beethoven's "Romance in F" with orchestra. Following this, a work little known will be three short pieces for string orchestra with a few wind instruments by Maurice Ravel.

The first piece, which calls for strings without double basses, with flutes and clarinets, is dedicated to Igor Strawinsky. The matter is interesting because of the semblance of the thought to the music of Strawinsky's "Fire-Bird" ballet, and because Strawinsky once complained to a friend in Paris that Ravel had stolen much of his thunder. Might it not be the other way around? Has not Strawinsky learned much from Ravel? The modern Frenchman and the modern Russian appear to confront each other in this composition. Its title, like the other two, for it is inspired by poetry of Stephan Mallarme, is "Soupir"; that of the second, "Placet Futile"; that of the third, "Swigi de la croupe et du bond." The second piece is dedicated to Florent Schmitt, and the third, which should be fantastical enough, is dedicated to that arch 'fantaisiste," Erik Satie!

Following these compositions will come an American work and Saint-Saens' witty waltz-caprice, "The Wedding Cake."

Future Concerts

At one of the chamber concerts of the Boston Musical Association later in the season the Salzedo harp ensemble, led by the distinguished harpist, Carlos Salzedo, now of New York, will play. Compositions by Salzedo, by Turina and by Thirion will figure on the chamber music programmes of the association.

Mr. Longy is much gratified by the response to his project on the part of talented young musicians of Boston. These have come to him often at considerable effort and time and are showing every willingness for arduous work in order to achieve genuinely artistic standards in the new series of concerts to be given. Miss Gertrude Marshall will be concertmaster of the orchestra. Mrs. Golden will lead the viola section, and Miss L'Africale will be first 'cellist —all players well and favorably known in Boston. A few Boston Symphony players will be engaged to assist at the concerts. The orchestra of the first concert will be principally strings, with a few wood wind instruments. At the last concert the compositions performed will be more pretentious than those of the first, and the full orchestra will be used. A generous measure of public support is already promised this interesting enterprise.

MONTEUX APPROVES POST'S SUGGESTION

The proposal of the Boston Post, made last week in these columns, that the Boston Symphony Orchestra, Pierre Monteux conductor, give private hearings of new works by young American composers at intervals during the musical season, has met with a warm response from Mr. Monteux.

He will make every endeavor to institute a series of such private concerts after the beginning of the new year, when the Boston Symphony Orchestra will have opportunity to determine the dates, if this is humanly possible, of additions to a concert schedule which is already the most crowded in the history of the orchestra. The number of concerts given by the Boston Symphony this season will be greater than ever before, as the attendance, in every city, promises to surpass that of any winter the orchestra has known.

FAVORS PLAN

"Nevertheless," said Mr. Monteux, when shown the Post article, "I am so heartily in favor of this plan to help native composers by giving them an opportunity of hearing their compositions in actual performance that in spite of an overpowering amount of work before us I shall make a special effort to give a limited number of such hearings in the spring and more of them during the season of 1920-21. The Post suggestion, arising from the private concerts of American compositions which Mr. Stock is going to give with the Chicago Orchestra, is practically the embodiment of a plan I had already in mind for Boston, and one which I had perfected with my orchestra in Paris when the war put a stop to everything.

"I then intended to have my orchestra play privately new scores of young French musicians. The critic Vuillermoz and others of the press, as well as musicians of the capital, were disposed to give all possibe assistance in this plan. I think it is an ideal work for an orchestra to do, consistently, of course, with its primary duties to the great public. Our first duty is obviously a twenty-four programme, as interestingly made and as well performed as possible, for the Symphony Hall audiences in Boston, the same preparations for Cambridge and for many of the principal cities of America which we visited on tour. You may believe that this is no small thing. But, granted the accomplishment of the public concerts, I think a next step is for a great orchestra to give all possible assistance to young native composers, particularly when a way is found of doing this without it being necessary to perform immature compositions before the public."

Private Concerts

The general plan contemplated by Mr. Monteux will be to give from two to four private performances of manuscript compositions by Americans between January and May 1; to invite to these concerts the composers who have submitted scores for Monteux's approval and a few friends of the composers and guests of the orchestra. The compositions will then be read through by the Boston Symphony players and the composer will have the benefit of hearing his own music played by one of the finest orchestras in the world. This invaluable experience will cost him nothing, and if he has produced a work which, in the opinion of Mr. Manteux and other musicians, merits public hearing it will be given at the regular Symphony concerts. As the Post remarked last season, young American composers, who have otherwise no chances of experience in writing symphonic music for a big orchestra, will find at last the opportunity of orchestral experiment, and the Boston Symphony Orchestra will become more than ever an agent of musical development and creative art in the community.

Transcript Mon. Nov. 3

normal way.

Haydn and Mr. Monteux

Not in vain did the Stravinsky of the suite from "The Fire-Bird" address himself through Mr. Monteux and the Symphony Orchestra to their more courteous, cultivated and responsive audience of Saturday evening. It heard the music from beginning to end without a single departure; it was manifestly interested and stirred; it lingered even to clap warmly both piece and performance. Not in vain, after all, had conductor and orchestra risked a venture that in itself, as well in the accomplishment, applauded them. True, Mr. Rakhmaninov and his concerto were yet more acclaimed—inevitably before the impressive presence, the encompassing power of the composer as pianist. As such he not only sways an audience; he also invigorates and glamors many a page of a concerto that at another's hands might seem—but it was Mr. Rakhmaninov who played it. Even Haydn of the thin, pretty, neat little symphony, "The Queen of France," lacked not his meed of plaudits. Discreetly, Mr. Monteux reduced his orchestra even in the string choirs; but try as he might the volume of tone remained too heavy, the rhythms and accents too sharp for this tinkling playful chamber-music. It even asks a lighter hand, a more delicate fancy, a finer musical intuition than the conductor brought to it. Time and again he solidified the tone, squared the march of the music. For the first time in the course of the concerts Mr. Monteux was distinctly below his opportunity.

H. T. PARKER

From North American
Philadelphia, Pa.

OCT 26 1919

At the first concert of the season here by the Boston Symphony Orchestra on Monday evening, November 3, the soloist will be Sergei Rachmaninoff, the great Russian pianist. He will be heard in the Liszt First Concerto in E flat. At this concert Pierre Monteux will appear for the first time here as the new regular conductor of the orchestra, altho he conducted the first Philadelphia concert of the Boston Symphony Orchestra last season. The program will begin with Schumann's buoyant First Symphony in B flat, known as the "Spring Symphony." Two numbers from Beethoven's only ballet, "The Creature of Prometheus," will follow; the overture, and the Fifth Ballet, an adagio for five solo instruments: 'cello, flute, clarinet, bassoon and harp. Finally, Mr. Monteux will play Stravinsky's danced legend, "The Bird of Fire," of which he was the famous interpreter when he conducted the Russian Ballet. The music is arranged as a symphonic suite in six parts.

Public Ledger
Philadelphia, Pa.

For the opening Boston Symphony concert of the season at the Academy of Music, on Monday evening, November 3, Pierre Monteux, the new conductor, and Sergei Rachmaninoff, the soloist, provide a program of marked diversity and interest. The brilliant Russian pianist, has chosen Liszt's famous and scintillant first concerto in E flat. Mr. Monteux will open the concert with Schumann's buoyant First Symphony in B flat, known as the "Spring Symphony." He will do homage to Beethoven by reviving two numbers from the master's only ballet, "The Creature of Prometheus," the overture, and the fifth ballet, an adagio for five solo instruments, 'cello, flute, clarinet, bassoon, and harp. Finally the orchestra will play Stravinsky's danced Legend, "The Bird of Fire," of which he was the famous interpreter when he conducted the Russian ballet. The music is arranged as a symphonic suite in six parts.

From Journal
Providence, R. I.

OCT 26 1919

Orchestras Avoid Duplication.

The New York Symphony Orchestra, under Walter Damrosch, and the Boston Symphony Orchestra, are perhaps the first of a number to feel the benefits of a closer union between the various orchestras in the matter of arrangement of programmes. Through an exchange of programmes it was found that both orchestras were planning to give d'Indy's Third Symphony, a war composition, during the Boston Symphony's visit in New York. Monteux withdrew the number from his New York programme, but he had the distinction of introducing the work for the first time in America as other conductors who have announced their intention of sponsoring the composition found their plans spoiled by its appearance on the programme of the Boston Symphony yesterday.

From American
Baltimore, M

OCT 26 19

BOSTON SYMPHONY.

For the opening Boston Symphony concert of the season in the Lyric Theater on Wednesday evening, November 5 (for which seats will be placed on sale tomorrow at Albaugh's ticket agency), Pierre Monteux, the new conductor, and Sergei Rachmaninoff, the soloist, have between them arranged a program of strik-

From TRIBUNE
Address: Providence, R. I.
Date A OCT 2

THE BOSTON SYMPHONY

Noted Orchestra to Give Five Concerts in Providence

By every indication of opening in Boston, the Boston Symphony Orchestra has entered upon one of the most brilliant seasons in its history. The orchestra has virtually the same illustrious personnel, save in the acquisition of a notable viola player and 'cellist who have come from France to lead the respective string sections. Pronounced and general enthusiasm is expressed in the results which Pierre Monteux, the new conductor, has wrought for the first concerts. For several of the cities in which the majority of the season's concerts will be given (the total number scheduled is 110), the seats for all concerts are sold out in advance by subscription. In Providence, where the series will take place on the five Tuesday evenings of Nov. 18, Dec. 16, Jan. 27, March 9 and April 6, in Infantry Hall as usual, the sale of subscription tickets will open to-morrow at Seddon's newstand, Butler Exchange.

Pierre Monteux, it will be remembered, was offered the regular conductorship last year, but could not relinquish his existing engagement as French conductor of the Metropolitan Opera Company, except temporarily, when he led the opening concerts of the symphony season, though not in Providence.

He has collected not only French, Russian and Italian, but a number of American scores. However, he does not believe in exclusions, and he will bar neither Wagner nor any composer which public opinion desires. Above all, he will do full justice to the great symphonists of the past.

It would surely be hard to find in this country five singers and players more noted and more representative than those who are engaged to appear as soloists at each of these concerts.

Sophie Braslau, the rising young contralto of the Metropolitan Opera Company, has won an enviable place among our singers. The vibrant and rich beauty of her tones is further enhanced by the charm of her presence.

Emilio de Gogorza, the exceedingly popular Spanish-American baritone, will doubtless be eagerly welcomed as a new soloist with these concerts by those who admire his mellow voice and his distinctive interpretive powers in recital. The opera arias of his repertory will of course take an intenser dramatic and emotional value when heard with great orchestra.

The musicianship of Jean Bedetti was known here only by hearsay until he came from France at the beginning of this season to lead the violoncello section of the Boston Symphony Orchestra.

Since Sergei Rachmaninoff took the lion's share of the applause among the soloists of last season at the Boston Symphony concerts, the phenomenal pianist will surely be welcomed by Providence in this capacity.

Albert Spalding, the young violinist of fast rising fame, forfeited a whole season of engagements in 1916 to offer his full services to his country. He was commissioned a lieutenant of the A. E. F. in Italy, and did active service in the Aviation Corps. Subsequently he surprised Rome, Paris and London by his brilliant playing. When he played Dvorak's Concerto as the first soloist of the Boston Symphony season in Boston a week ago, his talents were generally found to have a new and engrossing beauty.

om.....

dress New York City

te..... OCT 30

One of the numbers on the Saturday afternoon programme of the Boston Symphony Orchestra in Carnegie Hall next week is the orchestral suite arranged from Stravinsky's "danced legend," "The Bird of Fire." The six numbers are in this order: I. Introduction: Kastchei's Enchanted Garden, and Dance of the Bird of Fire. II. Supplications of the Bird of Fire. III. (a). The Princesses Play with Golden Apples. III (b). Berceuse. IV. The Princesses dance in a Circle. V. Diabolical dance by all the Subjects of Kastchei. Mr. Monteux conducted this brilliant and daring music, and "The Afternoon of a Faun" for performance by the Russian Ballet.

Boston Post Nov 2

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What is the mania which mysteriously communicates itself from soul to soul, and leads all pianists to choose for their principal war horse in one season the C-sharp minor Scherzo of Chopin, or all conductors in another season to elect to play Tschaikowsky's fourth symphony, or every singer to sing as an encore Mrs. H. H. Beach's "Years at the Spring"?

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Boston Musical Association Will Give 1st Concert Dec. 15

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"Already some interesting scores have been submitted," said Mr. Longy, "but the thing I miss is this: Short compositions in the smaller forms, well and unpretentiously made, and especially suitable to an orchestra of the modest proportions and resources of the Boston Musical Association. Young composers of all lands are inclined to be overambitious and portentous in their early works."

Short Pieces Wanted

There was a twinkle in his eye. "Let them not try too much," he said. "If they wrote a short piece of 20 minutes or so, like—well, say like Dukas' 'L'Apprenti sorcier'—that will be well enough to start. Or 'L'Apres midi d'un Faun' of Debussy. That is not very long. Length is not the thing. Nor is weight the consideration. Let only a young composer have in mind a definite, musical idea, and then set to work without self-consciousness to develop it clearly and well, with not too many instruments in the score. It is such things which count, and teach a composer of talent his business, perhaps quicker than the hour long symphony or symphonic poem in which neither ideas nor technic are equal to the length of the work and the number of instruments employed. Composers need not be afraid of being simple. Let them only compose naturally and do things within their reach. They will find far more time than they think they have, in later years, to attempt 'colossal' masterpieces."

First Programme

The first programme of the Boston Musical Association, which will be given in Jordan Hall, Dec. 15, is one which shows clearly the nature of the concerts (two orchestral and three concerts of chamber music) which Mr. Longy has devised. First will come a suite, simple and charming, from the music of the 18th Century Rameau, created for his opera, "Castor et Pollux." One of the

Georges Longy, founder and director of the Boston Musical Association.

players of the orchestra will then appear as soloist in the performance of Beethoven's "Romance in F" with orchestra. Following this, a work little known will be three short pieces for string orchestra with a few wind instruments by Maurice Ravel.

The first piece, which calls for strings without double basses, with flutes and clarinets, is dedicated to Igor Strawinsky. The matter is interesting because of the semblance of the thought to the music of Strawinsky's "Fire-Bird" ballet, and because Strawinsky once complained to a friend in Paris that Ravel had stolen much of his thunder. Might it not be the other way around? Has not Strawinsky learned much from Ravel? The modern Frenchman and the modern Russian appear to confront each other in this composition. Its title, like the other two, for it is inspired by poetry of Stephan Mallarme, is "Soupir"; that of the second, "Placet Futile"; that of the third, "Swigi de la croupe et du bond." The second piece is dedicated to Florent Schmitt, and the third, which should be fantastical enough, is dedicated to that arch 'fantaisiste," Erik Satie!

Following these compositions will come an American work and Saint-Saens' witty waltz-caprice, "The Wedding Cake."

Future Concerts

At one of the chamber concerts of the Boston Musical Association later in the season the Salzedo harp ensemble, led by the distinguished harpist, Carlos Salzedo, now of New York, will play. Compositions by Salzedo, by Turina and by Thirion will figure on the chamber music programmes of the association.

Mr. Longy is much gratified by the response to his project on the part of talented young musicians of Boston. These have come to him often at considerable effort and time and are showing every willingness for arduous work in order to achieve genuinely artistic standards in the new series of concerts to be given. Miss Gertrude Marshall will be concertmaster of the orchestra. Mrs. Golden will lead the viola section, and Miss L'Africaie will be first 'cellist—all players well and favorably known in Boston. A few Boston Symphony players will be engaged to assist at the concerts. The orchestra of the first concert will be principally strings, with a few wood wind instruments. At the last concert the compositions performed will be more pretentious than those of the first, and the full orchestra will be used. A generous measure of public support is already promised this interesting enterprise.

MONTEUX APPROVES POST'S SUGGESTION

The proposal of the Boston Post, made last week in these columns, that the Boston Symphony Orchestra, Pierre Monteux conductor, give private hearings of new works by young American composers at intervals during the musical season, has met with a warm response from Mr. Monteux.

He will make every endeavor to institute a series of such private concerts after the beginning of the new year, when the Boston Symphony Orchestra will have opportunity to determine the dates, if this is humanly possible, of additions to a concert schedule which is already the most crowded in the history of the orchestra. The number of concerts given by the Boston Symphony this season will be greater than ever before, as the attendance, in every city, promises to surpass that of any winter the orchestra has known.

FAVORS PLAN

"Nevertheless," said Mr. Monteux, when shown the Post article, "I am so heartily in favor of this plan to help native composers by giving them an opportunity of hearing their compositions in actual performance that in spite of an overpowering amount of work before us I shall make a special effort to give a limited number of such hearings in the spring and more of them during the season of 1920-21. The Post suggestion, arising from the private concerts of American compositions which Mr. Stock is going to give with the Chicago Orchestra, is practically the embodiment of a plan I had already in mind for Boston, and one which I had perfected with my orchestra in Paris when the war put a stop to everything.

"I then intended to have my orchestra play privately new scores of young French musicians. The critic Vuillermoz and others of the press, as well as musicians of the capital, were disposed to give all possibe assistance in this plan. I think it is an ideal work for an orchestra to do, consistently, of course, with its primary duties to the great public. Our first duty is obviously a twenty-four programme, as interestingly made and as well performed as possible, for the Symphony Hall audiences in Boston, the same preparations for Cambridge and for many of the principal cities of America which we visited on tour. You may believe that this is no small thing. But, granted the accomplishment of the public concerts, I think a next step is for a great orchestra to give all possible assistance to young native composers, particularly when a way is found of doing this without it being necessary to perform immature compositions before the public."

Private Concerts

The general plan contemplated by Mr. Monteux will be to give from two to four private performances of manuscript compositions by Americans between January and May 1; to invite to these concerts the composers who have submitted scores for Monteux's approval and a few friends of the composers and guests of the orchestra. The compositions will then be read through by the Boston Symphony players and the composer will have the benefit of hearing his own music played by one of the finest orchestras in the world. This invaluable experience will cost him nothing, and if he has produced a work which, in the opinion of Mr. Manteux and other musicians, merits public hearing it will be given at the regular Symphony concerts. As the Post remarked last season, young American composers, who have otherwise no chances of experience in writing symphonic music for a big orchestra, will find at last the opportunity of orchestral experiment, and the Boston Symphony Orchestra will become more than ever an agent of musical development and creative art in the community.

Transcript Nov. No. 3

normal way.

Haydn and Mr. Monteux

Not in vain did the Stravinsky of the suite from "The Fire-Bird" address himself through Mr. Monteux and the Symphony Orchestra to their more courteous, cultivated and responsive audience of Saturday evening. It heard the music from beginning to end without a single departure; it was manifestly interested and stirred; it lingered even to clap warmly both piece and performance. Not in vain, after all, had conductor and orchestra risked a venture that in itself, as well in the accomplishment, applauded them. True, Mr. Rakhmaninov and his concerto were yet more acclaimed—inevitably before the impressive presence, the encompassing power of the composer as pianist. As such he not only sways an audience; he also invigorates and glamors many a page of a concerto that at another's hands might seem—but it was Mr. Rakhmaninov who played it. Even Haydn of the thin, pretty, neat little symphony, "The Queen of France," lacked not his meed of plaudits. Discreetly, Mr. Monteux reduced his orchestra even in the string choirs; but try as he might the volume of tone remained too heavy, the rhythms and accents too sharp for this tinkling playful chamber-music. It even asks a lighter hand, a more delicate fancy, a finer musical intuition than the conductor brought to it. Time and again he solidified the tone, squared the march of the music. For the first time in the course of the concerts Mr. Monteux was distinctly below his opportunity.

H. T. PARKER

From North American
Philadelphia, Pa.

OCT 26 1919

At the first concert of the season here by the Boston Symphony Orchestra on Monday evening, November 3, the soloist will be Sergei Rachmaninoff, the great Russian pianist. He will be heard in the Liszt First Concerto in E flat. At this concert Pierre Monteux will appear for the first time here as the new regular conductor of the orchestra, altho he conducted the first Philadelphia concert of the Boston Symphony Orchestra last season. The program will begin with Schumann's buoyant First Symphony in B flat, known as the "Spring Symphony." Two numbers from Beethoven's only ballet, "The Creatures of Prometheus," will follow; the overture, and the Fifth Ballet, an adagio for five solo instruments: cello, flute, clarinet, bassoon and harp. Finally, Mr. Monteux will play Stravinsky's danced legend, "The Bird of Fire," of which he was the famous interpreter when he conducted the Russian Ballet. The music is arranged as a symphonic suite in six parts.

Public Ledger
Philadelphia, Pa.

For the opening Boston Symphony concert of the season at the Academy of Music, on Monday evening, November 3, Pierre Monteux, the new conductor, and Sergei Rachmaninoff, the soloist, provide a program of marked diversity and interest. The brilliant Russian pianist, has chosen Liszt's famous and scintillant first concerto in E flat. Mr. Monteux will open the concert with Schumann's buoyant First Symphony in B flat, known as the "Spring Symphony." He will do homage to Beethoven by reviving two numbers from the master's only ballet, "The Creature of Prometheus," the overture, and the fifth ballet, an adagio for five solo instruments, 'cello, flute, clarinet, bassoon, and harp. Finally the orchestra will play Stravinsky's Danced Legend, "The Bird of Fire," of which he was the famous interpreter when he conducted the Russian ballet. The music is arranged as a symphonic suite in six parts.

From Journal
Providence, R. I.

OCT 1919

Orchestras Avoid Duplication.

The New York Symphony Orchestra, under Walter Damrosch, and the Boston Symphony Orchestra, are perhaps the first of a number to feel the benefits of a closer union between the various orchestras in the matter of arrangement of programmes. Through an exchange of programmes it was found that both orchestras were planning to give d'Indy's Third Symphony, a war composition, during the Boston Symphony's visit in New York. Monteux withdrew the number from his New York programme, but he had the distinction of introducing the work for the first time in America as other conductors who have announced their intention of sponsoring the composition found their plans spoiled by its appearance on the programme of the Boston Symphony yesterday.

From American
Baltimore, M

OCT 2 1919

BOSTON SYMPHONY.

For the opening Boston Symphony concert of the season in the Lyric Theater on Wednesday evening, November 5 (for which seats will be placed on sale tomorrow at Albaugh's ticket agency), Pierre Monteux, the new conductor, and Sergei Rachmaninoff, the soloist, have between them arranged a program of strik-

From TRIBUNE
Address: Providence, R. I.
Date A OCT 2

THE BOSTON SYMPHONY

Noted Orchestra to Give Five Concerts in Providence

By every indication of opening in Boston, the Boston Symphony Orchestra has entered upon one of the most brilliant seasons in its history. The orchestra has virtually the same illustrious personnel, save in the acquisition of a notable viola player and 'cellist who have come from France to lead the respective string sections. Pronounced and general enthusiasm is expressed in the results which Pierre Monteux, the new conductor, has wrought for the first concerts. For several of the cities in which the majority of the season's concerts will be given (the total number scheduled is 110), the seats for all concerts are sold out in advance by subscription. In Providence, where the series will take place on the five Tuesday evenings of Nov. 18, Dec. 16, Jan. 27, March 9 and April 6, in Infantry Hall as usual, the sale of subscription tickets will open to-morrow at Seddon's newstand, Butler Exchange.

Pierre Monteux, it will be remembered, was offered the regular conductorship last year, but could not relinquish his existing engagement as French conductor of the Metropolitan Opera Company, except temporarily, when he led the opening concerts of the symphony season, though not in Providence.

He has collected not only French, Russian and Italian, but a number of American scores. However, he does not believe in exclusions, and he will bar neither Wagner nor any composer which public opinion desires. Above all, he will do full justice to the great symphonists of the past.

It would surely be hard to find in this country five singers and players more noted and more representative than those who are engaged to appear as soloists at each of these concerts.

Sophie Braslau, the rising young contralto of the Metropolitan Opera Company, has won an enviable place among our singers. The vibrant and rich beauty of her tones is further enhanced by the charm of her presence.

Emilio de Gogorza, the exceedingly popular Spanish-American baritone, will doubtless be eagerly welcomed as a new soloist with these concerts by those who admire his mellow voice and his distinctive interpretive powers in recital. The opera arias of his repertory will of course take an intenser dramatic and emotional value when heard with great orchestra.

The musicianship of Jean Bedetti was known here only by hearsay until he came from France at the beginning of this season to lead the violoncello section of the Boston Symphony Orchestra.

Since Sergei Rachmaninoff took the lion's share of the applause among the soloists of last season at the Boston Symphony concerts, the phenomenal pianist will surely be welcomed by Providence in this capacity.

Albert Spalding, the young violinist of fast rising fame, forfeited a whole season of engagements in 1916 to offer his full services to his country. He was commissioned a lieutenant of the A. E. F. in Italy, and did active service in the Aviation Corps. Subsequently he surprised Rome, Paris and London by his brilliant playing. When he played Dvorak's Concerto as the first soloist of the Boston Symphony season in Boston a week ago, his talents were generally found to have a new and engrossing beauty.

om.....

dress New York City

te.....

One of the numbers on the Saturday afternoon programme of the Boston Symphony Orchestra in Carnegie Hall next week is the orchestral suite arranged from Stravinsky's "danced legend," "The Bird of Fire." The six numbers are in this order: I. Introduction: Kastchei's Enchanted Garden, and Dance of the Bird of Fire. II. Supplications of the Bird of Fire. III ,(a). The Princesses Play with Golden Apples. III (b). Berceuse. IV. The Princesses dance in a Circle. V. Diabolical dance by all the Subjects of Kastchei. Mr. Monteux conducted this brilliant and daring music, and "The Afternoon of a Faun" for performance by the Russian Ballet.

Lyric..... Josef Rosenblatt in recital Tuesday evening. Boston Symphony Orchestra concert, Sergei Rachmaninoff, soloist, Wednesday evening.

BOSTON ORCHESTRA.

BESIDES the two works of exceptional interest which will constitute the first part of the opening Boston Symphony programme of the season, to be performed at the Lyric Theatre Wednesday evening — Haydn's Symphony, "The Queen of France," and Rachmaninoff's latest Concerto (No. 3), which the great Russian composer-pianist will play with the orchestra—Pierre Monteux, the new conductor, will produce for the first time in concert here a Suite from Stravinsky's daring ballet, "The Fire-Bird."

Mr. Monteux's reputation in America as conductor of the Russian Ballet, is nothing to his reputation in Paris, where he is regarded as the great pioneer performer of Stravinsky. He made all of Stravinsky's music known to Paris—even the revolutionary "Rites of Spring," in Stravinsky's "third manner." The orchestration of this ballet is so tremendously difficult that it required 34 rehearsals before Mr. Monteux was ready to reveal it to the public, with Nijinsky dancing the principal part. He gave five performances at the Champs Elysees Theatre.

Paris had not yet heard "The Rites of Spring"; they had not allowed themselves to hear it. Therefore Mr. Monteux arranged a purely orchestral performance at his "Concerts Monteux" on April 14, 1914. The auditorium was packed with the enthusiastic, the hostile and the merely curious. They listened to the first part in comparative quiet. At the end of the piece Stravinsky himself appeared on the stage and the enthusiasts carried the day.

SERGEI RACHMANINOFF AT THE LYRIC NOV 5TH

RACHMANINOFF
The Famous Pianist Who Will Be Soloist At The Opening Concert Of The Boston Symphony Orchestra

EAGLE
Brooklyn, N.Y.
NOV - 2 1919

INSTITUTE OFFERINGS

Two Chamber Organizations and Boston Symphony This Week.

The opening concert of the Boston Symphony Orchestra is scheduled for Friday evening. Pierre Monteux, the new conductor, will conduct Schumann's "Spring" Symphony and orchestral suite in four parts by the Roumanian Enesco. Sergei Rachmaninoff, the assisting soloist, will devote his attention to Liszt's E-flat Concerto for piano and orchestra.

EVENING SUN
New York City
NOV - 1 1919

The opening programme of the Boston Symphony Orchestra, to be given in Carnegie Hall next Thursday evening, follows: Schumann, "Spring" Symphony No. 1; Beethoven, overture and adagio from the ballet, "The Creatures of Prometheus"; Debussy, "The Afternoon of a Faun"; Enesco, Suite for Orchestra. For the Saturday matinee Pierre Monteux, the new conductor, has chosen Haydn's Symphony, "The Queen of France"; Beethoven, overture to "King Stephen"; Franck, "The Wild Huntsman"; Stravinsky, suite from "The Fire Bird."

How An Orchestra Rehearses

"MR. MONTEUX did not come to us as a stranger this year," explained a veteran violinist of the Boston Symphony Orchestra. "He knows the orchestra thoroughly and the orchestra knows him far better than the public does, for he drilled us through an arduous preparatory period last autumn when there was a considerable change in the personnel.

"Indeed, we know his ways very well. At the first rehearsal then the acoustical difference caused by the hard, empty seats of the auditorium, which send the echoes clattering around, troubled him immediately. So he asked that a curtain be hung in front of the stage, reaching from floor to roof. It has hung at each of his rehearsals since, absorbing the sound and replacing the auditors of Fridays and Saturdays, who probably little realize that they make the music mellow by their physical presence.

"Mr. Monteux is pleasant spoken always, but no conductor has been more rigorously exacting than he. Musicians don't like to be interrupted after every few bars, but no other method will make for results minutely perfect. After thus picking a piece entirely to pieces, Mr. Monteux will open his score the following morning, lead us right through it, and then harangue us about those passages which have not gone precisely to his wish.

"To have power over his men a conductor needs two things: their respect and their confidence. If he is adroit in giving cues, if his ear misses nothing, if he knows to a hair's breadth what he wants and how to get what he wants with the least drain upon the nerves and time of 100 waiting musicians, then respect and confidence are a matter of course. Mr. Monteux's alert ear is a thing to wonder at, nor has he traveled the world over training concerts, operas and ballets without perfecting the art of routine to the Nth degree.

"Before he lifted his baton for the first rehearsal this season he greeted us by saying, 'We shall not need to work so long this year as last.' But there were eight rehearsals before the first concert. I am sure the layman doesn't begin to realize what is required of us. He may imagine that the purpose of a rehearsal is to learn how to play a piece. That is not so. For instance, our first three rehearsals were spent in reading off at sight piece after piece of new music, some of it highly difficult, for the purpose of trying them out. A chance hearer might have regarded those as finished performances. And so they were, but the public performances of the symphony orchestra must be super-finished. To read the most difficult scores at sight is with us the starting point. When we rehearse we merely accustom ourselves to the conductor's shades of stress and balance and tempo, which constitute his personal interpretation. We familiarize ourselves with the music in hand so that we can free ourselves from the effort of reading, so that it can flow with ease from our instruments, so that we can be as instantaneously sensitive to the leader's slender stick as a flicker of light. In other words, a symphony rehearsal means simply a last polish—a final touching up. Except that nothing but familiarity will enable the music to lift the players out of themselves and carry them on its current.

"No, we do not practice our parts at home. In the first place, we do not need to, and in the second place, we would not have the time. Before a violinist is admitted into this orchestra he must play a concerto of his own choice for the conductor, and he must read at sight the violin part of any orchestral score that is put before him. As a matter of fact, I could cite a hundred orchestral passages that are more difficult than any concerto. Debussy's 'Nocturnes,' Ravel's 'Daphnis,' Schmitt's 'Salome' have pages to appall a merely passable violinist. The lightning descent of the strings at the climax of 'Death and Transfiguration' must be made by 30 musicians as one man, and places similarly difficult could be named in any of Strauss' works. A modern composer knows what musicians can do and he exacts the utmost from them. Enesco scores for the violin as for his illustrious self; even Tschaikowsky wrote high configurations in the first movement of his 'Pathetic' Symphony which would be the despair of anyone less than a genuine virtuoso. That is what every player in the symphony orchestra must be—a genuine virtuoso.

"The double-bass player in a theatre, see-sawing sleepily between tonic and dominant, has an easy time of it. The double-basses in a symphony orchestra must execute swift runs—they must be at the top and bottom of their unwieldly instrument at once; as often as not their parts are melodies in unison with the 'cellos.

The New York Concert League announces that the second of the popular priced orchestral concerts given by Arnold Volpe and his Symphony Orchestra of 100 will take place at the New York Hippodrome this afternoon. John Powell, the foremost American composer pianist, and Bernard Woolff, the celebrated tenor, have been engaged as soloists. Mr. Powell is beloved by the American public and at this concert Mr. Volpe will present Mr. Powell's own concerto for piano and orchestra.

THE BALTI

14 Sunday, Nov. 2, 1919

Music and Musicians

Rachmaninoff And Boston Symphony

Two notable features are in store for the Boston Symphony's concert Wednesday night—the performance of Rachmaninoff's new concerto for piano and orchestra (his third work in this form) to be played by the great Russian himself, and a suite arranged from Stravinsky's "Oiseau de Feu," the ballet which made such a profound impression when the dreadfully overrated Nijinsky and his company did it a couple of years ago.

As Pierre Monteux, the director of the Boston Symphony, conducted the Ballet Russe, nobody is in a better position, perhaps, to present this extraordinary music than he.

Rachmaninoff, during the last few years, has risen to a forward place among contemporaneous composers and virtuosi. He returned to this country early in the war and at that time had nothing even remotely approaching a vogue, though his reputation was well established. His extraordinary temperament, however, and his magnificent playing reawakened interest in him and in a surprisingly short time he was at the height of fame.

His seems to be a personality that is curiously remote and detached, almost with something forbiddingly austere about it. Yet what passion glows in his music, what vast emotional resources are disclosed by it!

John McCormack's Wide

Sergei Rachmaninoff

Sergei Rachmaninoff will play own new concerto for piano and chestra at the opening concert of season by the Boston Orchestra u Pierre Monteux's direction at Lyric next Wednesday night.

Yes, Sousa is quite good enough for us; and as for Bach's "Saint Matthew Passion," with the aid of conductors never interned or deported, we shall enjoy many performances of that mighty masterpiece which breathes no thought of Teutonism but voices only the spirit of the Protestant faith.

is true that Mr. Sousa conducts a military concert band, not a symphonic orchestra. It is also true that he has composed chiefly marches, such as "The Stars and Stripes Forever," which has a remarkably comforting sound to ears incapable of delighting in "Deutschland uber Alles."

It is furthermore a fact that during the war Sousa built up a monster musical organization known as the Great Lakes Training Station Band, which lightened many hours of toil devoted to preparing gallant young Americans for the business of chasing the elusive U-boat, a business in which many of them were brilliantly successful.

Sat Nov 1

HE BALTIMORE NEWS

THE TRUTH ABOUT DR. MUCK

How The Musical Expert Of Department Of Justice Discovered Code.

(From the New York Sun.)

At last the secret is out. Dr. Muck, the distinguished German conductor of the Boston Symphony Orchestra, returned to the welcoming arms of Berlin, has told the world that his heinous offense against these United States, for which he was subjected to 16 months of comfortable internment, was the preparation of a score of Sebastian Bach's "Passion According to Saint Matthew" without cuts. This score, he declares, was pronounced by musical experts of the Department of Justice to be a code used in communication with the Ber-

DR. KARL MUCK.

lin Foreign Office, in which, curiously enough, Dr. Muck was employed just before his return to this country.

The story has a singularly familiar flavor. Musicians have, on several occasions, been arrested for having suspicious musical manuscripts in their possession.

However, Dr. Muck is back in the right place. He has conveniently forgotten the years of favor which he enjoyed here, and now regards us as a nation of musical barbarians. We have lost Muck, but we still have Sousa, and, as the urbane doctor remarks, he is good enough for us. It

Evening Sun
Baltimore, Md.
NOV 1

The Boston Symphony.

The Boston Symphony Orchestra der the direction of its new cond Pierre Monteux, will give the first current season's concerts at the on Wednesday evening, Novemb when the symphony will be the heard "La Reine de France" sym of Haydn, the one in B-flat major terest centers, however, in the pre tion of the much-discussed ballet Stravinsky's "l'Oiseau de Feu," t mous "Fire Bird" music that cr such a sensation when it was intro by the Ballet Russe.

The assisting artist at this co will be Sergei Rachmaninoff, the Russian composer-pianist, who wil his own third concerto, the one minor, No. 3, Op. 30.

Evening Public Ledger
Philadelphia, Pa.
NOV 1 - 19

Sergei Rachmaninoff, soloist at the open Boston Symphony concert next Monday e ning, will play Liszt's First Concerto in flat. Mr. Monteux, the new conductor, w begin the program with Schumann "Spring" Symphony. No. 1, and of more interest will be the suite which Stravinsky has arranged from his "Danced Legen "The Fire Bird."

When Mina Tarasova, who is to appear at the Metropolitan Opera House on Wednesday evening, November 19, made her American debut it was agreed that as interpreter of Russian folk songs she was unique. She had an overwhelming success in New York at her first appearance of the season there a few days ago. With her house entirely sold out a few days before the concert a huge crowd stormed the doors, clamoring

Evening Star
Baltimore, Md.

BOSTON SYMPHONY

Sergei Rachmaninoff, soloist at the opening Boston Symphony concert of the season, to take place at the Lyric Theater next Wednesday evening, November 5, will play with the orchestra his latest concerto, No. 3, which is said to be even more magnificent than his second concerto, heard at one of these concerts last season. Pierre Monteux, the new conductor, will begin the program with Haydn's Symphony, "The Queen of France," and end it with the suite which Stravinsky has arranged for orchestra from his ballet, "The Fire-Bird." Mr. Monteux is not only famous for conducting "The Fire-Bird" in America with the Russian Ballet, he is admired in Paris as the fearless pioneer exponent of all of Stravinsky's revolutionary scores.

From Evening Star
Washington, D. C.

Rachmaninoff Tuesday

At the opening concert of the ton Symphony Orchestra in the National Theater, Tuesday afternoon at 4:30, the soloist will be Rachmaninoff, the Russian p who will play his own "Third certo," which, when heard in York, won even higher praise his "Second," played here with orchestra last season. Pierre Mon will conduct Haydn's graceful phony, "The Queen of France." final number will be the Rumanian Enesco's orchestral suite in parts.

TIMES
Washington, D. C.
NOV 2 -

BOSTON SYMPHONY.

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From Post
Washington, D. C.

National—Boston Symphony day.

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NEW YORK CITY
NOV 1 1919

The Boston Symphony Orchestra, conducted by Pierre Monteux, will make its New York during the week and give its first concert of its season on Nov. 7 in Carnegie Hall. The merits of the Boston Symphony are too well known to require comment. It is safe to predict that the orchestra will maintain its high standard under its new conductor. Pierre Monteux endeared himself to New Yorkers during his too brief regime at the Metropolitan Opera House.

RACHMANINOFF
The Famous Pianist Who Will Be Soloist At The Opening Concert Of The Boston Symphony Orchestra

EAGLE
Brooklyn, N. Y.

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How An Orchestra Rehearses

"MR. MONTEUX did not come to us as a stranger this year," explained a veteran violinist of the Boston Symphony Orchestra. "He knows the orchestra thoroughly and the orchestra knows him far better than the public does, for he drilled us through an arduous preparatory period last autumn when there was a considerable change in the personnel.

"Indeed, we know his ways very well. At the first rehearsal then the acoustical difference caused by the hard, empty seats of the auditorium, which send the echoes clattering around, troubled him immediately. So he asked that a curtain be hung in front of the stage, reaching from floor to roof. It has hung at each of his rehearsals since, absorbing the sound and replacing the auditors of Fridays and Saturdays, who probably little realize that they make the music mellow by their physical presence.

"Mr. Monteux is pleasant spoken always, but no conductor has been more rigorously exacting than he. Musicians don't like to be interrupted after every few bars, but no other method will make for results minutely perfect. After thus picking a piece entirely to pieces, Mr. Monteux will open his score the following morning, lead us right through it, and then harangue us about those passages which have not gone precisely to his wish.

"To have power over his men a conductor needs two things: their respect and their confidence. If he is adroit in giving cues, if his ear misses nothing, if he knows to a hair's breadth what he wants and how to get what he wants with the least drain upon the nerves and time of 100 waiting musicians, then respect and confidence are a matter of course. Mr. Monteux's alert ear is a thing to wonder at, nor has he traveled the world over training concerts, operas and ballets without perfecting the art of routine to the Nth degree.

"Before he lifted his baton for the first rehearsal this season he greeted us by saying, 'We shall not need to work so long this year as last.' But there were eight rehearsals before the first concert. I am sure the layman doesn't begin to realize what is required of us. He may imagine that the purpose of a rehearsal is to learn how to play a piece. That is not so. For instance, our first three rehearsals were spent in reading off at sight piece after piece of new music, some of it highly difficult, for the purpose of trying them out. A chance hearer might have regarded those as finished performances. And so they were, but the public performances of the symphony orchestra must be super-finished. To read the most difficult scores at sight is with us the starting point. When we rehearse we merely accustom ourselves to the conductor's shades of stress and balance and tempo, which constitute his personal interpretation. We familiarize ourselves with the music in hand so that we can free ourselves from the effort of reading, so that it can flow with ease from our instruments, so that we can be as instantaneously sensitive to the leader's slender stick as a flicker of light. In other words, a symphony rehearsal means simply a last polish—a final touching up. Except that nothing but familiarity will enable the music to lift the players out of themselves and carry them on its current.

"No, we do not practice our parts at home. In the first place, we do not need to, and in the second place, we would not have the time. Before a violinist is admitted into this orchestra he must play a concerto of his own choice for the conductor, and he must read at sight the violin part of any orchestral score that is put before him. As a matter of fact, I could cite a hundred orchestral passages that are more difficult than any concerto. Debussy's 'Nocturnes,' Ravel's 'Daphnis,' Schmitt's 'Salome' have pages to appall a merely passable violinist. The lightning descent of the strings at the climax of 'Death and Transfiguration' must be made by 30 musicians as one man, and places similarly difficult could be named in any of Strauss' works. A modern composer knows what musicians can do and he exacts the utmost from them. Enesco scores for the violin as for his illustrious self; even Tschaikowsky wrote high configurations in the first movement of his 'Pathetic' Symphony which would be the despair of anyone less than a genuine virtuoso. That is what every player in the symphony orchestra must be—a genuine virtuoso.

"The double-bass player in a theatre, see-sawing sleepily between tonic and dominant, has an easy time of it. The double-basses in a symphony orchestra must execute swift runs—they must be at the top and bottom of their unwieldly instrument at once; as often as not their parts are melodies in unison with the 'cellos.

The New York Concert League announces that the second of the popular priced orchestral concerts given by Arnold Volpe and his Symphony Orchestra of 100 will take place at the New York Hippodrome this afternoon. John Powell, the foremost American composer pianist, and Bernard Woolff, the celebrated tenor, have been engaged as soloists. Mr. Powell is beloved by the American public and at this concert Mr. Volpe will present Mr. Powell's own concerto for piano and orchestra.

THE BALTI

Music and Musicians

Rachmaninoff And Boston Symphony

Two notable features are in store for the Boston Symphony's concert Wednesday night—the performance of Rachmaninoff's new concerto for piano and orchestra (his third work in this form) to be played by the great Russian himself, and a suite arranged from Stravinsky's "Oiseau de Feu," the ballet which made such a profound impression when the dreadfully overrated Nijinsky and his company did it a couple of years ago.

As Pierre Monteux, the director of the Boston Symphony, conducted the Ballet Russe, nobody is in a better position, perhaps, to present this extraordinary music than he.

Rachmaninoff, during the last few years, has risen to a forward place among contemporaneous composers and virtuosi. He returned to this country early in the war and at that time had nothing even remotely approaching a rogue, though his reputation was well established. His extraordinary temperament, however, and his magnificent playing reawakened interest in him and in a surprisingly short time he was at the height of fame.

His seems to be a personality that is curiously remote and detached, almost with something forbiddingly austere about it. Yet what passion glows in his music, what vast emotional resources are disclosed by it!

John McCormack's Wide

Sergei Rachmaninoff

Sergei Rachmaninoff will play own new concerto for piano and chestra at the opening concert of season by the Boston Orchestra u Pierre Monteux's direction at Lyric next Wednesday night.

Yes, Sousa is quite good enough for us; and as for Bach's "Saint Matthew Passion," with the aid of conductors never interned or deported, we shall enjoy many performances of that mighty masterpiece which breathes no thought of Teutonism but voices only the spirit of the Protestant faith.

is true that Mr. Sousa conducts a military concert band, not a symphonic orchestra. It is also true that he has composed chiefly marches, such as "The Stars and Stripes Forever," which has a remarkably comforting sound to ears incapable of delighting in "Deutschland uber Alles."

It is furthermore a fact that during the war Sousa built up a monster musical organization known as the Great Lakes Training Station Band, which lightened many hours of toil devoted to preparing gallant young Americans for the business of chasing the elusive U-boat, a business in which many of them were brilliantly successful.

Sat Nov 1

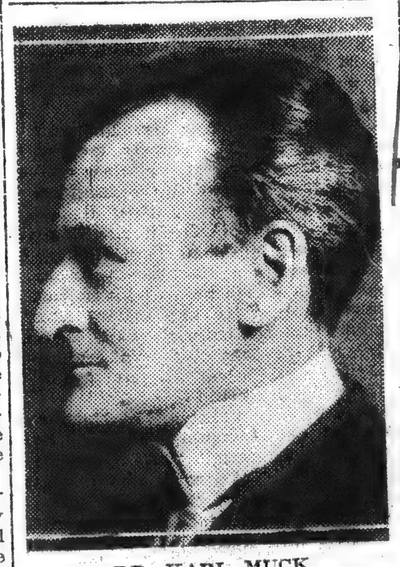
HE BALTIMORE NEWS

THE TRUTH ABOUT DR. MUCK

How The Musical Expert Of Department Of Justice Discovered Code.

(From the New York Sun.)

At last the secret is out. Dr. Muck, the distinguished German conductor of the Boston Symphony Orchestra, returned to the welcoming arms of Berlin, has told the world that his heinous offense against these United States, for which he was subjected to 16 months of comfortable internment, was the preparation of a score of Sebastian Bach's "Passion According to Saint Matthew" without cuts. This score, he declares, was pronounced by musical experts of the Department of Justice to be a code used in communication with the Ber-



DR. KARL MUCK.

lin Foreign Office, in which, curiously enough, Dr. Muck was employed just before his return to this country.

The story has a singularly familiar flavor. Musicians have, on several occasions, been arrested for having suspicious musical manuscripts in their possession.

However, Dr. Muck is back in the right place. He has conveniently forgotten the years of favor which he enjoyed here, and now regards us as a nation of musical barbarians. We have lost Muck, but we still have Sousa, and, as the urbane doctor remarks, he is good enough for us. It

Evening Sun
Baltimore, Md.

The Boston Symphony.

The Boston Symphony Orchestra, under the direction of its new conductor, Pierre Monteux, will give the first of the current season's concerts at the Lyric on Wednesday evening, November 5, when the symphony will be the new heard "La Reine de France" symphony of Haydn, the one in B-flat major. The interest centers, however, in the presentation of the much-discussed ballet suite, Stravinsky's "L'Oiseau de Feu," the famous "Fire Bird" music that created such a sensation when it was introduced by the Ballet Russe.

The assisting artist at this concert will be Sergei Rachmaninoff, the great Russian composer-pianist, who will play his own third concerto, the one in D minor, No. 3, Op. 30.

Evening Public Ledger
Philadelphia, Pa.

Sergei Rachmaninoff, soloist at the opening Boston Symphony concert next Monday evening, will play Liszt's First Concerto in E flat. M. Monteux, the new conductor, will begin the program with Schumann's "Spring" Symphony. No. 1, and of special interest will be the suite which Stravinsky has arranged from his "Danced Legend," "The Fire Bird."

When Mina Tarasova, who is to appear at the Metropolitan Opera House on Wednesday evening, November 19, made her American debut it was agreed that as interpreter of Russian folk songs she was unique. She had an overwhelming success in New York at her first appearance of the season there a few days ago. With her house entirely sold out a few days before the concert a huge crowd stormed the doors, clamoring

Evening Star
Baltimore, Md.

BOSTON SYMPHONY

Sergei Rachmaninoff, soloist at the opening Boston Symphony concert of the season, to take place at the Lyric Theater next Wednesday evening, November 5, will play with the orchestra his latest concerto, No. 3, which is said to be even more magnificent than his second concerto, heard at one of these concerts last season. Pierre Monteux, the new conductor, will begin the program with Haydn's Symphony, "The Queen of France," and end it with the suite which Stravinsky has arranged for orchestra from his ballet, "The Fire-Bird." Mr. Monteux is not only famous for conducting "The Fire-Bird" in America with the Russian Ballet, he is admired in Paris as the fearless pioneer exponent of all of Stravinsky's revolutionary scores.

From
Evening Star
Washington, D. C.

Rachmaninoff Tuesday

At the opening concert of the ton Symphony Orchestra in the National Theater, Tuesday afternoon at 4:30, the soloist will be Rachmaninoff, the Russian who will play his own "Third certo," which, when heard in York, won even higher praise his "Second," played here with orchestra last season. Pierre Mon will conduct Haydn's graceful phony, "The Queen of France." final number will be the Rumanian Enesco's orchestral suite in parts.

TIMES
ress: Washington, D. C.
NOV 2

BOSTON SYMPHONY.

At the opening Boston Symphony concert of the season, which will take place in the New National theater next Tuesday afternoon at 4:30 the soloist will be Sergei Rachmaninoff, the master pianist of the Russian. His choice for the occasion is his own third concerto which, when heard at New York, won even higher praise

From Post
Washington,

National—Boston Symphony today.

The first concert of the season of the Boston Symphony Orchestra will be given at the National Theater Tuesday afternoon at 4:30. Rachmaninoff will be the soloist, his number being his own Third Concerto. Pierre Monteux will conduct Haydn's "The Queen of France," and the final number the Roumanian Enesco orchestral suite in four parts.

ess: New York City
NOV 1 1919

The Boston Symphony Orchestra, conducted by Pierre Monteux, will visit New York during the week and give its first concert of its season on Nov. 7 in Carnegie Hall. The merits of the Boston Symphony are too well known to require comment. It is safe to predict that the orchestra will maintain its high standard under its new conductor. Pierre Monteux endeared himself to Yorkers during his too brief regime at the Metropolitan Opera House.

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DAY, NOVEMBER 2
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BOSTON SYMPHONY AND RACHMANINOFF

Martinelli and Mlle. Finmain to Give Concert at Academy of Music.

MATINEE MUSICAL CLUB

Frieda Hempel in Recital—Philadelphia Orchestra Without Soloist.

—Pierre Monteux, the new conductor of the Boston Symphony Orchestra, has chosen an interesting program for the opening concert of the season in the Academy of Music tomorrow evening. The soloist is Sergei Rachmaninoff, composer-pianist, who is to play Liszt's First Concerto in E flat with the orchestra. Monteux will conduct Schumann's "Spring" Symphony, No. 1, the Overture and Adagio from Beethoven's ballet "Prometheus," and for the first time in concert here a suite from Stravinsky's ballet, "The Fire-Bird." Monteux's reputation in America as conductor of the Russian ballet is nothing to his reputation in Paris, where he is regarded as the pioneer performer of Stravinsky. Monteux made Stravinsky's music known to Paris—even the revolutionary "Rites of Spring." The orchestration of this ballet is so difficult that it required 34 rehearsals before Monteux was ready to reveal it to the public, with Nijinsky dancing the principal part. Monteux gave five performances at the Champs Elysees Theatre. At every one of them the noise of hissing and cat-calling, with counter-demonstrations of applause, was so deafening that he could at times not hear a single note, while the dancers had nothing to follow but his baton. Paris had not yet heard "The Rites of Spring;" they had not allowed themselves to hear it.

SERGEI RACHMANINOFF.

Therefore Monteux arranged a purely orchestral performance at his "Concerts Monteux" on April 14, 1914. The auditorium was packed with the enthusiastic, the hostile and the merely curious. They listened to the first part in comparative quiet. But the last note was followed by such a terrific din, with missiles freely thrown, and fights in different parts of the hall, that the police had to interfere. At the end of the piece Stravinsky himself appeared on the stage, and the enthusiasts carried the day. Probably not a tall hat was unsmashed. Friends and opponents made for the composer simultaneously. He fled for a taxi-cab, but some gendarmes, suspicious at the aspect of the lank, running Russian, arrested him. However, he pointed to his crushed hat, assuring them that he was a deputy, and they let him go.

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The first of the Academy Concert

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ress New York City

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The programme for the concert of the Boston Symphony Orchestra on Thursday evening in Carnegie Hall, Pierre Monteux, conductor, is as follows: Schumann, symphony, B flat, No. 1; Beethoven, overture and adagio from the ballet "The Creature of Prometheus"; Debussy, "The Afternoon of a Faun"; Enesco, suite for orchestra. For the organization's concert on Saturday afternoon the programme is as follows: Haydn, symphony, in B flat, inscribed "The Queen of France"—Marie Antoinette; Beethoven, overture to "King Stephen," Franck, "The Wild Huntsman"; Stravinsky, suite, "The Firebird."

TRIBUNE, PROVIDENCE,
..., NOVEMBER 2,

MONTEUX, NEW SYMPHONY CONDUCTOR.

Pierre Monteux has come with a special reputation to the Boston Symphony Orchestra, which is to play here on five Tuesday evenings—Nov. 18, Dec. 16, Jan. 27, March 9 and April 6—for which series tickets are now to be had at Seddon's News Stand, Butler Exchange. The new conductor has long been celebrated on two continents as an artist of broad and catholic tastes, and as a daring innovator with an especial brilliance for revolutionary scores.

As H. T. Parker of the Boston Transcript has written: "The trustees of the orchestra could hardly have made a more promising choice than Mr. Monteux. He is as open-minded as he is widely read in symphonic music—in the days of the concerts in Paris, he strove manfully against the routine that takes the regular and the easiest way. Not for nothing did he go up and down Europe as the chief conductor of Mr. Diaghiley's Russian Ballet; not for nothing has he been conductor of French Opera for two seasons at the eclectric Metropolitan; in all its years, the Symphony Orchestra has hardly had a conductor with so cosmopolitan a background."

In confirmation of these tendencies, Mr. Monteux has announced: "I think it is time to consider music and war as two different things." Accordingly he has already restored Wagner's music, while leaving the question of Strauss to the state of American public opinion. He has already produced in Boston d'Indy's new Symphony on the war and Stravinsky's ultra-modern Ballet-Suite, "The Fire Bird."

Unable to make many specific announcements on account of uncertainties caused by the precarious state of musical publication in Europe just now, he has nevertheless hinted at new works by Roussel, Havel, Rabaud, Prokovieff, Turina and Casella, and definitely made known the performance of a new symphony by Jean Hure, and Debussy's "Play." He will include on his programs several American scores which he has decided upon after conferences with their composers. By no means will Mr. Monteux neglect the finest music of the past. Besides Franck's choral "Beatitudes," which he hopes to give in Boston, he has mentioned the following great composers: Haydn, Mozart, Schubert, Schumann, Beethoven, Mendelssohn, Liszt, Brahms, Tschaikowsky and Dvorak.

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Boston Symphony Programmes.

The opening programme of the Bost... Symphony Orchestra to be given in Ca... negie Hall next Thursday evening follow... Schumann, "Spring," Symphony No. 1... Beethoven, Overture and Adagio from th... Ballet, "The Creatures of Prometheus"... Debussy, "The Afternoon of a Faun"... Enesco, Suite for Orchestra. For the Sat... urday matinée Pierre Monteux, the new... conductor, has chosen Haydn's Symphony...

(Continued on Page 11)

"The Queen of France"; Beethoven, Overture to "King Stephen"; Franck, "The Wild Huntsman"; Stravinsky, Suite from "The Fire-Bird."

om HERALD

ress New York City

te NOV 2 19...

Four Orchestras in Week to Play Eight Concerts

With eight orchestra concerts coming in a single week, the symphonic season is now seriously under way. This week the New York Symphony Society and the Boston Symphony Orchestra will start their local activities.

HERALD

New York City

NOV 2 1919

With its new conductor, Pierre Monteux, taken from the Metropolitan Opera Company, the Boston Symphony Orchestra will come to this city for its first pair of concerts on Thursday night and Saturday afternoon in Carnegie Hall. The evening programme will contain Schumann's "Spring" symphony, two numbers from Beethoven's ballet, "The Creatures of Prometheus"; Debussy's "The Afternoon of a Faun" and a Roumanian suite, by Enesco. For the matinee Mr. Monteux announces Haydn's symphony, inscribed "The Queen of France," Stravinsky's suite from "The Bird of Fire," Beethoven's "King Stephen" overture and Franck's "The Wild Huntsman."

TIMES

New York City

NOV 2- 1

The Boston Symphony Orchestra, led by Pierre Monteux, will open its visits here on Thursday evening at Carnegie Hall with Schumann's "Spring" symphony, Beethoven's only ballet, "Creatures of Prometheus," Debussy's "Faun," and a suite by the Rumanian composer, Enesco.

From Morning Telegraph
New York City
NOV 2- 1919

Boston Symphony Thursday.

The opening program of the Boston Symphony Orchestra, to be given in Carnegie Hall next Thursday evening, follows: Schumann, "Spring," Symphony No. 1; Beethoven Overture and Adagio from the Ballet, "The Creatures of Prometheus"; Debussy, "The Afternoon of a Faun"; Enesco, Suite for Orchestra.

For the Saturday matinee, Pierre Monteux, the new conductor, has chosen Haydn's Symphony, "The Queen of France"; Beethoven, Overture to "King Stephen"; Franck, "The Wild Huntsman"; Stravinsky, Suite from "The Fire-Bird."

NOV 2- 191
From American
New York City

BOSTON SYMPHONY ORCHESTRA.

AT its opening concert for the season, which takes place in Carnegie Hall on the evening of November 6, the Boston Symphony, Pierre Monteux conductor, will play Schumann's Symphony No. 1 (Spring); Beethoven's overture and adagio from "Prometheus"; Debussy's "Afternoon of a Faun"; Enesco's suite for orchestra. On the afternoon of November 8 the orchestra will present a Haydn symphony; Beethoven's overture "King Stephen"; Franck's "The Wild Huntsman"; Strawinsky's suite "The Fire Bird."

From
World
New York City
NOV 2- 1919

Boston Symphony.

The opening programme of the Boston Symphony Orchestra, to be given in Carnegie Hall next Thursday evening, is: Schuman—"Spring" Symphony No. 1; Beethoven—Overture and Adagio from the Ballet; "The Creatures of Prometheus;" Debussy—"The Afternoon of a Faun;" Enesco—Suite for Orchestra.

For the Saturday matinee, Pierre Monteux, the new conductor, has chosen: Haydn's Symphony, "The Queen of France;" Beethoven—Overture to "King Stephen;" Franck—"The Wild Huntsman;" Stravinsky—Suite from "The Fire-Bird."

om EVENING MAIL

ddress: New York City

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The opening concert of the Boston Symphony Orchestra season will be given in Carnegie Hall next Thursday evening.

From American
Baltimore, Md.

NOV 2 - 1919

BOSTON SYMPHONY.

Besides the two works of exceptional interest which will constitute the first part of the opening Boston Symphony Orchestra program of the season, to be performed at the Lyric Theater Wednesday evening, November 5—Haydn's Symphony, "The Queen of France," and Rachmaninoff's latest Concerto (No. 3), which the great Russian composer-pianist will play with the orchestra—Pierre Monteux, the new conductor, will produce for the first time in concert here a suite from Stravinsky's daring ballet, "The Fire-Bird." Mr. Monteux's reputation in America as conductor of the Russian Ballet, is nothing to his reputation in Paris, where he is regarded as the great pioneer performer of Stravinsky. He made all of Stravinsky's music known to Paris—even the revolutionary "Rites of Spring," in Stravinsky's "third manner." The orchestration of this ballet is so tremendously difficult that it required 34 rehearsals before Mr. Monteux was ready to reveal it to the public, with Nijinsky dancing the principal part. He gave five performances at the Champs Elysees Theater. At every one of them, the noise of hissing and cat-calling, with counter-demonstrations of applause, was so deafening that he could at times not hear a single note, while the dancers had nothing to follow but his baton.

PRESS,
Philadelphia, Pa.

COMING EVENTS

Pierre Monteux, the new conductor of the Boston Symphony Orcestra, has chosen an exceptionally interesting program for the opening concert of the season in the Academy of Music, tomorrow evening, November 3, which will be further heightened, by

From
Bulletin
Philadelphia, Pa.
NOV 1 - 1919

The Boston Symphony Orchestra, under the leadership of Pierre Monteux, the new conductor, will give its first concert of the season at the Academy of Music next Monday evening, with Sergei Rachmaninoff, the Russian pianist-composer, as the soloist. The program, opening with Schumann's first symphony in B flat, known as the "Spring" symphony, will include two numbers from Beethoven's only ballet, "The Creatures of Prometheus," and Stravinsky's danced legend, "The Bird of Fire." Rachmaninoff is to play Liszt's First Concerto in E flat.

INQUIRER
...ss Philadelphia, Pa.
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MADE A NOTE OF
The Boston Symphony Orchestra,

under the direction of M. Pierre Monteux, will open its local season at the Academy of Music tomorrow evening, when the programme will include two excerpts from Beethoven's "Prometheus," Stravinsky's "Fire Bird" ballet suite, which those who saw the Russian ballet will recall, and the "Spring" symphony of Schumann. Sergei Rachmaninoff will be the assisting artist of the occasion and will play Liszt's familiar pianoforte concerto in E. flat.

The full musical service at the Second Presbyterian Church, Twenty-first and Walnut streets, will be resumed this evening, when Frederick Cook, violinist, and Vincent Fanelli, harpist, of the Philadelphia Orchestra, will be heard in conjunction with the choir and also in trios with the organ. This evening's service will begin at 7.30 o'clock. The choir consists of twenty mixed voices with the following solo quartette: Mrs. Gibb, soprano; Mrs. Joyce, alto; Mr. Stahl, tenor; Mr. Joyce, bass.

Conductor and

PIERRE MONTEUX

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Paris has not yet heard "The Rites of Spring!" they had not allowed themselves to hear it. Therefore Mr. Monteux arranged a purely orchestral performance at his "Concerts Monteux" on April 14, 1914. The auditorium was packed with the enthusastic, the hostile, and the merely curious. They listened to the first part in comparative quiet. But the last note was followed by such a terrific din, with missiles freely thrown, and fights in different parts of the hall, that the police had to interfere. At the end of the piece, Stravinsky himself appeared on the stage, and the enthusiasts carried the day. Probably not a tall hat was unsmashed. Friends and opponents made for the composer simultaneously. He fled for a taxicab, but some gendarmes, suspicious at the aspect of the lank, running Russian, arrested him. However, he pointed to his crushed hat, assuring them that he was a deputy, and they let him go.

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...on, the famous pianist, who is to play Liszt's First Concerto in E flat with the orchestra. Mr. Monteux will conduct Schumann's "Spring" Symphony, No. 1, the overture and adagio from Beethoven's ballet, "Promethesus," and, for the first time in concert here, a suite from Stravinsky's daring ballet, "The Fire-Bird." Mr. Monteux's reputation in America as conductor of the Russian ballet is nothing to his reputation in Paris, where he is regarded as the great pioneer performer of Stravinsky. He made all of Stravinsky's music known to Paris—even the revolutionary "Rites of Spring," in Stravinsky's "third manner."

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SUN
...s New York City
NOV 1 - 1919

The Truth About Dr. Muck.

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The story has a singularly familiar flavor. Musicians have on several occasions been arrested for having suspicious musical manuscripts in their possession. Doubtless Messrs. STRANSKY and BODANZKY have musical ciphers, scribbled in pencil, yet for some reason they have escaped the observation of the Administration sleuths.

However, Dr. MUCK is back in the right place. He has conveniently forgotten the years of favor which he enjoyed here, and now regards us as a nation of musical barbarians. We have lost MUCK, but we still have SOUSA, and, as the urbane doctor remarks, he is good enough for us. It is true that Mr. SOUSA conducts a military concert band, not a symphonic orchestra. It is also true that he has composed chiefly marches, such as "The Stars and Stripes Forever," which has a remarkably comforting sound to ears incapable of delighting in "Deutschland über Alles."

It is furthermore a fact that during the war SOUSA built up a monster musical organization known as the Great Lakes Training Station Band, which lightened many hours of toil devoted to preparing gallant young Americans for the business of chasing the elusive U-boat, a business in which many of them were brilliantly successful.

Yes, SOUSA is quite good enough for us; and as for BACH'S "Saint Matthew Passion," with the aid of conductors never interned nor deported, we shall enjoy many performances of that mighty masterpiece, which breathes no thought of Teutonism, but voices only the spirit of the Protestant faith.

RACHMANINOFF

Pierre Monteux, who will conduct the Boston Symphony Orchestra at its first concert of the season at the Academy of Music tomorrow night, and Serge Rachmaninoff, who will be the soloist.

EAGLE

...ss Brooklyn, N. Y.

HEALING THE DISCORDS OF WAR.

Brooklyn has occasion to congratulate herself that for the return of the Boston Symphony Orchestra this year every seat in the Academy has been sold for the season. Muck and his Germanism are of the past and the memory of his insults and injuries is to be swallowed up in the love of good music, for which this Boston Orchestra has long been the chief propagandist and the finest example.

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DAY, NOVEMBER 2,
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BOSTON SYMPHONY
AND RACHMANINOFF

Martinelli and Mlle. Finmain to Give Concert at Academy of Music.

MATINEE MUSICAL CLUB

Frieda Hempel in Recital—Philadelphia Orchestra Without Soloist.

—Pierre Monteux, the new conductor of the Boston Symphony Orchestra, has chosen an interesting program for the opening concert of the season in the Academy of Music tomorrow evening. The soloist is Sergei Rachmaninoff, composer-pianist, who is to play Liszt's First Concerto in E flat with the orchestra. Monteux will conduct Schumann's "Spring" Symphony, No. 1, the Overture and Adagio from Beethoven's ballet "Prometheus," and for the first time in concert here a suite from Stravinsky's ballet, "The Fire-Bird." Monteux's reputation in America as conductor of the Russian ballet is nothing to his reputation in Paris, where he is regarded as the pioneer performer of Stravinsky. Monteux made Stravinsky's music known to Paris—even the revolutionary "Rites of Spring." The orchestration of this ballet is so difficult that it required 34 rehearsals before Monteux was ready to reveal it to the public, with Nijinsky dancing the principal part. Monteux gave five performances at the Champs Elysees Theatre. At every one of them the noise of hissing and cat-calling, with counter-demonstrations of applause, was so deafening that he could at times not hear a single note, while the dancers had nothing to follow but his baton. Paris had not yet heard "The Rites of Spring;" they had not allowed themselves to hear it.

SERGEI RACHMANINOFF.

Therefore Monteux arranged a purely orchestral performance at his "Concerts Monteux" on April 14, 1914. The auditorium was packed with the enthusiastic, the hostile and the merely curious. They listened to the first part in comparative quiet. But the last note was followed by such a terrific din, with missiles freely thrown, and fights in different parts of the hall, that the police had to interfere. At the end of the piece Stravinsky himself appeared on the stage, and the enthusiasts carried the day. Probably not a tall hat was unsmashed. Friends and opponents made for the composer simultaneously. He fled for a taxi-cab, but some gendarmes, suspicious at the aspect of the lank, running Russian, arrested him. However, he pointed to his crushed hat, assuring them that he was a deputy, and they let him go.

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The first of the Academy Concert

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NOV 2

The programme for the concert of the Boston Symphony Orchestra on Thursday evening in Carnegie Hall, Pierre Monteux, conductor, is as follows: Schumann, symphony, B flat, No. 1; Beethoven, overture and adagio from the ballet "The Creature of Prometheus"; Debussy, "The Afternoon of a Faun"; Enesco, suite for orchestra. For the organization's concert on Saturday afternoon the programme is as follows: Haydn, symphony, in B flat, inscribed "The Queen of France"—Marie Antoinette; Beethoven, overture to "King Stephen," Franck, "The Wild Huntsman"; Stravinsky, suite, "The Firebird."

TRIBUNE, PROVIDENCE,
t. 1., NOVEMBER 2,
Musi.

MONTEUX, NEW SYMPHONY CONDUCTOR.

Pierre Monteux has come with a special reputation to the Boston Symphony Orchestra, which is to play here on five Tuesday evenings—Nov. 18, Dec. 16, Jan. 27, March 9 and April 6—for which series tickets are now to be had at Seddon's News Stand, Butler Exchange. The new conductor has long been celebrated on two continents as an artist of broad and catholic tastes, and as a daring innovator with an especial brilliance for revolutionary scores.

As H. T. Parker of the Boston Transcript has written: "The trustees of the orchestra could hardly have made a more promising choice than Mr. Monteux. He is as open-minded as he is widely read in symphonic music—in the days of the concerts in Paris, he strove manfully against the routine that takes the regular and the easiest way. Not for nothing did he go up and down Europe as the chief conductor of Mr. Diaghiley's Russian Ballet; not for nothing has he been conductor of French Opera for two seasons at the eclectric Metropolitan; in all its years, the Symphony Orchestra has hardly had a conductor with so cosmopolitan a background."

In confirmation of these tendencies, Mr. Monteux has announced: "I think it is time to consider music and war as two different things." Accordingly he has already restored Wagner's music, while leaving the question of Strauss to the state of American public opinion. He has already produced in Boston d'Indy's new Symphony on the war and Stravinsky's ultra-modern Ballet-Suite, "The Fire Bird."

Unable to make many specific announcements on account of uncertainties caused by the precarious state of musical publication in Europe just now, he has nevertheless hinted at new works by Roussel, Havel, Rabaud, Prokovieff, Turina and Casella, and definitely made known the performance of a new symphony by Jean Hure, and Debussy's "Play." He will include on his programs several American scores which he has decided upon after conferences with their composers. By no means will Mr. Monteux neglect the finest music of the past. Besides Franck's choral "Beatitudes," which he hopes to give in Boston, he has mentioned the following great composers: Haydn, Mozart, Schubert, Schumann, Beethoven, Mendelssohn, Liszt, Brahms, Tschaikowsky and Dvorak.

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The use of Christian hymns is caus-

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Boston Symphony Programmes.

The opening programme of the Boston Symphony Orchestra to be given in Carnegie Hall next Thursday evening follows: Schumann, "Spring," Symphony No. 1; Beethoven, Overture and Adagio from the Ballet, "The Creatures of Prometheus"; Debussy, "The Afternoon of a Faun"; Enesco, Suite for Orchestra. For the Saturday matinée Pierre Monteux, the new conductor, has chosen Haydn's Symphony

(Continued on Page 11)

"The Queen of France"; Beethoven, Overture to "King Stephen"; Franck, "The Wild Huntsman"; Stravinsky, Suite from "The Fire-Bird."

om HERALD
dress New York City
te.....

Four Orchestras in Week to Play Eight Concerts

With eight orchestra concerts coming in a single week, the symphonic season is now seriously under way. This week the New York Symphony Society and the Boston Symphony Orchestra will start their local activities.

HERALD
New York City
NOV 2

With its new conductor, Pierre Monteux, taken from the Metropolitan Opera Company, the Boston Symphony Orchestra will come to this city for its first pair of concerts on Thursday night and Saturday afternoon in Carnegie Hall. The evening programme will contain Schumann's "Spring" symphony, two numbers from Beethoven's ballet, "The Creatures of Prometheus"; Debussy's "The Afternoon of a Faun" and a Roumanian suite, by Enesco. For the matinee Mr. Monteux announces Haydn's symphony, inscribed "The Queen of France," Stravinsky's suite from "The Bird of Fire," Beethoven's "King Stephen" overture and Franck's "The Wild Huntsman."

TIMES
New York City
NOV 2-1

The Boston Symphony Orchestra, led by Pierre Monteux, will open its visits here on Thursday evening at Carnegie Hall with Schumann's "Spring" symphony, Beethoven's only ballet, "Creatures of Prometheus," Debussy's "Faun," and a suite by the Rumanian composer, Enesco.

From Morning Telegraph
New York City
NOV 2- 1918

Boston Symphony Thursday.

The opening program of the Boston Symphony Orchestra, to be given in Carnegie Hall next Thursday evening, follows: Schumann, "Spring," Symphony No. 1; Beethoven Overture and Adagio from the Ballet, "The Creatures of Prometheus"; Debussy, "The Afternoon of a Faun"; Enesco, Suite for Orchestra.

For the Saturday matinee, Pierre Monteux, the new conductor, has chosen Haydn's Symphony, "The Queen of France"; Beethoven, Overture to "King Stephen"; Franck, "The Wild Huntsman"; Stravinsky, Suite from "The Fire-Bird."

NOV 2- 191
From American
New York City

BOSTON SYMPHONY ORCHESTRA.

AT its opening concert for the season, which takes place in Carnegie Hall on the evening of November 6, the Boston Symphony, Pierre Monteux conductor, will play Schumann's Symphony No. 1 (Spring); Beethoven's overture and adagio from "Prometheus"; Debussy's "Afternoon of a Faun"; Enesco's suite for orchestra. On the afternoon of November 8 the orchestra will present a Haydn symphony; Beethoven's overture "King Stephen"; Franck's "The Wild Huntsman"; Strawinsky's suite "The Fire Bird."

From
World
New York City
NOV 2- 1918

Boston Symphony.

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For the Saturday matinee, Pierre Monteux, the new conductor, has chosen: Haydn's Symphony, "The Queen of France;" Beethoven—Overture to "King Stephen;" Franck—"The Wild Huntsman;" Stravinsky—Suite from "The Fire-Bird."

om EVENING MAIL
dress: New York City
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The opening concert of the Boston Symphony Orchestra season will be given in Carnegie Hall next Thursday evening.

From American
Baltimore, Md.

BOSTON SYMPHONY.

Besides the two works of exceptional interest which will constitute the first part of the opening Boston Symphony Orchestra program of the season, to be performed at the Lyric Theater Wednesday evening, November 5—Haydn's Symphony, "The Queen of France," and Rachmaninoff's latest Concerto (No. 3), which the great Russian composer-pianist will play with the orchestra—Pierre Monteux, the new conductor, will produce for the first time in concert here a suite from Stravinsky's daring ballet, "The Fire-Bird." Mr. Monteux's reputation in America as conductor of the Russian Ballet, is nothing to his reputation in Paris, where he is regarded as the great pioneer performer of Stravinsky. He made all of Stravinsky's music known to Paris—even the revolutionary "Rites of Spring," in Stravinsky's "third manner." The orchestration of this ballet is so tremendously difficult that it required 34 rehearsals before Mr. Monteux was ready to reveal it to the public, with Nijinsky dancing the principal part. He gave five performances at the Champs Elysees Theater. At every one of them, the noise of hissing and cat-calling, with counter-demonstrations of applause, was so deafening that he could at times not hear a single note, while the dancers had nothing to follow but his baton.

PRESS,
Philadelphia, Pa.

COMING EVENTS

Pierre Monteux, the new conductor of the Boston Symphony Orceestra, has chosen an exceptionally interesting program for the opening concert of the season in the Academy of Music, tomorrow evening, November 3, which will be further heightened, by

From
Bulletin
Philadelphia, Pa.
NOV 1 - 1918

The Boston Symphony Orchestra, under the leadership of Pierre Monteux, the new conductor, will give its first concert of the season at the Academy of Music next Monday evening, with Sergei Rachmaninoff, the Russian pianist-composer, as the soloist. The program, opening with Schumann's first symphony in B flat, known as the "Spring" symphony, will include two numbers from Beethoven's ballet, "The Creatures of Prometheus," and Stravinsky's danced legend, "The Bird of Fire." Rachmaninoff is to play Liszt's First Concerto in E flat.

INQUIRER
ss Philadelphia, Pa.

MADE A NOTE OF
The Boston Symphony Orchestra,

under the direction of M. Pierre Monteux, will open its local season at the Academy of Music tomorrow evening, when the programme will include two excerpts from Beethoven's "Prometheus," Stravinsky's "Fire Bird" ballet suite, which those who saw the Russian ballet will recall, and the "Spring" symphony of Schumann. Sergei Rachmaninoff will be the assisting artist of the occasion and will play Liszt's familiar pianoforte concerto in E flat.

The full musical service at the Second Presbyterian Church, Twenty-first and Walnut streets, will be resumed this evening, when Frederick Cook, violinist, and Vincent Fanelli, harpist, of the Philadelphia Orchestra, will be heard in conjunction with the choir and also in trios with the organ. This evening's service will begin at 7.30 o'clock. The choir consists of twenty mixed voices with the following solo quartette: Mrs. Gibb, soprano; Mrs. Joyce, alto; Mr. Stahl, tenor; Mr. Joyce, bass.

Conductor and

PIERRE MONTEUX

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SUN
s New York City
NOV 3

The Truth About Dr. Muck.

At last the secret is out. Dr. MUCK, the distinguished German conductor of the Boston Symphony Orchestra, returned to the welcoming arms of Berlin, has told the world that his heinous offence against these United States, for which he was subjected to sixteen months of comfortable internment, was the preparation of a score of SEBASTIAN BACH'S "Passion According to Saint MATTHEW" without cuts. This score, he declares, was pronounced by musical experts of the Department of Justice to be a code used in communication with the Berlin Foreign Office, in which, curiously enough, Dr. MUCK was employed just before his return to this country.

The story has a singularly familiar flavor. Musicians have on several occasions been arrested for having suspicious musical manuscripts in their possession. Doubtless Messrs. STRANSKY and BODANZKY have musical ciphers, scribbled in pencil, yet for some reason they have escaped the observation of the Administration sleuths.

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From North American
Philadelphia, Pa.
NOV 2 - 1919

MUSICAL PROGRAMS OF THE WEEK AND COMING EVENTS

Boston and Philadelphia Orchestras in Symphony Programs

Rachmaninoff, Hempel and Martinelli in the Varied Concerts This Week

Pierre Monteux, the new conductor of the Boston Symphony Orchestra, has chosen a program for the opening concert of the season in the Academy of Music tomorrow evening which will be heightened by Sergei Rachmaninoff, the Russian pianist, who is to play Liszt's First Concerto in E flat with the orchestra. Mr. Monteux will conduct Schumann's "Spring" Symphony, No. 1, the Overture and Adagio from Beethoven's Ballet, "Prometheus," and, for the first time in concert here, a suite from Stravinsky's daring ballet, "The Fire-Bird." Mr. Monteux's reputation in America as conductor of the Russian ballet is nothing to his reputation in Paris, where he is regarded as the great pioneer performer of Stravinsky. He made all of Stravinsky's music known to Paris—even the revolutionary "Rites of Spring," in Stravinsky's "third manner." The orchestration of this ballet is so difficult that it required thirty-four rehearsals before Mr. Monteux was ready to reveal it to the public, with Nijinsky dancing the principal part. He gave five performances at the Champs Elysees Theater. At every one of them the noise of hissing and catcalling, with counter-demonstrations of applause, was so deafening that he could at times not hear a single note, while the dancers had nothing to follow but his baton.

(ORIGINAL)
-110 SEVENTH AVE.
NEW YORK
ABLISHED 1861
ST. BOARD UNION
rom N. Y.

BOSTON SYMPHONY CONCERT

The opening Brooklyn concert by the Boston Symphony Orchestra, Pierre Monteux, conductor, under auspices of the Brooklyn Institute of Arts and Sciences, was given at the Academy of Music last evening. Sergei Rachmaninoff, eminent Russian composer and pianist, was soloist. A review of the concert will appear in to-morrow's paper.

TRANSCRIPT, THU
DAY, NOVEMBER 6

Programmes in Prospect

Mr. Monteux as conductor and Miss Garrison as assisting singer have agreed together upon the programme of the concert of the Symphony Orchestra for the increase of its Pension Fund at Symphony Hall on Sunday afternoon, Nov. 16. As already announced, it includes Chaikovsky's Pathetic Symphony—music, from Dr. Muck's time onward, reserved by common consent of conductors and public for such occasion. By happy choice of Miss Garrison, it will include also the wandering and wondrous air, sung by the Queen of Shemakha in the second act of Rimsky-Korsakov's opera, "The Golden Cockerel," heard here once in the theatre, but as yet unknown to Symphony Hall. In detail the programme stands:

Symphony in B-minor, No. 6, "The Pathetic" ..... Chaikovsky

Air of the Queen of Shemakha from the Opera, "The Golden Cockerel," ..... Rimsky-Korsakov
Miss Garrison

Prelude and Closing Scene from the Opera, "Tristan and Isolde" ..... Wag

Air, "Charmant Oiseau," from the Opera "The Pearl of Brazil" ..... Da
Miss Garrison

Overture to the Opera, "William Tell" .. Ross

For her numbers at Symphony Hall Sunday afternoon next, Mme. Galli-Cu has returned to familiar custom long sin approved by her faithful public. Aga there are old French "Bergerettes" upo her list and again airs from elder Italia operas are plentiful. The list runs:

My Lovely Celia (Old English) ..... Mon
Daffodils A-blowing ..... Germa
Air, "Caro Nome" from "Rigoletto" ..... Verd
Variations (With Flute) ..... Proc
L'Heure Exquise ..... Hah
Calvelitos ..... Valverd
I Saw Thee Weep ..... Samuel
Air, "Sempre Libera," from "La Traviata," ..... Verdi
Four French Bergerettes ..... Weckerlin
Mad Scene from "Hamlet" ..... Thomas

The most recent revision of the programme of the Symphony Concerts next week substitutes Beethoven's overture to the play, "King Stephen," long unheard in Boston, for the equally unfamiliar "Bourrée Fantasque" of Chabrier, presumably because the latter piece required more preparation than Mr. Monteux at the moment is able to give it. Furthermore, instead of the ancient cantata by Tunder, Mme. Frijsh will sing an air from Franck's quasi-oratorio, "The Redemption." Berlioz's symphony, "Harold in Italy"; Mr. Chadwick's tone-poem, "The Angel of Death" and Mme. Frijsh's numbers by Duparc, Musorgsky and Bloch keep place on the programme.

The same symphony, the same tone-poem and the same overture will be played at the concert of the Symphony Orchestra in Cambridge on Thursday evening of next week. The singer, however, will be the much heralded Miss Janacopulos. Her pieces are "The Commander" from Musorgsky's "Songs and Dances of Death"—a rarely heard number; Rimsky-Korsakov's "Eastern Romance" and an air from a French opera of the eighteenth century, Monsigny's "La Belle Arsène."

As the World Wags

By PHILIP HALE.

Miss Vera

This Miss Vera Janacopulos, who will sing next week Thursday at the concert of the Boston Symphony orchestra in Cambridge, is a "Greek-Brazilian." Whether the Greek went to Brazil or the Brazilian went to Greece is not stated; but no less an authority than the New York Evening Post said boldly on Nov. 8 that Miss Vera is "the most beautiful girl on the concert stage." This was not the ecstatic outburst of a passionate press agent, but the solemn opinion of an editorial writer. We see a long line crossing Harvard bridge on Nov. 18, all armed with opera-glasses. How Miss Vera sings is, of course, a minor matter.

NEW YORK
ESTABLISHED 1881
NOV 9 - 1919
From Morning Telegraph
New York City

Draw Four Aces.

The four artists, formerly of the Boston Symphony Orchestra, members of the Tak-Quartette, have joined the faculty of the Detroit Conservatory of Music. The artists are Edward Tak, violinist; Hans Werner, violinist; Joseph Gewirtz, violinist, and Ludwig Nast, cellist.

m EVENING GLOBE
ress: New York City
NOV 12 1919

Dr. Muck, of not wholly sainted memory, five years ago conducted the Boston Symphony Orchestra in a performance of the Seventh Symphany in Carnegie Hall which might well have been recorded as the ideal performance of the most beautiful symphony it has yet been given to man to write. I am foolish enough to wish that every conductor on earth had heard that performance, and in particular had noted the learned doctor's treatment of the introduction to the first movement.

BOSTON POST, FRI
NOVEMBER 14

MAKES HER DEBUT WITH SYMPHONY

Miss Janacopulos Well Received at Concert in Cambridge

BY OLIN DOWNES

Miss Vera Janacopulos, soprano, made her debut with the Boston Symphony Orchestra, Pierre Monteux conductor, at the concert given last night in Sanders Theatre, Cambridge. She is a young woman in her early 20's, of Grecian descent, born in Brazil, educated musically in Paris, where she studied, first as a violinist under the composer, Enesco, and later as a vocalist, making here debut in the French capital in 1914.

SANG RUSSIAN SONGS

She sang four Russian songs with extraordinary authority and eloquence. Miss Janacopulos is doubly fortunate in her musical endowments, since she has a voice of the most uncommon range, freshness and capacity for dramatic expression, and has also the intelligence as a musician, which so many singers lack. She has even more intelligence than that. For there are musicians who know their business intelligently and well, as engineers, or dishwashers, or dentists know their business, without having very much imaginable or emotional sensibility.

But this woman, this Miss Janacopulos, is what she is evidently because of an unusually broad and well-informed mind. For one has to have a mind and use it to sing the four songs on last night's programme and do each one of them justice, when each song is entirely different in style and substance from the other.

"The Commander"

The first song was "The Commander," a surpassingly grim and dramatic song of Moussorgsky, inspired by the poem of Count Golenitcheff-Koutousoff, in which Death, at midnight, mounted on his charger, proudly surveys the ruin and the carnage of the battlefield and summons the dead to pass before him in review. It is a song which requires imagination as well as the most uncommon vocal and technical equipment. In all respects it seemed that Miss Janacopulos was equal to its demands, in the opening picture of battle, in the invocation to the night spreading its shadows over the fallen, in the apostrophe of the terrible commander—an extremely impressive performance.

Then there was the interpretation of Rimsky-Korsakoff's charming "The Rose Hath Charmed the Nightingale" and the poetic performance of Borodin's "Sleeping Princess," a performance, in contrast to "The Commander," astonishing in its atmosphere, its exquisite fineness of coloring, its intimate mood.

But perhaps the most unusual achievement of the singer was the interpretation of Moussorgsky's "Gathering Mushrooms"—mushrooms which are apt to poison the white haired husband and pave the way for the indulgence of the passion of the young bride. There was then the feeling of peasant patois, which could never be translated into English, of irony, of menace underneath the lilting, strangely rythmed, folk-like character of the music. These were songs that displayed equally the intelligence, temperament and vocal resource of the singer. Unless all signs fail there is in Miss Janacopulos a singer who will quickly take a very important position among her colleagues of the concert stage.

Other features of the concert was the appearance of Mr. Denayer, first violist of the orchestra, when he played the solo viola part with admirable finish and warmth of tone, of Berlioz' "Childe Harold" symphony, and the performance of George W. Chadwick's "The Angel of Death," which was well received.

A Voice and a Passion

Vera Janacopulos

Rising Singer Soon to Be Heard in Boston and in Cambridge, Greek by Race, Brazilian by Birth, American in Newly Won Note

From North American
Philadelphia, Pa.
NOV 2 - 1919

MUSICAL PROGRAMS OF THE WEEK AND COMING EVENTS

Boston and Philadelphia Orchestras in Symphony Programs

Rachmaninoff, Hempel and Martinelli in the Varied Concerts This Week

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(ORIGINAL)
5-110 SEVENTH AVE.
NEW YORK
ABLISHED 1881

rom

BOSTON SYMPHONY CONCERT

The opening Brooklyn concert by the Boston Symphony Orchestra, Pierre Monteux, conductor, under auspices of the Brooklyn Institute of Arts and Sciences, was given at the Academy of Music last evening, Sergei Rachmaninoff, eminent Russian composer and pianist, was soloist. A review of the concert will appear in to-morrow's paper.

TRANSCRIPT, THU

DAY, NOVEMBER 6

Programmes in Prospect

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I Saw Thee Weep ..... Samuels
Air, "Sempre Libera," from "La Traviata," ..... Verdi
Four French Bergerettes ..... Weckerlin
Mad Scene from "Hamlet" ..... Thomas

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Mr. Arthur Loesser ... suite fro...

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BOSTON POST, FRI
, NOVEMBER 14

MAKES HER DEBUT WITH SYMPHONY

Miss Janacopulos Well Received at Concert in Cambridge

BY OLIN DOWNES

Miss Vera Janacopulos, soprano, made her debut with the Boston Symphony Orchestra, Pierre Monteux conductor, at the concert given last night in Sanders Theatre, Cambridge. She is a young woman in her early 20's, of Grecian descent, born in Brazil, educated musically in Paris, where she studied, first as a violinist under the composer, Enesco, and later as a vocalist, making here debut in the French capital in 1914.

SANG RUSSIAN SONGS

She sang four Russian songs with extraordinary authority and eloquence. Miss Janacopulos is doubly fortunate in her musical endowments, since she has a voice of the most uncommon range, freshness and capacity for dramatic expression, and has also the intelligence as a musician, which so many singers lack. She has even more intelligence than that. For there are musicians who know their business intelligently and well, as engineers, or dishwashers, or dentists know their business, without having very much imaginable or emotional sensibility.

But this woman, this Miss Janacopulos, is what she is evidently because of an unusually broad and well-informed mind. For one has to have a mind and use it to sing the four songs on last night's programme and do each one of them justice, when each song is entirely different in style and substance from the other.

"The Commander"

The first song was "The Commander," a surpassingly grim and dramatic song of Moussorgsky, inspired by the poem of Count Golenitcheff-Koutousoff, in which Death, at midnight, mounted on his charger, proudly surveys the ruin and the carnage of the battlefield and summons the dead to pass before him in review. It is a song which requires imagination as well as the most uncommon vocal and technical equipment. In all respects it seemed that Miss Janacopulos was equal to its demands, in the opening picture of battle, in the invocation to the night spreading its shadows over the fallen, in the apostrophe of the terrible commander—an extremely impressive performance.

Then there was the interpretation of Rimsky-Korsakoff's charming "The Rose Hath Charmed the Nightingale" and the poetic performance of Borodin's "Sleeping Princess," a performance, in contrast to "The Commander," astonishing in its atmosphere, its exquisite fineness of coloring, its intimate mood.

But perhaps the most unusual achievement of the singer was the interpretation of Moussorgsky's "Gathering Mushrooms"—mushrooms which are apt to poison the white haired husband and pave the way for the indulgence of the passion of the young bride. There was then the feeling of peasant patois, which could never be translated into English, of irony, of menace underneath the lilting, strangely rythmed, folk-like character of the music. These were songs that displayed equally the intelligence, temperament and vocal resource of the singer. Unless all signs fail there is in Miss Janacopulos a singer who will quickly take a very important position among her colleagues of the concert stage.

Other features of the concert was the appearance of Mr. Denayer, first violist of the orchestra, when he played the solo viola part with admirable finish and warmth of tone, of Berlioz' "Childe Harold" symphony, and the performance of George W. Chadwick's "The Angel of Death," which was well received.

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Transcript — Nov. 1

Russian Music ==- French

SYMPHONY CONCERT

AN AFTERNOON OF CONTRASTING RUSSIANS

Stravinsky's Suite from the Ballet of "The Fire-Bird" and Rakhmaninov's Third Piano Concerto for the First Times—Indifference to the One and Zest for the Other or, Rather, for the Composer as Pianist and Personality—The Appeal of Power Versus the Appeal of Magic

CONDUCTORS propose; but, in measure, audiences dispose. Mr. Monteux obviously designed the suite from Stravinsky's ballet, "The Fire-Bird" as the outstanding piece at the Symphony Concert of yesterday afternoon. Beyond peradventure it is music glowing with intrinsic beauty or vivid with delineative suggestion. As plainly it is music written with rare individuality of means, method, imagination. It is a renowned music withal that has gone up and down the theatres of Europe and America, that has exercised no small influence upon the younger generation of composers the world over. Finally, it is music that warms Mr. Monteux's fullest and finest powers. In his days with the Russian Ballet he led often in it; for its own sake he justly cherishes it; never before has he been able to play it upon so adept and responsive an instrument as the present Symphony Orchestra; with reason he sought and gained a performance pulsing with rhythmic life, graphic with harmonic and instrumental color; full-voiced of sustained song, missing not a measure of pictorial or poetizing suggestion. Such a music so played was intended to be, and deserved to be, the conductor's crown to his first group of Symphony Concerts.

"Dis aliter visum." The gods otherwise decreed—but less the gods than the goddesses who fill so large a part of the parquet on Friday afternoons at Symphony Hall. younger divinities, they "passed up" Stravinsky and "The Fire-Bird," departed in noisy file while Mr. Monteux and the orchestra were sounding the first measures of more than one movement; returned to both at the end the faintest and hastiest crackle of applause. Unless precedent fails, the audiences of Saturday evening, musically more curious, more receptive and better informed, will use Stravinsky and "The Fire-Bird"—to say nothing of conductor and band—in larger accord with their deserts. Possibly for the first time anywhere—one more unique distinction for this town—music by Stravinsky (his earlier experiments aside) has been coldly, almost deliberately, slighted. Elsewhere, whether the audience resented or approved, and usually it has done both simultaneously opinion and feeling have run warm and high.

Perhaps, however, the audience was in no mood for further new sensations after it had heard Mr. Rakhmaninov play his concerto for piano in D minor, the second number of the afternoon. With the pianist-composer, it could drink its fill of puissant and illuding personality. The most mistrustful hearer could not doubt the mastery of every technical means, the range of manifold and expressive eloquence with which he, Mr. Monteux and the orchestra gave the music voice. So heard, the response of the audience was quick and deep, warm and unanimous. How the concerto would sound from less revealing mind and commanding hand than the composer's is hard to say. It is ten years since Mr. Rakhmaninov published the piece and inscribed it to Josef Hofmann. Yet in that decade, if report runs accurately, the pianist has not elected—or, as some cynically say, dared—to hazard it. Indeed, according to more of this prattle of the lobbies, it had been played only once before—in the autumn of 1909 at one of Mr. Damrosch's concerts in New York in the course of Mr. Rakhmaninov's first visit to the United States. It is hard, again, after a single hearing, to penetrate far into the revised concerto as it came in measure yesterday into new being. Suffice it that no novel music and no "assisting artist" in many a year of the Symphony Concerts have been applauded as were Mr. Rakhmaninov and this concerto in D minor.

At the least a few plausible impressions abide from this first hearing. The concerto abounds, for example, in measures of artful and moving euphony between the piano and other instruments or choirs of the orchestra—passages in which the imaginative end and the expressive means are so expertly and feelingly blended that they stir the ear with sensuous delight. Give Mr. Rakhmaninov his darkling strings, his gleaming horn, his murmuring piano and the heart of many a hearer turns to water. Again, the concerto does not lack measures of swirling power, as when, for example, toward the end of the finale, the piano seems to martial the whole orchestra before it and with mighty chords, Chaikovsky-wise, drive it forward and upward into as mighty and sonorous a climax. Akin are the starker measures as in the first movement, in which the piano seems to etch the pattern of the music upon the ear incisively, indelibly. Nowhere, almost needless to say does Mr. Rakhmaninov use the piano merely as display instrument. Yet, scarcely a composer of our time has searched out its possibilities more thoroughly, employed them more imaginatively, more variously. As learned, and in degree as imaginative is the composer with harmonic and instrumental color, especially when he may part or fuse piano and orchestra at will. If Mr. Rakhmaninov sometimes repeats himself in these processes, they lack neither sublety nor illusion. As signally, he writes these piano concertos—the second heard last January, no less than this third—with a propulsive power that bears the hearer along the composer's course. They are not a willed task to Mr. Rakhmaninov; they are an upswelling act of creation. No wonder, ninety-nine out of a hundred ears answer with a reciprocal warmth.

On the other hand—to set down further impressions and less confidently—this concerto in D-minor is an excessively moody, a highly variable, at moments even a repetitious music. Russian composer still, in spite of long residence at Dresden and occasional deference to German models, Mr. Rakhmaninov cannot forego many a repetition through his finale. True, they are vivid, vigorous, occasionally intensified repetitions, but they do delay and diffuse what the composer obviously purposed as a flood of masterful sound. Slav likewise by irresistible temperament, Mr. Rakhmaninov cannot forbear the play through the music of many a fitful and, to the cooler Anglo-Saxon mind and heart, bewildering mood. They seem to confuse the brief slow movement—intermezzo the composer labels it—to make it restless brooding rather than deeply flowing instrumental song. In clearer and sharper illusion they make the finale hectic, though they leave it somewhat disjointed. They do the music most service when from first measure to last they character the long first movement yet keep place in ordered and mounting progress. Through this Allegro, Mr. Rakhmaninov's controlling mind enkindled imagination and ready technical resource go hand in hand. The music, lowers and mutters, struggles into voice only to be subdued, brightens, quickens, is again overshadowed and stayed, sombre, sorrowful, fate-smitten—a veritable tone-poem in atmosphere and emotion out of which the piano speaks with changeful, penetrating, puissant voice. Concertos in our day have usually been made, whether piano or violin the virtuoso behind or a dutiful composer, was the occasion. Mr. Rakhmaninov imagines his even when there are discoverable blemishes and mannerisms upon them. In this first movement of the concerto of yesterday, such imagination has seldom run deeper or better sustained itself.

Yet there was not a reason why Rakhmaninov's music should have overshadowed Stravinsky's (as it surely did to most of the audience) except in the visible and audible presence of the composer as pianist. The presumption is that the composer is also audible through his own measures, even, if otherwise, he be no more than a name above them. But what is even so celebrated a name as Stravinsky, beside Mr. Rakhmaninov's point personality close to every anticipating hearer? There are no excuses to be made for the cool indifference to the suite from "The Fire-Bird." It could hardly be played in clearer revelation, in more pervading illusion. True, it is music of the theatre written to vivify, enhance and enrich a pictorial and fanciful action, drawn from old Russian legend, mimed and danced upon the stage. Stravinsky, however, has so chosen the music that only one of the excerpts is dimmed by transfer to the concert-hall—the final dances of the sorcerer and his train. Heard by itself, the music is fantastic, grotesque, bold and broken of rhythm, streaming with macabre color, fertile in pungent modulation, whipping the air with wild gesture and frantic posturing. Yet, for illusion needing the visible presence of bearded old Kotschei and his uncanny folk. Throughout the suite, Stravinsky of right assumes some acquaintance, in or out of the theatre, with the fable of "The Fire-Bird." But when has a composer of these latter days been denied his "programme." For naught else, except the advertisements did "programme-books" iom into being.

Ultra-modern music, if the hearer likes the phrase—"The Fire-Bird" surely is, but it runs in no baffling idiom. Rather, to any sort of practised ear in this nineteenth year of the twentieth century it runs as clear as the day in matter, manner, imagery, illusion. To the students and the connoisseurs may be left debate about Stravinsky's ways with the generating and the characterizing motives from which rise the course and the contents of his music. To them also may be left praise of his command of rhythms and daring with them, of his invention and resource with harmonies and timbres. The usual hearer busies himself little with these means to ends. For him the immediate sensation that the music yields him. The more, then, the wonder that so many failed to perceive yesterday the atmosphere of old legend swiftly, pervasively woven by the prelude, or the fluttering incandescence of the measures, radiant, glowing, magical, fairy-like, in which the Fire Bird herself is first revealed.

As wondrous in intrinsic quality and delineative suggestion is the music of her entreaties to the Tsarevitch, her captor. It is iridescent with her motion; yet vibrates with her petitionings. It makes her miming almost piteously visible; yet heard without thought of her, it quivers with its own melodic loveliness. There are those who wail and will not be comforted because there is no sustained melody in "ultra-modern music." Did they listen yesterday to the lullaby that soothes the sleep of the Tsarevna that is to be, to the so-called "Round" of the captive princesses? If they did, they heard music of full voiced instrumental song, glowing through transparent texture, almost as simple in impression as it is sophisticated of facture. And when, unless it be in Laparra's Basque Suite of last spring, has music so gleamed with swift, radiant, graceful, playful motion as does that in which Stramsky's princesses toss the golden apples? In a sense, anywhere and anyhow, it matters little how this music from "The Fire-Bird" happens to be received. Beauty, imagination, invention, illusion, individuality still speak out of it. A unique temperament and talent, near in kind to genius made it—and feared not.

H. T. PARKER

Visioning Stravinsky's Music

The Fire-Bird

From Bakst's Fantastic Costume Sketch

EAGLE

ress Brooklyn, N. Y. Oct 56

ORCHESTRAS OF THURSDAY

New York Symphony in the Afternoon—Boston Orchestra in the Evening.

Carnegie Hall resounded yesterday with orchestral evocations. In the afternoon the New York Symphony Society inaugurated its forty-second season, and Walter Damrosch his thirty-fifth year as conductor; in the evening the Boston Symphony introduced Pierre Monteux, late French conductor at the Metropolitan, in the role of permanent director. Mr. Monteux served a brief apprenticeship last year, prior to the coming of the scholarly Mr. Rabaud.

The Symphony Society's program was short and pithy: the C Minor Symphony of Brahms, Mendelssohn's Violin Concerto with Albert Spalding as assisting artist, and the Prelude and Liebestod from "Tristan and Isolda." Brahms' spirit soared in secret above the commonplaces of a humdrum life. Lige Herr Teufelsdreck, he saw from his vantage tower more than the roofs of the city. But there was little of the soaring spirit in Mr. Damrosch's reading yesterday. The band was there ready to do any conductor's bidding; its playing had all the finest qualities of clarity, unanimity and expressive nuance. By Mr. Damrosch's bidding, however, it never rose above the artistic level of a college text-book on logic. Even the slow movement flagged, especially when Mr. Tinlot's solo violin diluted its good Hamburg beer with denaturing absinthe.

Mr. Spalding is one of the returned heroes, but apparently the public is tired of parades, for it received him as it would any other viollinist. He lifted by the virtue of his straightforward playing the Mendelssohn music from its dangerously saccharine depths. He remains a virile, sound young violinist, without foibles, without exaggerations, and—it must be added—without charm. Mr. Damrosch gave him adequate assistance and did not fail at the end to greet the audience with nods and becks and wreathed smiles.

The "Tristan" score is always sure fire. Toscanini had an individual fire to gather within one small compass all the fires of passion.

The Bostonians' program held Schumann's "Spring" Symphony, the Overture and Ballet No. V from Beethoven's "Creatures of Prometheus," Debussy's "Faun's Afternoon" and Enesco's "Suite for Orchestra" (Opus 9). This evening in the Academy of Music the first and last numbers will be repeated and between will stand Rachmaninoff's version of Liszt's E-flat concerto. Therefore, deponent, being duly sworn, will limit himself for the present to the unrepeated compositions.

Beethoven sounded occasionally. This "Prometheus" brought no fire from heaven. There was the excuse of an ordered work, so much down and the balance on delivery. That the composer had feeling for the dance is incontrovertible, but he always evinces restraint when writing for mere bodily movement. Perhaps Isadora Duncan chose the A Major Symphony advisedly and let such things as the "Prometheus" alone. The various individual artists of the band's personnel had their innings in the opening measures of the Adagio and furnished information, to those who needed such, of the individual excellence of the organization.

Mr. Monteux gave an inspired reading of the Debussy tone-poem. Its material appeals to his regard for the moderns and certainly he had at his command last evening an instrument capable of complete revelation of the music's content.

h NEW YORK COMMERCIAL

ress: New York City

Interest in the Boston Symphony under Pierre Monteux, its new conductor, was keen. Mr. Monteux, who conducted at the Metropolitan for a time, is well known in New York, while the Boston Symphony has long been synonymous with artistic achievement. Much was anticipated, therefore, from the Boston organization under the baton of the great French conductor, and the distinguished audience which filled Carnegie Hall on Thursday evening was not disappointed. The program was a generous one. It included Schumann's Symphony in B flat major, opus 38; an overture and ballet from "Prometheus" by Beethoven, the Enesco suite for orchestra and the "d'apres midi d'un Faune" of Debussy.

Mr. Monteux's reading of the symphony was brilliant, dynamic. It was played with spontaneity, but with an elaboration of detail which made much of and noted every episode. The exultant, triumphant spirit of spring, which is the motif of the Schumann symphony, was sharply delineated in the playing. The song quality of the larghetto was somewhat marred by an excited tension in the violins, but the symphony as a whole was brilliant and soul satisfying.

Debussy's exquisite prelude was delivered with a precision that was interesting and rhythmical, but not the poetic suggestive "Faune" as we know it. The playing of Beethoven's ballet was mellow, fluent and beautiful. The audience acclaimed it, particularly the adagio movement with solo passeges for violoncello, flute, clarinet and harp.

The Boston Symphony is always preeminent among music organizations. It is interesting to note its transition from the rugged sincerity and eloquence of Dr. Muck, to the finesse, precision and style of the great French conductor who now wields the baton.

Visioning Stravinsky's Music

A Princess

From a Sketch by Bakst in the Ancient Russian Manner

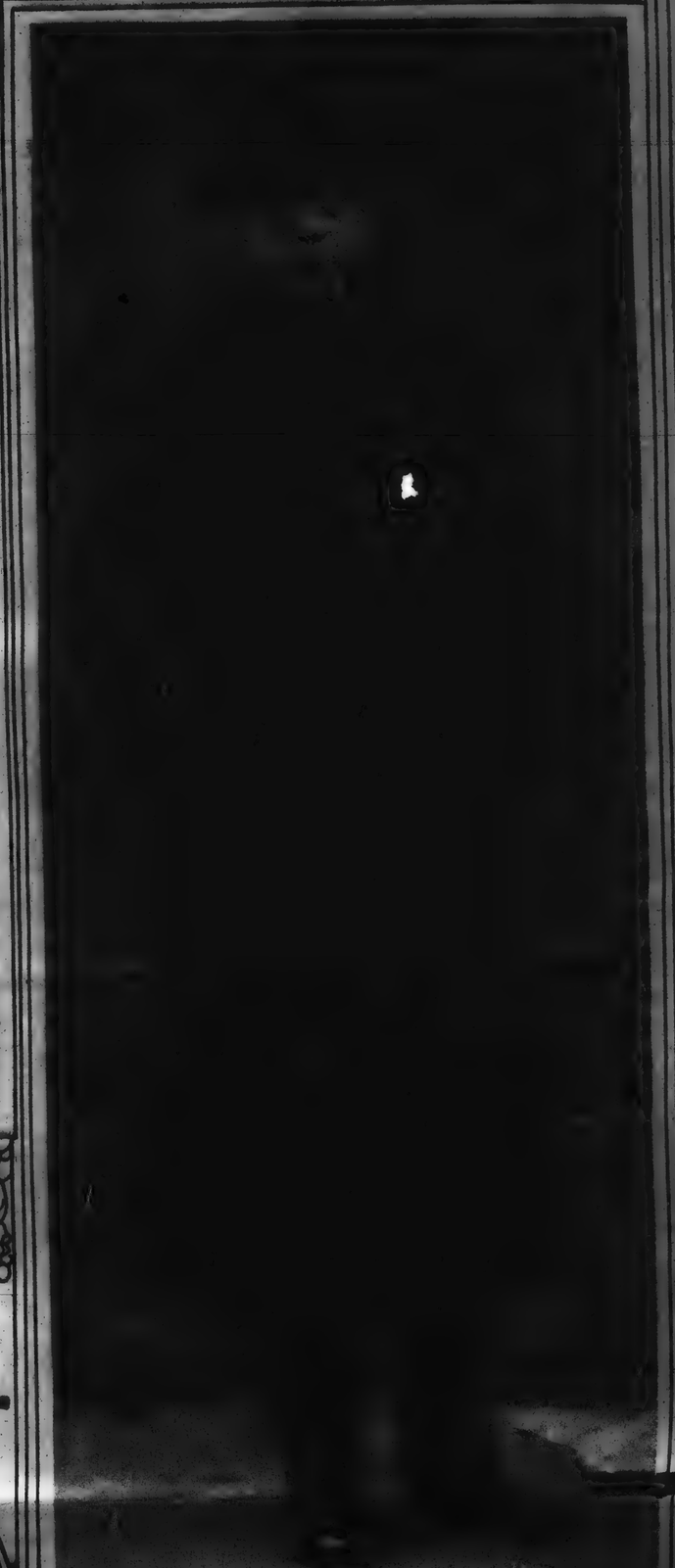
Sunday Nov. 9, 1919

FILMED AS BOUND

WHEN A RUSSIAN GIANT WALKED IN UPON A SYMPHONY CONCERT ONE FRIDAY AFTERNOON

At the Rear Entrance of Symphony Hall, and a Prime Reason for the Crowd in Front—Pierre Monteux, the New Conductor of the Boston Symphony Orchestra

The Wrong End of the Line. Since the Second Balcony, Which Now Alone Is Unreserved, Contains 505 Seats, the 506th Music Lover and All After Him Must Be Turned Away. That Part of the Line Which Has Rounded the Corner from Huntington Avenue to Gainsboro Street Stands Upon Slim Hopes



Sergei Rachmaninoff, the Composer-Pianist who Dominates by His Masterful Music, and by His Stature as Well; Photographed on the Last Day of October, a Few Minutes Before He Stepped

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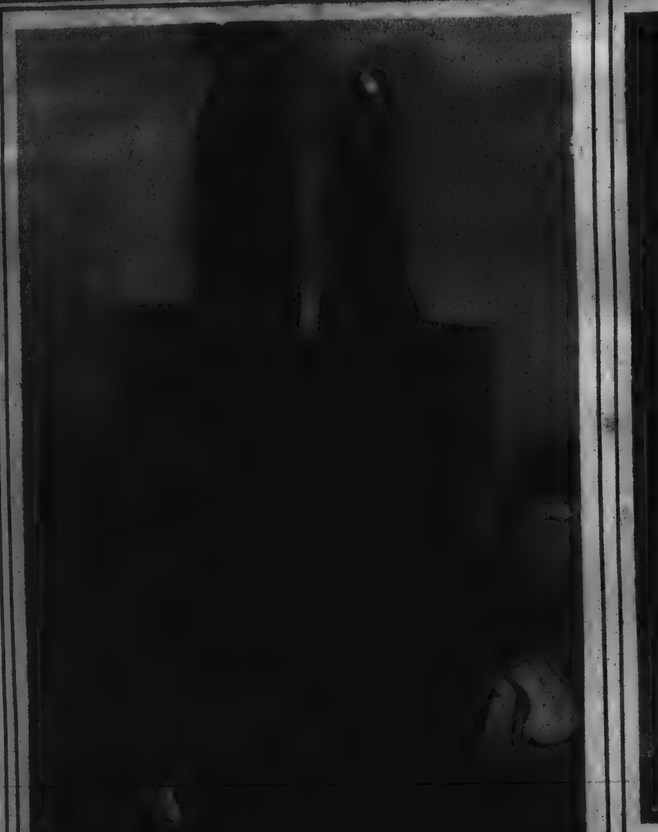
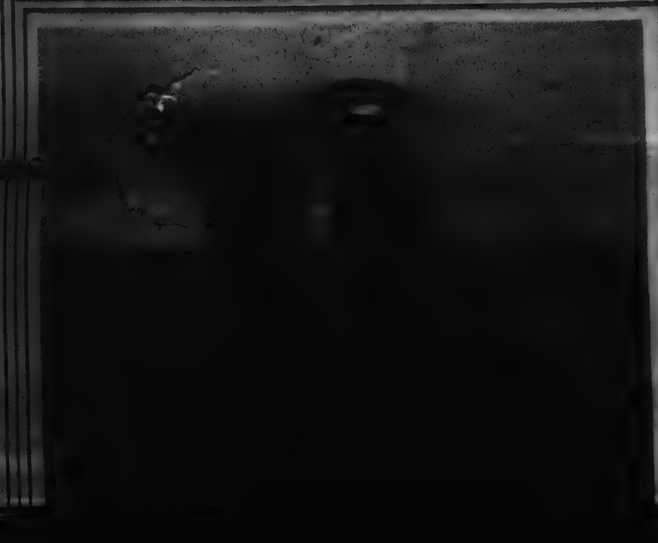
Some Principals Among the Symphony Players. From Left to Right: Jean Bedetti and Frederic Denayer, Newly Come from France, Beating a Very Considerable Reputation with Them, to Head the 'Cello and Viola Sections; Gustav Helm, Albert Sand and George Wendler, the Trumpet, Clarinet and French Horn Respectively, Upon Whose Matchless Musicianship the Superfine Performance of the Great Orchestra Largely Depends

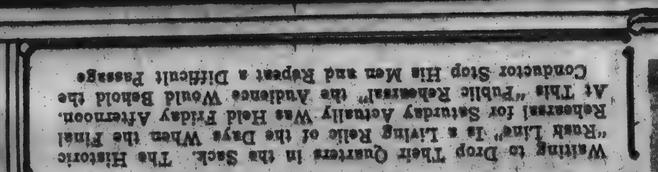


Serge Rachmaninoff, the Composer-Pianist who Dominates by His Masterful Music and by His Stature as Well; Photographed on the Last Day of October, a Few Minutes Before He Stepped Upon the Stage to Play His Latest Concerto with the Boston Symphony Orchestra



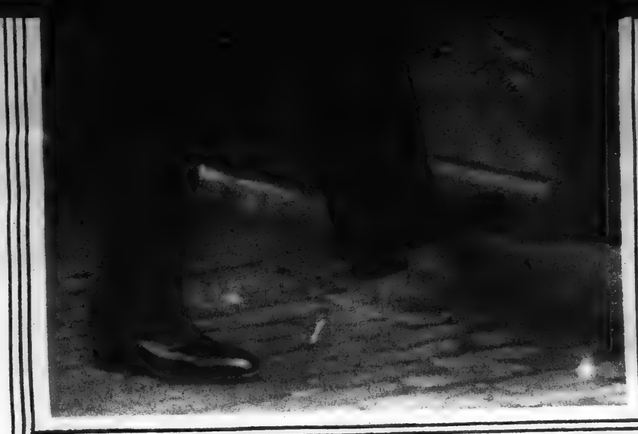
Julius Theodorowicz, Who Shares Mr. Franklin's Desk as Second Concert Master. He Has Been a Member for the Last Twenty-One Years

At the Rear Entrance of Symphony Hall, and a Fine Reason for the Crowd in Front—Pierre Monteux, the New Conductor of the Boston Symphony Orchestra



Waiting to Drop Their Quarters in the Sack. The Historic "Rush Line" Is a Living Relic of the Days When the Final Rehearsal for Saturday Actually Was Held Friday Afternoon. At This "Public Rehearsal" the Audience Would Behold the Conductor Stop His Men and Repeat a Difficult Passage

Frederic Franklin, the Youngest Concert Master of the Orchestra Since Franz Knoisel Led the Violins in the Eighties. Mr. Franklin Was Previously Concert Master of the Russian Ballet



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FILMED AS BOUND

RACHMANINOFF WITH BOSTON SYMPHONY

Pierre Monteux Makes His Bow as Regular Conductor at the Academy of Music

The Academy presented a solid, roof-high phalanx of hearers to the Boston Symphony Orchestra, their new leader, Pierre Monteux, and the enormous art of the pianist, Sergei Rachmaninoff, last evening. A year ago M. Monteux appeared on the dais as a loan from the Metropolitan Opera till the arrival of Henri Rabaud. Last night saw him confirmed in permanent command. The picture that he makes as a leader and the mental concept from which it proceeds have as little as possible of Prussian militarism about them. His music is not run in the goose-step mold. His baton is persuasive and pleading. Every bit of the curvilinear geometry of his leadership is urbane and suave; he is polite and deferential, as if he felt himself an artist among artists, a gentleman among gentlemen. Yet beneath the velvet of the mode one feels the iron (wrought iron, not cast iron, for the latter is hard and brittle) of a firm authority.

He had brought out the first desk of the first violins and likewise of the second violins from their usual alignment to a place directly under his right hand and his left as he stood upon the dais. The voices of the quartet were not detached from the rest thereby, but they served in a way to link the visible leadership to the audible musical milieu.

The first symphony of Schumann has much to say of the composer's full-hearted domestic happiness—the violins give it lyric utterance, the horns sonorously declaim it, the cellos are the choral re-enforcement of the idea—and all is music, pure, sweet, serene, though now it is a hymn and again it is an idyll. The message that goes from violins to cellos in the slow movement seems the progress of a prayer. Lest the argument should come too close to the seraphim to be human, it is brought down to earth again by the bright, happy dancing of the Scherzo with the bouncing violins and the coherent horns and the delicious flute carried the mood on to the ending "animato e grazioso" as the legend read. All the players afterward were made to rise. In Beethoven's exquisite "Prometheus" ballet music we had five soloists—Bedetti's cello, Laurent's flute, Sands's clarinet, Laus's bassoon, Holy's harp, all masterfully played; and again these players were singled out, thrice, to stand and bow.

The evening's great figure was the Russian supermusician, Rachmaninoff, who, like Kreisler, had put behind his music manliness that exalts and inspires the playing. He does not hold his art out at his arms' length to his audience; he gives his whole being to it utterly, and he makes the notes sing on after his hands leave them by something more than the mere sostenuto of his pedal work. He summons the whole of the piano, even as he mobilizes all of himself, into instant and constant action. His mind presides and his fingers obey; and the Liszt E flat concerto, with the important sibilation of the triangle in the offing, was breathlessly over all too soon. The orchestra players (sure appreciators of an art that is fine and real) were stirred as well as the audience, and they had done their best to make it the superlative and the memorable performance that the thundering applause saluted.

Then came graceful and fanciful Stravinsky—carrying the whimsy over the brink into futurism, and still in the six episodes of "The Bird of Fire" giving us in plangent hues the moving picture of the program. The misty, ghostly spirit-flame seemed to hover above the magic garden; there was a crepuscular whistling up and down the fingerboards, and the harp fell on the ear half bird-note and half bell. Princesses played the game of ball with the golden apples to a swift and shifting pirouette and a tonal iridescence; the Lullaby followed the lethal harp with a sleepy drone of the bassoon, and lastly the "diabolic dance" filled the air with all the outlandish spluttering and quacking that muted brasses could supply.

F. L. W.

Batlle, the Farber ... Mary Doner, Lawrance D'Orsay.

Phila. Record Nov 4

MONTEUX AS CONDUCTOR

Boston Orchestra's Fine Performance—Rochmaninoff Heard.

When Pierre Monteux conducted the first concert of the Boston Orchestra series in the Academy of Music last season it was as an accommodation to the directors of the Boston organization, who engaged him to appear as a substitute for their French conductor, Henri Rabaud. That first concert was one of the most enjoyable of last winter's series, although Monteux was directing a combination of musicians practically strange to him. His appearance as regular conductor of the Boston Orchestra, in the Academy last night, was under different auspices and revealed the well-known operatic director as a musician of singularly appealing charm. He has a fine orchestra and one that shows the result of much drill and hard work. The tone is good, very brilliant, but musical and rhythmic.

The program displayed the orchestra almost entirely in a gay mood, since the evening was largely devoted to expositions of ballet music, even the B flat major symphony of Schumann known as the "Spring Symphony" being full of light and freshness, while the Beethoven composition was a ballet, "The Creatures of Prometheus," and the Stravinsky suite from "L'Oiseau de Feu," a dance legend, interspersed with rhythmic, if eccentric, dance motifs. While each work was distinctive and there was a great deal of contrast and variety, such a program required for its successful performance a conductor of skill and dramatic instinct. Monteux made everything interesting, even the ultra Stravinsky music, of which the two most attractive selections of the suite were the "Berceuse" and "The Princesses Play With the Golden Apples." It can easily be foreseen that the Monteux concerts will be a financial and artistic success.

Last night's soloist, Sergei Rachmaninoff, the Russian pianist, is evidently to enjoy this season the tremendous vogue he created so suddenly last winter. He drew an audience that exhausted the seating capacity of the Academy, while hundreds were unable to obtain admittance. The Liszt E-flat major Concerto, well worn as it is, was a brilliant thing, fresh and enjoyable in his markedly masculine hands, and its conclusion brought a great ovation to the player and orchestra.

Phila. Natth Amer. Nov. 4

BOSTON ORCHESTRA MAKES GOOD START

Opens Here With Excellent Performance; Rachmaninoff Soloist

PROGRAM VARIED

The Boston Symphony Orchestra began its thirty-fifth season here last night with a program of variety and merit and a performance that was excellent. As at the first appearance here last season, Pierre Monteux conducted, but this year the orchestra will remain under his charge, which circumstance augurs happy results and arouses keen expectations for the future.

There was even greater unanimity of playing than we have heard on previous occasions, and the ensemble was warmer and richer. But the string choirs, particularly the first and second violins, have yet to a h eve the volume and color we have in time past found in the playing of this organization.

Sergei Rachmaninoff was the so oist. Under his hands the many superfi ial parts of the Liszt E flat minor concerto achieve something akin to greatness. It is a case of the younger genius succoring the older, whose work has been handled unkindly by time. The skill and intellectua ity that Rachmaninoff brought to this performance gave the concerto a unity that is not always apparent in the work. His seemingly effortless power made the bravura passages truly heroic.

An interesting contrast was the placing of ballet music by Beethoven and Stravinsky on the program. The Beethoven, "Creatures of Prometheus," was lovely in its calm classicism, particularly the "Ballet No. 5," which gave opportunities to the solo cello, flute, clarinet, bassoon and the harp. The cello work was especia ly distinguished.

Stravinsky's work, "The Fire Bird" ballet, does not stand the test of the concert platform as well. In the last analysis it is descriptive music, and when divorced from the action much of the interest is lost. The effect is somewhat that of hearing continuous dialogue spoken by concealed actors.

The First Symphony of Schumann headed the program. The changing moods of tender sentiment and fresh exuberance that abound in the work were given full play by Mr. Monteux in his spirited reading.

PRAISE FOR RACHMANINOFF AND BOSTON SYMPHONY ORCHESTRA

Audience Spell-bound by Marvelous Playing of Great Russian Artist—Director Monteux Makes Pleasing Impression.

BY CLARENCE K. BAWDEN.

There were two strong magnets to draw Philadelphians to the concert of the Boston Symphony Orchestra last night—curiosity and expectancy; there was curiosity as to how Pierre Monteux would handle the once famous orchestra, and there was the expectancy of hearing the piano played by Sergei Rachmaninoff. Added to these magnetic attractions was the element of a program calculated to interest all types of music lovers—Beethoven and the Schumann First Symphony to satisfy the classicists, the Liszt E flat Piano Concerto to thrill the emotionalists and the Stravinski "Fire Bird" music to appease the modernists and sensationalists.

These contrasting composers furnished a program that spoke most promisingly of Mr. Monteux as a program maker; fortunately he will not be confronted with the war-time banns and prejudices that handicapped the programs of Mr. Rabaud, nor is there reason to fear that he will suffer the attacks of "program-profounditis" that spasmodically seized Karl Muck. Mr. Monteux is quite a different type of man from either of his two immediate predecessors; his personality embraces the "politesse" of the affable Henri Rabaud, but unlike Mr. Rabaud in that he can, when the occasion requires, give full rein to a temperament that is basically fiery, enthusiastic and intense. Whether his attributes comprise some of the scholarly attainments of Mr. Muck cannot be determined at this early date, nor is it possible to judge the result of his taking command of the Boston Orchestra.

Judgment Not Possible at Present.

It requires more than a few months of close association between orchestra players and conductor, in order to estimate the influence of the leader and the ability and willingness of the men to transmute his impressions and inspirations; it also requires that the conductor have intimate knowledge of the playing ability of each man under him, that he may know just what sort of material there is, with which to mold his work of art. So that while the prospects regarding the new conductor of the Boston Orchestra are full of rosy promise, it is not possible, at present, to say that any especially prominent results are yet apparent.

Given two or three seasons to become acclimated, to know his men and for them to know him, and he will most probably restore the orchestra to its one-time standard of excellence; his musicianship is a known quantity, his personality can be pretty accurately surmised, but his ability to take Muck's "left-overs" and subjugate them to his baton is for the future to decide—we hope and believe that he can do it.

Of the other attraction at last night's concert it is ever a delight to speak. He is the man of the hour on the concert platform, composer of some of the great music of his day and possing a technical equipment that makes him a true virtuso—a sort of Rubinstein of this generation.

Meets Natural Enthusiasm.

Mr. Rachmanninoff decided on Franz Liszt as the composer to be delineated at the concert last night and selected the E at Concerto for Piano and Orchestra. The famous concerto, with its wealth of melody, masterly orchestration, dazzling pianistics and fine balance between piano and orchestra, everything in fact that goes into the make-up of a great concerto—this concerto was played by Mr. Rachmanninoff in such masterly style that the enthusiasm that seized the audience was perfectly natural emotion—the people had listened to a great artist's reading of a great work.

The soloist was recalled and recalled, it seemed that he could not bow often enough to satisfy his worshiping audience.

The first number of the program was the Robert Schumann "Spring" Symphony, full of grateful music from the first page till the last. Mr. Monteux at once showed that his is no turgid conception of the symphony—there was a vigorous rhythmic swing to the first movement that kept it vital throughout. The three other movements were given a correspondingly energetic interpretation and especially in the last movement did the orchestra begin to sound like the old Boston Symphony.

Beethoven's Overture and charming ballet music followed. In the ballet music the first 'cellist, flutist, clairionetist, harpist and first bassoon became for the time being something akin to soloists—in fact the ballet music (the Adagio, No. 5), seemed quite like a piece of chamber music. Beethoven's music was followed by the Liszt Concerto, and the program concluded with the Suite of Igor Stravinski, intended as a musical accompaniment to the pantomimic Russian Legend, "The Bird of Fire." Stravinski's fantastic music has been played here before, so that it was not a complete novelty to Philadelphians last night.

But fascinating as is "The Bird of Fire," it will doubtless require many hearings before it becomes a favorite with the average concert-goer. The professional musician is intensely interested in Stravinski's often grotesque instrumentations, and in truth there is plenty of food for thought and emulation in the scoring of the composition, but the layman misses the cleverness of the thing, he cannot be expected to catch at first or even second hearing the obscured melodic material and consequently he is firmly convinced that he is listening to mere noise. However, Stravinski's "Bird of Fire" does contain some mighty interesting pages of real music, and while of course its most powerful influence is felt when it is carrying out its mission (that of supplying a musical background for a ballet), nevertheless it is a most welcome addition to the orchestra programs of today.

PROGRAM.

PIERRE MONTEUX, Conductor.

Schumann
Symphony in B-flat major No 1, Op. 38
I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo; Molto vivace; Trio I; Molto piu vivace; Trio II.
IV. Allegro animato e grazioso.

Beethoven
"The Creatures of Prometheus," Ballet, Op. 43.
Overture.
Ballet No. 5, Adagio.
(Violoncello solo, J. Bedetti; flute, G. Laurent; clarinet, A. Sand; bassoon, A. Laus; harp, A. Holy).

Liszt
Concerto in E-flat major, No. 1, for Pianoforte and Orchestra.

Stravinsky
Suite from "L'Oiseau de Feu" ("The Bird of Fire"), a Danced Legend.
I. Introduction; Jardin enchante de Kastchei et danse de l'oiseau de feu ("Kastchei's Enchanted Garden and Dance of the Bird of Fire").
II. Supplications de l'iseau de feu.
III. Jeu des princess avec les pommes d'or ("The Princesses play with Golden Apples").
(IIIa). Berceuse ("Lullaby").
IV. Ronde des princesses ("The Princesses dance in a Circle").
V. Danse infernale de tous les sujets de Kastchei (Diabolical Dance by all the subjects of Kastchei").

SOLOIST
SERGEI RACHMANINOFF.

TWO LEADERS QUIT

Phila. Inquirer Nov 4

carrying on her campaign by speaking before various organizations.

BOSTON SYMPHONY

Its First Concert of the Season at the Academy of Music

The Boston Symphony Orchestra, now under the direction of Mr. Pierre Monteux, gave its first concert of the present season at the Academy of Music last evening, when the programme included the "Prometheus" music of Beethoven and Stravinsky's "Fire Bird" ballet and had the B-flat or so-called "Spring" symphony of Schumann for its principal feature. This latter is a work with which all amateurs are agreeably familiar. Bright, buoyant and melodiously beautiful it is as fresh and sparkling as the morning dew and it aptly and eloquently expresses the spirit of the season with which it is identified. It was competently and enjoyably played, with a good quality of tone and considerable brilliancy of execution, and the appreciative tribute which the performance elicited from a critical audience was very well deserved.

That the orchestra is all that once it was is more than could truthfully be said, for in the processes of disintegration and reconstruction through which it has lately passed something and even much of its former unrivaled unity and homogeniety has unavoidably been lost. To recover the perfection to which through a continuity of management extended over a period of more than thirty years it had been brought, is much more than can be accomplished over night. It must be the work of time. It is, however, gratifying to note that under Mr. Monteux's able and devoted guidance substantial progress is being made. Certainly the orchestra played better last night, with a greater precision, a more flexible mobility and a finer harmony of ensemble, than it has at any time since its disruption, and that the prestige it once enjoyed will eventually be regained may be regarded as assured.

Of the other orchestral numbers on the list the most notable was the Stravinsky ballet, which although it loses something by reason of its dissociation from the dance which it is intended to accompany, was impressive and interesting in its ultra-modern originality. Stravinsky deals too much in daring dissonances for his score to be pleasing to the ear in a tuneful way, but the effects which he produces are often extraordinary, and while one may not always approve of it his music is continuously interesting. The assisting artist of the occasion was that admirable Russian pianist, Mr. Sergie Rachmaninoff, whose great reputation as a virtuos was fully sustained by his masterly reading of the E-flat concerto of Liszt. This is a more sympathetic and substantial composition than the one that was heard last week and Rachmaninoff played it for all it was worth.

WILL TELL NEEDS

Bulletin
ladelphia, Pa.
NOV 4 - 1910

Boston Symphony

Monteux Conducts Opening Concert With Rachmaninoff, Soloist

FROM Schumann and Beethoven, with an interlude in the form of a Liszt piano concerto, to the ultra-modern Stravinsky, ranged the program presented by the Boston Symphony Orchestra at its first concert of the season, in the Academy of Music last evening. The concert introduced Pierre Monteux as the permanent conductor of the organization, and Sergei Rachmaninoff, the Russian pianist-composer, as soloist.

It was not the first time Monteux had directed the Boston musicians in this city, though his initial appearance as their regular conductor, and as such he was received with marked cordiality and appreciation. Thus, while best known here as one of the conductors of the Metropolitan Opera Company, his ability as a purely orchestral leader also had been duly recognized, so that his success last evening calls for no extended comment. Monteux has much of the French poise and polish, the inclination to idealize and to give emphasis to the poetic and the romantic, but there is a sufficiency of firmness and authority in his conducting, so that he holds his forces well in hand and seems to inspire the players to do their best.

The symphony was the popular "Spring" of Schumann—at least it has been given this appellation of the vernal dawn of the year, and not inappropriately. It is a work of buoyant spirit and inherent charm, flowering like the springtime itself, with veritable fields of melodious blossoms. It was played with admirable precision and verve, though the tone at times was more brilliant than full and mellow, with even some tendency to stridency on the part of the brasses. There was perhaps more real pleasure for most of the listeners in the Beethoven ballet, "The Creatures of Prometheus," which followed, particularly in the adagio, with its series of solos for violoncello, flute, clarinet, bassoon and harp, played with fine effect, respectively, by Messrs. Bedetti, Laurent, Sand, Laus and Holy.

The Liszt Concerto in E-flat major is florid and exacting in its technical requirements, after the characteristic manner of the composer, and, served to show Rachmaninoff's ability as a pianist of the "showy" sort, in contrast to the more serious aspect of some of his former appearances here. He played the intricate composition with much beauty of tone, poetic feeling and rare brilliancy of execution. It was a noteworthy achievement, which won for him a veritable ovation of applause.

At the end came the Stravinsky ballet suite, "L'Oiseau de Feu." ("Bird of Fire") which was given here in its dance form by the Russian Ballet several years ago. It is interesting for its unusual effects, ingenious and weird enough to satisfy the most ardent lover of "modernistic" music, and was remarkably played and evidently enjoyed by at least a portion of the audience. But it is the sort of picturesque, descriptive music that is most appropriately played as accompaniment to the visualized grotesqueries of the fantastic legend which inspired it.

As to the concert of the Boston Symphony Orchestra in the Lyric Theater last night, several facts require mention particularly.

The orchestra showed itself to be now a great orchestra as to artistic potentialities and development of those potentialities.

The "full house," which was characteristic of the Boston Symphony Orchestra concerts in Baltimore before the event which disrupted the orchestra during the world war and which was representative of Baltimore's best in numerous respects, was a realization once more.

The orchestra, under its present and new permanent conductor, Pierre Monteux, who appeared as such in Baltimore for the first time last night, revealed possession of a fine personality and individuality which are brilliant, capable and deserving.

A comprehensive and intelligently arranged program was presented.

Baltimoreans were provided with actual opportunity to hear examples of one phase of ultra-modern thought in music.

Baltimoreans had another rare opportunity to hear one of the exceptionally great musicians of the times, Sergei Rachmaninoff, Russian pianist and composer, both play and produce (with the collaboration of the orchestra) one of his own compositions.

The Boston Symphony Orchestra and its management have every right to be proud of its concert in Baltimore last night, and continuation of this plane of achievement will make its present series of five concerts here, just begun, notable among the valuable art exhibits and mental and spiritual cultural facilities at present available in this city.

It was a magnificent concert, of which the performance of the concerto was the vitalizing element and worth traveling miles and miles to hear. Rachmaninoff showed himself again to be a personage of rare value of whose profoundly moving qualities it is not easy to speak adequately. He was recalled to the stage seven times by the audience. The program consisted of Haydn's Symphony in B flat, "The Queen of France;" Rachmaninoff's concerto No. 3 in D minor; and Stravinsky's suite, arranged by himself from his ballet, "The Fire Bird."

J. N. H.

RACHMANINOFF WITH BOSTON SYMPHONY

Pierre Monteux Makes His Bow as Regular Conductor at the Academy of Music

The Academy presented a solid, roof-high phalanx of hearers to the Boston Symphony Orchestra, their new leader, Pierre Monteux, and the enormous art of the pianist, Sergei Rachmaninoff, last evening. A year ago M. Monteux appeared on the dais as a loan from the Metropolitan Opera till the arrival of Henri Rabaud. Last night saw him confirmed in permanent command. The picture that he makes as a leader and the mental concept from which it proceeds have as little as possible of Prussian militarism about them. His music is not run in the goose-step mold. His baton is persuasive and pleading. Every bit of the curvilinear geometry of his leadership is urbane and suave; he is polite and deferential, as if he felt himself an artist among artists, a gentleman among gentlemen. Yet beneath the velvet of the mode one feels the iron (wrought iron, not cast iron, for the latter is hard and brittle) of a firm authority.

He had brought out the first desk of the first violins and likewise of the second violins from their usual alignment to a place directly under his right hand and his left as he stood upon the dais. The voices of the quartet were not detached from the rest thereby, but they served in a way to link the visible leadership to the audible musical milieu.

The first symphony of Schumann has much to say of the composer's full-hearted domestic happiness—the violins give it lyric utterance, the horns sonorously declaim it, the cellos are the choral re-enforcement of the idea—and all is music, pure, sweet, serene, though now it is a hymn and again it is an idyll. The message that goes from violins to cellos in the slow movement seems the progress of a prayer. Lest the argument should come too close to the seraphim to be human, it is brought down to earth again by the bright, happy dancing of the Scherzo with the bouncing violins and the coherent horns and the delicious flute carried the mood on to the ending "animato e grazioso" as the legend read. All the players afterward were made to rise. In Beethoven's exquisite "Prometheus" ballet music we had five soloists—Bedetti's cello, Laurent's flute, Sands's clarinet, Laus's bassoon, Holy's harp, all masterfully played; and again these players were singled out, thrice, to stand and bow.

The evening's great figure was the Russian supermusician, Rachmaninoff, who, like Kreisler, had put behind his music manliness that exalts and inspires the playing. He does not hold his art out at his arms' length to his audience; he gives his whole being to it utterly, and he makes the notes sing on after his hands leave them by something more than the mere sostenuto of his pedal work. He summons the whole of the piano, even as he mobilizes all of himself, into instant and constant action. His mind presides and his fingers obey; and the Liszt E flat concerto, with the important sibilation of the triangle in the offing, was breathlessly over all too soon. The orchestra players (sure appreciators of an art that is fine and real) were stirred as well as the audience, and they had done their best to make it the superlative and the memorable performance that the thundering applause saluted.

Then came graceful and fanciful Stravinsky—carrying the whimsy over the brink into futurism, and still in the six episodes of "The Bird of Fire" giving us in plangent hues the moving picture of the program. The misty, ghostly spirit-flame seemed to hover above the magic garden; there was a crepuscular whistling up and down the fingerboards, and the harp fell on the ear half bird-note and half bell. Princesses played the game of ball with the golden apples to a swift and shifting pirouette and a tonal iridescence; the Lullaby followed the ethal harp with a sleepy drone of the bassoon, and lastly the "diabolic dance" filled the air with all the outlandish spluttering and quacking that muted brasses could supply.

F. L. W.

Phila. Record Nov 4

MONTEUX AS CONDUCTOR

Boston Orchestra's Fine Performance—Rachmaninoff Heard.

When Pierre Monteux conducted the first concert of the Boston Orchestra series in the Academy of Music last season it was as an accommodation to the directors of the Boston organization, who engaged him to appear as a substitute for their French conductor, Henri Rabaud. That first concert was one of the most enjoyable of last winter's series, although Monteux was directing a combination of musicians practically strange to him. His appearance as regular conductor of the Boston Orchestra, in the Academy last night, was under different auspices and revealed the well-known operatic director as a musician of singularly appealing charm. He has a fine orchestra and one that shows the result of much drill and hard work. The tone is good, very brilliant, but musical and rhythmic.

The program displayed the orchestra almost entirely in a gay mood, since the evening was largely devoted to expositions of ballet music, even the B flat major symphony of Schumann known as the "Spring Symphony" being full of light and freshness, while the Beethoven composition was a ballet, "The Creatures of Prometheus," and the Stravinsky suite from "L'Oiseau de Feu," a dance legend, interspersed with rhythmic, if eccentric, dance motifs. While each work was distinctive and there was a great deal of contrast and variety, such a program required for its successful performance a conductor of skill and dramatic instinct. Monteux made everything interesting, even the ultra Stravinsky music, of which the two most attractive selections of the suite were the "Berceuse" and "The Princesses Play With the Golden Apples." It can easily be foreseen that the Monteux concerts will be a financial and artistic success.

Last night's soloist, Sergei Rachmaninoff, the Russian pianist, is evidently to enjoy this season the tremendous vogue he created so suddenly last winter. He drew an audience that exhausted the seating capacity of the Academy, while hundreds were unable to obtain admittance. The Liszt E-flat major Concerto, well worn as it is, was a brilliant thing, fresh and enjoyable in his markedly masculine hands, and its conclusion brought a great ovation to the player and orchestra.

Phila. North Amer. Nov 4

BOSTON ORCHESTRA MAKES GOOD START

Opens Here With Excellent Performance; Rachmaninoff Soloist

PROGRAM VARIED

The Boston Symphony Orchestra began its thirty-fifth season here last night with a program of variety and merit and a performance that was excellent. As at the first appearance here last season, Pierre Monteux conducted, but this year the orchestra will remain under his charge, which circumstance augurs happy results and arouses keen expectations for the future.

There was even greater unanimity of playing than we have heard on previous occasions, and the ensemble was warmer and richer. But the string choirs, particularly the first and second violins, have yet to a h eve the volume and color we have in time past found in the playing of this organ zation.

Sergei Rachmaninoff was the so oist. Under his hands the many superfi lal parts of the Liszt E flat minor concerto achieve something akin to greatness. It is a case of the younger genius succoring the older, whose work has been handled unkindly by time. The skill and intellectua ity that Rachmaninoff brought to t is performance gave the concerto a unity that is not always apparent in the work. His seemingly effortless power made the bravura passages truly heroic.

An interesting contrast was the placing of ballet music by Beethoven and Stravinsky on the program. The Beethoven, "Creatures of Prometheus," was lovely in its calm classicism, particularly the "Ballet No. 5," which gave opportunities to the solo cello, flute, clarinet, bassoon and the harp. The cello work was especia ly distinguished.

Stravinsky's work, "The Fire Bird" ballet, does not stand the test of the concert platform as well. In the last analysis it is descriptive music, and when divorced from the action much of the interest is lost. The effect is somewhat that of hearing continuous dialogue spoken by concealed actors.

The First Symphony of Schumann headed the program. The changing moods of tender sentiment and fresh exuberance that abound in the work were given full play by Mr. Monteux in his spirited reading.

PRAISE FOR RACHMANINOFF AND BOSTON SYMPHONY ORCHESTRA

Audience Spell-bound by Marvelous Playing of Great Russian Artist—Director Monteux Makes Pleasing Impression.

BY CLARENCE K. BAWDEN.

There were two strong magnets to draw Philadelphians to the concert of the Boston Symphony Orchestra last night—curiosity and expectancy; there was curiosity as to how Pierre Monteux would handle the once famous orchestra, and there was the expectancy of hearing the piano played by Sergei Rachmaninoff. Added to these magnetic attractions was the element of a program calculated to interest all types of music lovers—Beethoven and the Schumann First Symphony to satisfy the classicists, the Liszt E flat Piano Concerto to thrill the emotionalists and the Stravinski "Fire Bird" music to appease the modernists and sensationalists.

These contrasting composers furnished a program that spoke most promisingly of Mr. Monteux as a program maker; fortunately he will not be confronted with the war-time bans and prejudices that handicapped the programs of Mr. Rabaud, nor is there reason to fear that he will suffer the attacks of "program-profounditis" that spasmodically seized Karl Muck. Mr. Monteux is quite a different type of man from either of his two immediate predecessors; his personality embraces the "politesse" of the affable Henri Rabaud, but unlike Mr. Rabaud in that he can, when the occasion requires, give full rein to a temperament that is basically fiery, enthusiastic and intense. Whether his attributes comprise some of the scholarly attainments of Mr. Muck cannot be determined at this early date, nor is it possible to judge the result of his taking command of the Boston Orchestra.

Judgment Not Possible at Present.

It requires more than a few months of close association between orchestra players and conductor, in order to estimate the influence of the leader and the ability and willingness of the men to transmute his impressions and inspirations; it also requires that the conductor have intimate knowledge of the playing ability of each man under him, that he may know just what sort of material there is, with which to mold his work of art. So that while the prospects regarding the new conductor of the Boston Orchestra are full of rosy promise, it is not possible, at present, to say that any especially prominent results are yet apparent.

Given two or three seasons to become acclimated, to know his men and for them to know him, and he will most probably restore the orchestra to its one-time standard of excellence; his musicianship is a known quantity, his personality can be pretty accurately surmised, but his ability to take Muck's "left-overs" and subjugate them to his baton is for the future to decide—we hope and believe that he can do it.

Of the other attraction at last night's concert it is ever a delight to speak. He is the man of the hour on the concert platform, composer of some of the great music of his day and possing a technical equipment that makes him a true virtuso—a sort of Rubinstein of this generation.

Meets Natural Enthusiasm.

Mr. Rachmanninoff decided on Franz Liszt as the composer to be delineated at the concert last night and selected the E at Concerto for Piano and Orchestra. The famous concerto, with its wealth of melody, masterly orchestration, dazzling pianistics and fine balance between piano and orchestra, everything in fact that goes into the make-up of a great concerto—this concerto was played by Mr. Rachmanninoff in such masterly style that the enthusiasm that seized the audience was perfectly natural emotion—the people had listened to a great artist's reading of a great work.

The soloist was recalled and recalled, it seemed that he could not bow often enough to satisfy his worshiping audience.

The first number of the program was the Robert Schumann "Spring" Symphony, full of grateful music from the first page till the last. Mr. Monteux at once showed that his is no turgid conception of the symphony—there was a vigorous rhythmic swing to the first movement that kept it vital throughout. The three other movements were given a correspondingly energetic interpretation and especially in the last movement did the orchestra begin to sound like the old Boston Symphony.

Beethoven's Overture and charming ballet music followed. In the ballet music the first 'cellist, flutist, clairionetist, harpist and first bassoon became for the time being something akin to soloists—in fact the ballet music (the Adagio, No. 5), seemed quite like a piece of chamber music. Beethoven's music was followed by the Liszt Concerto, and the program concluded with the Suite of Igor Stravinski, intended as a musical accompaniment to the pantomimic Russian Legend, "The Bird of Fire." Stravinski's fantastic music has been played here before, so that it was not a complete novelty to Philadelphians last night.

But fascinating as is "The Bird of Fire," it will doubtless require many hearings before it becomes a favorite with the average concert-goer. The professional musician is intensely interested in Stravinski's often grotesque instrumentations, and in truth there is plenty of food for thought and emulation in the scoring of the composition, but the layman misses the cleverness of the thing, he cannot be expected to catch at first or even second hearing the obscured melodic material and consequently he is firmly convinced that he is listening to mere noise. However, Stravinski's "Bird of Fire" does contain some mighty interesting pages of real music, and while of course its most powerful influence is felt when it is carrying out its mission (that of supplying a musical background for a ballet), nevertheless it is a most welcome addition to the orchestra programs of today.

PROGRAM.

PIERRE MONTEUX, Conductor.

Schumann
Symphony in B-flat major No 1, Op. 38
I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo; Molto vivace; Trio I; Molto piu vivace; Trio II.
IV, Allegro animato e grazioso.

Beethoven
"The Creatures of Prometheus," Ballet, Op. 43.
Overture.
Ballet No. 5, Adagio.
(Violoncello solo, J. Bedetti; flute, G. Laurent; clarinet, A. Sand; bassoon, A. Laus; harp, A. Holy).

Liszt
Concerto in E-flat major, No. 1, for Pianoforte and Orchestra.

Stravinsky
Suite from "L'Oiseau de Feu" ("The Bird of Fire"), a Danced Legend.
I. Introduction; Jardin enchante de Kastchei et danse de l'oiseau de feu ("Kastchei's Enchanted Garden and Dance of the Bird of Fire").
II. Supplications de l'oiseau de feu.
III. Jeu des princess avec les pommes d'or ("The Princesses play with Golden Apples").
(IIIa). Berceuse ("Lullaby").
IV. Ronde des princesses ("The Princesses dance in a Circle").
V. Danse infernale de tous les sujets de Kastchei (Diabolical Dance by all the subjects of Kastchei").

SOLOIST
SERGEI RACHMANINOFF.

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carrying on her campaign by speaking before various organizations.

BOSTON SYMPHONY

Its First Concert of the Season at the Academy of Music

The Boston Symphony Orchestra, now under the direction of Mr. Pierre Monteux, gave its first concert of the present season at the Academy of Music last evening, when the programme included the "Prometheus" music of Beethoven and Stravinsky's "Fire Bird" ballet and had the B-flat or so-called "Spring" symphony of Schumann for its principal feature. This latter is a work with which all amateurs are agreeably familiar. Bright, buoyant and melodiously beautiful it is as fresh and sparkling as the morning dew and it aptly and eloquently expresses the spirit of the season with which it is identified. It was competently and enjoyably played, with a good quality of tone and considerable brilliancy of execution, and the appreciative tribute which the performance elicited from a critical audience was very well deserved.

That the orchestra is all that once it was is more than could truthfully be said, for in the processes of disintergration and reconstruction through which it has lately passed something and even much of its former unrivaled unity and homogeniety has unavoidably been lost. To recover the perfection to which through a continuity of management extended over a period of more than thirty years it had been brought, is much more than can be accomplished over night. It must be the work of time. It is, however, gratifying to note that under Mr. Monteux's able and devoted guidance substantial progress is being made. Certainly the orchestra played better last night, with a greater precision, a more flexible mobility and a finer harmony of ensemble, than it has at any time since its disruption, and that the prestige it once enjoyed will eventually be regained may be regarded as assured.

Of the other orchestral numbers on the list the most notable was the Stravinsky ballet, which although it loses something by reason of its dissociation from the dance which it is intended to accompany, was impressive and interesting in its ultra-modern originality. Stravinsky deals too much in daring dissorances for his score to be pleasing to the ear in a tuneful way, but the effects which he produces are often extraordinary, and while one may not always approve of it his music is continuously interesting. The assisting artist of the occasion was that admirable Russian pianist, Mr. Sergie Rachmaninoff, whose great reputation as a virtuos was fully sustained by his masterly reading of the E-flat concerto of Liszt. This is a more sympathetic and substantial composition than the one that was heard last week and Rachmaninoff played it for all it was worth.

Phila. Inquirer Nov 4

TWO LEADERS QUIT

WILL TELL NEEDS

Bulletin Philadelphia, Pa. NOV 4 - 1906

Boston Symphony

Monteux Conducts Opening Concert With Rachmaninoff, Soloist

FROM Schumann and Beethoven, with an interlude in the form of a Liszt piano concerto, to the ultra-modern Stravinsky, ranged the program presented by the Boston Symphony Orchestra at its first concert of the season, in the Academy of Music last evening. The concert introduced Pierre Monteux as the permanent conductor of the organization, and Sergei Rachmaninoff, the Russian pianist-composer, as soloist.

It was not the first time Monteux had directed the Boston musicians in this city, though his initial appearance as their regular conductor, and as such he was received with marked cordiality and appreciation. Thus, while best known here as one of the conductors of the Metropolitan Opera Company, his ability as a purely orchestral leader also had been duly recognized, so that his success last evening calls for no extended comment. Monteux has much of the French poise and polish, the inclination to idealize and to give emphasis to the poetic and the romantic, but there is a sufficiency of firmness and authority in his conducting, so that he holds his forces well in hand and seems to inspire the players to do their best.

The symphony was the popular "Spring" of Schumann—at least it has been given this appellation of the vernal dawn of the year, and not inappropriately. It is a work of buoyant spirit and inherent charm, flowering, like the springtime itself, with veritable fields of melodious blossoms. It was played with admirable precision and verve, though the tone at times was more brilliant than full and mellow, with even some tendency to stridency on the part of the brasses. There was perhaps more real pleasure for most of the listeners in the Beethoven ballet. "The Creatures of Prometheus," which followed, particularly in the adagio, with its series of solos for violoncello, flute, clarinet, bassoon and harp, played with fine effect, respectively, by Messrs. Bedetti, Laurent, Sand, Laus and Holy.

The Liszt Concerto in E flat major is florid and exacting in its technical requirements, after the characteristic manner of the composer, and, served to show Rachmaninoff's ability as a pianist of the "showy" sort, in contrast to the more serious aspect of some of his former appearances here. He played the intricate composition with much beauty of tone, poetic feeling and rare brilliancy of execution. It was a noteworthy achievement, which won for him a veritable ovation of applause.

At the end came the Stravinsky ballet suite, "L'Oiseau de Feu," ("Bird of Fire"), which was given here in its dance form by the Russian Ballet several years ago. It is interesting for its unusual effects, ingenious and weird enough to satisfy the most ardent lover of "modernistic" music, and was remarkably played and evidently enjoyed by at least a portion of the audience. But it is the sort of picturesque, descriptive music that is most appropriately played as accompaniment to the visualized grotesqueries of the fantastic legend which inspired it.

As to the concert of the Boston Symphony Orchestra in the Lyric Theater last night, several facts require mention particularly.

The orchestra showed itself to be now a great orchestra as to artistic potentialities and development of those potentialities.

The "full house," which was characteristic of the Boston Symphony Orchestra concerts in Baltimore before the event which disrupted the orchestra during the world war and which was representative of Baltimore's best in numerous respects, was a realization once more.

The orchestra, under its present and new permanent conductor, Pierre Monteux, who appeared as such in Baltimore for the first time last night, revealed possession of a new personality and individuality which are brilliant, capable and deserving.

A comprehensive and intelligently arranged program was presented.

Baltimoreans were provided an actual opportunity to hear examples of one phase of ultra-modern thought in music.

Baltimoreans had another rare opportunity to hear one of the exceptionally great musicians of the times, Sergei Rachmaninoff, Russian pianist and composer, both play and produce (with the collaboration of the orchestra) one of his own compositions.

The Boston Symphony Orchestra and its management have every right to be proud of its concert in Baltimore last night, and continuation of this plane of achievement will make its present series of five concerts here, just begun, notable among the valuable art exhibits and mental and spiritual cultural facilities at present available in this city.

It was a magnificent concert, of which the performance of the concerto was the vitalizing element and worth traveling miles and miles to hear. Rachmaninoff showed himself again to be a personage of rare value of whose profoundly moving qualities it is not easy to speak adequately. He was recalled to the stage seven times by the audience. The program consisted of Haydn's symphony in B flat, "The Queen of France;" Rachmaninoff's concerto No. 3 in D minor; and Stravinsky's suite, arranged by himself from his ballet, "The Fire Bird."

J. N. H.

Boston American
Nov 6

BOSTON SYMPHONY OPENS SEASON HERE

MONTEUX, NEW CONDUCTOR, IS WARMLY GREETED.

RACHMANINOFF IS SOLOIST

Russian Pianist Presents Own Composition and Wins Favor of Capacity Audience at the Lyric—Program Is of Excellent Character and Reflects Genius of New Director—Society Folk Turn Out and Hold Box Parties.

With Sergei Rachmaninoff, pianist, as the soloist, the Boston Symphony Orchestra, under the new conductor, Pierre Monteux, made its first appearance of the season last night at the Lyric before the largest audience that has appeared at the Boston Symphony Concerts in Baltimore for several years. Every seat in the house was taken, and a large number were standing in the rear of the hall, the seats having all been sold early in the afternoon. There were a number of box parties and society was well represented throughout the audience.

Monteux, who was formerly conductor of the ballet and French operas with the Metropolitan Opera Company, was remembered in Baltimore for the magnificent way in which he conducted temporarily the Boston Symphony Orchestra in the city during the early part of last season, and when he appeared on the stage last night as the new conductor of the orchestra he was hailed with delight. The audience could feel the new life and vigor that thrilled the players the moment the baton was lifted, and the tonal balance, quality and spirit of the ensemble as the program advanced spoke eloquently for the splendid ability of the conductor as well as the genius of the orchestra.

Rachmaninoff, who has created such a furore in America since his first apeparance in this country in 1909, was received with the same enthusiasm accorded him last year when he was heard with the Boston Symphony. His playing has increased in technical finish and interpretation, and in the presentation of his own composition, a concerto No. 3 in D. minor, he manifested such freedom and inspiration that he was met at the conclusion with such a storm of applause that it almost brought down the house, and he was recalled again and again to the platform, although no encores were given.

The concerto is characteristic of all Rachmaninoff's music—sombre and brooding at times, filled with Slavic beauty, and again almost tempestuous in its emotional qualities.

In addition to Rachmaninoff's concerto, in which the orchestra had the happy faculty of playing a real accomplishment, bringing the piano into strong relief, Monteux opened his program with a Haydn's historic symphony in B-flat, inscribed "The Queen of France, in honor, it is said, of Marie Antoinette; and concluded it with a twentieth century composition, Stravinsky's Suite from "L'Oiseau de Feu" (The Fire Bird).

Monteux, who conducted a performance of this ballet in London and at the Theater des Champs Elysees, proved a real interpreter in his perfect control of the orchestra through the delicate and swirling passages so full of color and beauty, and gave such a vivid picture that the fantasia legend became almost a reality, and the audience seemed loath to leave at the end.

Among those in the boxes last night were Mrs. David Bartlett, Mrs. A. W. Gieske, Dr. and Mrs. Julius Friedenwald, Mr. Charles E. Ford, Mr. Robert Lehr, Mrs. William Manly, Dr. Henry Barton Jacobs, Mr. William Lucas and Mr. Swan Frick.

From SUN
Address New York City
Date NOV 6 19

WILSON FAMILY AT CONCERT.

President's Daughters in Boston Symphony Audience.

Special Despatch to THE SUN.

WASHINGTON, Nov. 4.—Mrs. William G. McAdoo, Mrs. Francis Bowes Sayre and Miss Margaret Wilson, daughters of the President; Mrs. W. H. Bolling and Miss Bolling, mother and sister of Mrs Wilson; Mrs. Garfield and Mr. and Mrs. Joseph E. Davies, occupied the Presidential box at the National Theatre this afternoon for the concert of the Boston Symphony Orchestra. Mrs. Marshall, wife of the Vice-President, was the guest of Mrs. Thomas F. Walsh in her box.

Lady Swaythling of London, who is the guest of Mme. Groulich, wife of the [illegible] Minister, will sing at [illegible] to be held here [illegible]

Balt. Sun.
Nov. 6 Lyric

The Boston Orchestra And Sergei Rachmaninoff.

The first of the current season's concerts of the Boston Symphony Orchestra, under the direction of Pierre Monteux, the French conductor, took place last evening at the Lyric, the assisting artist being Sergei Rachmaninoff, the famous Russian composer-pianist, who is perhaps the most talked of, certainly the most interesting, player on the concert stage today.

The occasion was a gala one in every particular, because the Boston Orchestra, which is in splendid form and played exquisitely last evening, has now definitely regained all of its old-time prestige. The house was entirely sold out, the audience, from a social point of departure, being one of the most brilliant that has assembled at the music hall this winter. Not only were there no vacant seats on the floor of the house, but many persons stood behind the brass rails of the parterre and in the balcony as well, and after Mr. Rachmaninoff's performance the enthusiasm was extraordinary. Some persons even cheered! As usual an additional feature of the entertainment consisted in the turning on and off of the Lyric's trick lights, the psychologic value of this particular diversion, however, being at no time quite apparent. During the symphony only two rows of ceiling lights and the appalling front lights of the boxes were in evidence. During the Stravinsky ballet music the new and blinding nitrogen lights were used. Part of the concerto was given in a sombre half-light, then other globes were flashed on. These things, it is only fair to state, added little to the significance of the program, which last evening was one of extraordinary interest.

The orchestra played first, and with charming grace, the dainty old "Queen of France" symphony, by Haydn, an exquisite thing of its kind, "lavender and old-lace" music, the complement of a romantic age that is passed, and afterward its antithesis, the extraordinarily imaginative Stravinsky ballet score which other conductors have hesitated to present here, fearing that Baltimore would not prove sufficiently receptive to enjoy its fantastic qualities. It is a wonderful work that must be a peculiarly successful expression of the Russian fairy dance drama that it is meant to accompany and its very intricate instrumentation and its delicate tonal qualities were beautifully projected, and with rare skill, by the big band of musicians last evening.

Not for many years has more exquisite piano playing been heard here than that of Mr. Rachmaninoff, the limpid quality of his tone, its sensuous beauty and, at times, its extraordinary brilliance, were incomparable. His performance was marked by rare poetic beauty and by the deepest sympathy always. He played his own third concerto, a splendid work of unusual orchestral richness, in which, as always with the moderns, the piano is used as one instrument of the orchestra rather than as a mere solo instrument. The introspective significance of this work and its frankly nationalistic quality were things that combined to make it a memorable offering, both the work and the composer's reading of it arousing the house to unwonted enthusiasm.

J. O. L.

Balt. Eve. Sun.
Nov. LYRIC 6

The Boston Orchestra And Sergei Rachmaninoff.

It is interesting to note, in considering further the third Rachmaninoff piano concerto, which its distinguished composer played so superbly last evening with the Boston Orchestra, that the day of the purely *pianistic* concerto no longer obtain, the piano part in the modern works being at times little more than a mere obligato, an arabesque added to the wonderful melodies that are so inimitably developed in the string and wood-wind choirs. This is peculiarly the case in the new Rachmaninoff work, a mystical and inherently poetic composition, that has a strangely introspective suggestion. Like all Russian music, it seems to express a state of mind, moods exalted and depressed, as well as spiritual aspirations, but these characteristics never at any time entirely overshadow its pure romanticism.

The work is more definitely pianistic in the slow movement and is unusual in form in that there are frequent episodes in which the piano alone is played, the orchestra remaining silent, then taking up the thread of the musical discourse in a development that has the quiet, appealing beauty of a nocturne. At times there is a suggestion of mystery, delicate episodes that seem like the passing of the breeze, then comes a more virile passage. The work becomes martial in a series of great crescendos indicative of galloping hosts, the composition ending in a triumphant love song. It is beautifully scored, especially striking passages being the episodes in which the piano is used as a background for a dialogue on the wood-wind.

The pianist gave a wonderful performance of this work, a reading replete with mood and characterized by a rare imaginative instinct. His tone, bell-like and clear, has that limpid, caressing quality that is as rare as it is exquisite. Clean cut and brilliant, the performance of this thoughtful, expressive artist had the most remarkable distinction. He is one of the most interesting figures in the art world today, and last evening he was received with acclaim.

Mr. Rachmaninoff's performance, very properly, was the "feature" of the evening, but one must not lose sight of the privilege enjoyed in having this opportunity to, at least, hear the Stravinsky "Fire-Bird" music, the most insistent characteristic of which is its extraordinary delicacy. It is a musical fabric of intricate design that fairly shimmers. It has the quality of some amazing piece of changeable silk, because, while it is program music in the accepted sense of the term, it is not seeking to suggest the concrete things of life, but the things of enchantment. It is the musical accompaniment of a pantomime that has to do with an old Russian fairy tale.

There are ogres and princesses, knights that have been turned to stone and mysterious castles which none may enter safely unless protected by some magic talisman. This music has great elusive beauty, its curious resolutions and unusual intervals making for strangely fantastic effects that must indeed be a rare complement to the dancers. Its rhythms are fascinating, and it, too, is replete with mood, yet in spite of its tonal richness it is always a dream mood that it expresses. It scarcely suggests real life at all.

[illegible] exquisitely beautiful epi-

Balt News- Thursday, Nov. 6, 1919

BOSTON ORCHESTRA OPENS SEASON HERE

Glory Of Pre-War Days Recalled By Brilliant Concert, With Rachmaninoff As Soloist.

Conditions in the palmiest days of the Boston Symphony Orchestra's splendid pre-war past were never more brilliant than last night, when the organization gave its first local concert of the season at the Lyric under the direction of its new permanent director, Pierre Monteux, and with Sergei Rachmaninoff, the Russian pianist-composer as the soloist.

The concert continued the series of musical successes that have so far made the present season wholly extraordinary. The audience was not only both musical and highly fashionable but it was also very large. Indeed, the house was sold out and many stood.

The Orchestra demonstrated impressively not only that it is equipped to maintain its great traditions but also that it has actually gained decided power since it was last heard here.

M. Monteux's directing throughout was brilliantly successful. Without showing the slightest tendency toward the spectacular, he achieved superb results and his work always was characterized by magnetism to which the players responded as if to a live force.

Surely the selection of no two numbers in the whole range of musical literature could display wider range of taste, greater versatility of appreciation than Haydn's "Queen of France" Symphony, which opened the program, and the suite arranged by Stravinsky from his "L'Oiseau de Feu Ballet," which closed it.

The symphony is a charming example of its composer's style. It is replete with lovely melody, and in respect to this as well as to its orchestration, it seems the very acme of unsophisticated simplicity alongside of such a daringly radical score as the Stravinsky.

The music of "L'Oiseau de Feu" is sui generis, even in an age of wild foreign individualism, to say nothing of the indigenous sort. It is absorbingly interesting from start to finish, with episodes of exquisite poetic nature (such as the "Supplication" and the "Berceuse") taking form against a bizarre background, populous with strange, restless figures. Fantastic sounds arise above the complex outcry of the full orchestra—isolated sounds, now shrill and piercing, now deep-voiced—but through it all clearly defined purpose is discernible and the flitting vision of a new beauty.

It was not strange that the audience did not "get" such a composition at first hearing. It is the kind of music that those who know realize requires the most merciless rehearsing, but which the uninitiated are justified, perhaps, in thinking requires no rehearsing at all.

Not in recent years has any pianist made a profounder impression in this city than Rachmaninoff in the performance of his own Third Concerto. This is a rarely beautiful, an intensely emotional, work, smouldering with passion that, in the big climaxes, bursts forth, as it were, like escaping flames. To hear such a composition played with such mastery of all of the pianist's temperamental and technical resources is an experience long to be remembered. The audience was tremendously stirred and Rachmaninoff was forced to take a succession of calls.

JACK DAW.

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But strange and appealing is the "Lullaby" that follows the more lively "Princesses at Play" movement. Even the "Danse Infernal" is a dream orgy. Less material music it would be difficult to imagine. It is all extraordinarily interesting and it was quite exquisitely played last evening by the big orchestra, which was in splendid form, Pierre Monteux conducting with a fine sympathy throughout the concert.

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J. O. L.

m EVENING SUN
dress New York City
NOV 7 - 191

Music

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The gnash and crackle of former seasons playing is undoubtedly gone; let it go. There are other styles of conducting, and Mr. Monteux has one quite his own. A gentler, kindlier handling of the score and its interpreters need not make for dulness; it certainly does not under M. Monteux, whose Metropolitan experiences were thorough and catholic enough to tell him that American tastes are not wholly French—either of subjects or their handling. Under his baton reign elegance, mildness, a fine grace. More sprightliness, too, than under Rabaud's of last season. And it need not remain to be seen—since it is already evident—that with these softer promptings the Boston is still the admirable, invariably capable orchestra of the unmentionable past.

Schumann's first symphony commenced a programme of no very unusual interest. The spring passions which Schumann liked to call attention to in it were not so vehemently accentuated but that the whole was an exquisite pattern. Flower beds rather than rioting hillsides; little brown bulbs of thematic material blossoming nicely into the rows of blooms they had the musical right to hope to be. Later on came the Rumanian Enesco's suite for orchestra, opus 9, first heard here eight years ago, preceded by Debussy's "Afternoon of Faun," tried and true as a concert favorite, now that the much mooted—and alas, hooted—veil of Nijinsky the Mallarmite has drifted away to be a foolish cloud across the face of oblivion.

Let fly, now, all historical interest toward the one other piece upon the programme, portions of a ballet, "The Creatures of Prometheus," by Beethoven. Doubtless it is good and proper altogether to delve back into the all too open books of masters. Pearls are always humbly housed in their beginnings. But in such an example as this ballet an old Prometheus is caught napping and a young Beethoven striving. Curiosity and deference are the bad boys of music. When they go into the garden to dig up Beethoven eighth-rate they should be kept away from the dining room table. The sweetly pretty adagio from the ballet gained its effects only by the worthiness with which it was performed; the overture could not manage even this.

The matchless band from Boston town brought with it to Carnegie Hall a programme of stimulating variety and a new conductor, Pierre Monteux. A new conductor, for though a year ago Mr. Monteux led two concerts of the orchestra in New York, he was then only its "acting" chief. He has now been installed regularly. His first programme for New York consisted of Schumann's symphony in B flat, the overture, and the fifth ballet piece from Beethoven's ballet "The Creatures of Prometheus," Debussy's "Afternoon of a Faun," and the Enesco suite for orchestra op. 9.

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The Beethoven overture, well played, sounded unimportant because musically it is unimportant — Beethoven at low ebb—but the pretty ballet adagio, which, I believe, had not been heard in local concert rooms in years and years, sounded quite delicious, being played exquisitely, save for some rasping by the solo 'cello.

Then came the topmost peak of the concert, "The Afternoon of a Faun." Mr. Monteux is the acknowledged prophet and high priest of Debussy. Others lead the prelude to Mallarmé's eclogue and the results are more or less satisfactory, but Mr. Monteux leads it as Debussy himself might. It is a vain thing to babble about understanding, poetry, adjustment, and quality of tone; the performance of the prelude last night was of breathless beauty, more beautiful even than performances of the same work conducted by Mr. Monteaux when he was with the Diaghileff ballet troupe by reason of the superiority of the orchestra yesterday.

The unison prelude to Enesco's suite served to proclaim the incomparable quality of the Boston strings, a rich sonority and a precision without flaw. The piece was led and played with a grand flourish; one thought of a super-Ysaye fiddling supremely on a Brobdingnagian fiddle. The minuet is quaint and intriguing in workmanship, but overlong. The "Intermède" has both charm and brevity, and the vigorous finale tops off a corner in capital fashion. The performance of the entire suite was masterly and Mr. Monteux made the ending properly exhilarating.

The behavior of the audience, which filled the hall, was interesting. Mr. Monteux, a former soldier of the French army, it received as coolly as if the United States had lately been at war with France. The chill was diminished perceptibly at the end of the Schumann symphony, but the amount of applause hardly warranted Mr. Monteaux in bidding his men, as he did, to rise and acknowledge it with him. The Beethoven adagio and the Debussy piece were received a trifle more warmly. This is indeed a topsy-turvy world. The latest symphony audience in frigid Boston broke into cheers. Here is exuberant New York freezing a visitor on its own hearthstone.

PITTS SANBORN.

From TELEGRAM
Address: New York City.
Date NOV 7

EVENING GLOBE
New York City
NOV 7 - 19

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This is a programme that some authorities pronounce safe and sane; others, unsafe and insane. Happily, the professional concert goer does not

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The soliist with the New York Symphony was Albert Spalding, who played Mendelssohn's Concerto in E minor with his usual artistic understanding.

Mr. Damrosch through his orchestra gave a finished performance in both the Wagner and Brahms numbers, to the evident satisfaction of a rather critically inclined audience which filled the hall.

Mr. Monteux was happier in leading his players through modern works, like Dubussy's "Afternoon with a Faun" and Enescos Suite than in the First Symphony of Schumann.

Balt American
Nov 6

BOSTON SYMPHONY OPENS SEASON HERE

MONTEUX, NEW CONDUCTOR, IS WARMLY GREETED.

RACHMANINOFF IS SOLOIST

Russian Pianist Presents Own Composition and Wins Favor of Capacity Audience at the Lyric—Program Is of Excellent Character and Reflects Genius of New Director—Society Folk Turn Out and Hold Box Parties.

With Sergei Rachmaninoff, pianist, as the soloist, the Boston Symphony Orchestra, under the new conductor, Pierre Monteux, made its first appearance of the season last night at the Lyric before the largest audience that has appeared at the Boston Symphony Concerts in Baltimore for several years. Every seat in the house was taken, and a large number were standing in the rear of the hall, the seats having all been sold early in the afternoon. There were a number of box parties and society was well represented throughout the audience.

Monteux, who was formerly conductor of the ballet and French operas with the Metropolitan Opera Company, was remembered in Baltimore for the magnificent way in which he conducted temporarily the Boston Symphony Orchestra in the city during the early part of last season, and when he appeared on the stage last night as the new conductor of the orchestra he was hailed with delight. The audience could feel the new life and vigor that thrilled the players the moment the baton was lifted, and the tonal balance, quality and spirit of the ensemble as the program advanced spoke eloquently for the splendid ability of the conductor as well as the genius of the orchestra.

Rachmaninoff, who has created such a furore in America since his first appearance in this country in 1909, was received with the same enthusiasm accorded him last year when he was heard with the Boston Symphony. His playing has increased in technical finish and interpretation, and in the presentation of his own composition, a concerto No. 3 in D. minor, he manifested such freedom and inspiration that he was met at the conclusion with such a storm of applause that it almost brought down the house, and he was recalled again and again to the platform, although no encores were given.

The concerto is characteristic of all Rachmaninoff's music—sombre and brooding at times, filled with Slavic beauty, and again almost tempestuous in its emotional qualities.

In addition to Rachmaninoff's concerto, in which the orchestra had the happy faculty of playing a real accomplishment, bringing the piano into strong relief, Monteux opened his program with a Haydn's historic symphony in B-flat, inscribed "The Queen of France, in honor, it is said, of Marie Antoinette; and concluded it with a twentieth century composition, Stravinsky's Suite from "L'Oiseau de Feu" (The Fire Bird).

Monteux, who conducted a performance of this ballet in London and at the Theater des Champs Elysees, proved a real interpreter in his perfect control of the orchestra through the delicate and swirling passages so full of color and beauty, and gave such a vivid picture that the fantasia legend became almost a reality, and the audience seemed loath to leave at the end.

Among those in the boxes last night were Mrs. David Bartlett, Mrs. A. W. Gieske, Dr. and Mrs. Julius Friedenwald, Mr. Charles E. Ford, Mr. Robert Lehr, Mrs. William Manly, Dr. Henry Barton Jacobs, Mr. William Lucas and Mr. Swan Frick.

From SUN

Address New York City

Date

WILSON FAMILY AT CONCERT.

President's Daughters in Boston Symphony Audience.

Special Despatch to THE SUN.

WASHINGTON, Nov. 4.—Mrs. William G. McAdoo, Mrs. Francis Bowes Sayre and Miss Margaret Wilson, daughters of the President; Mrs. W. H. Bolling and Miss Bolling, mother and sister of Mrs Wilson; Mrs. Garfield and Mr. and Mrs. Joseph E. Davies, occupied the Presidential box at the National Theatre this afternoon for the concert of the Boston Symphony Orchestra. Mrs. Marshall, wife of the Vice-President, was the guest of Mrs. Thomas F. Walsh in her box.

Lady Swaythling of London, who is the guest of Mme. Grouitch, wife of the Serbian Minister, will sing at the Serbian fete to be held here Thursday

Balt. Sun.
Nov. 6

Lyric

The Boston Orchestra And Sergei Rachmaninoff.

The first of the current season's concerts of the Boston Symphony Orchestra, under the direction of Pierre Monteux, the French conductor, took place last evening at the Lyric, the assisting artist being Sergei Rachmaninoff, the famous Russian composer-pianist, who is perhaps the most talked of, certainly the most interesting, player on the concert stage today.

The occasion was a gala one in every particular, because the Boston Orchestra, which is in splendid form and played exquisitely last evening, has now definitely regained all of its old-time prestige. The house was entirely sold out, the audience, from a social point of departure, being one of the most brilliant that has assembled at the music hall this winter. Not only were there no vacant seats on the floor of the house, but many persons stood behind the brass rails of the parterre and in the balcony as well, and after Mr. Rachmaninoff's performance the enthusiasm was extraordinary. Some persons even cheered! As usual an additional feature of the entertainment consisted in the turning on and off of the Lyric's trick lights, the psychologic value of this particular diversion, however, being at no time quite apparent. During the symphony only two rows of ceiling lights and the appalling front lights of the boxes were in evidence. During the Stravinsky ballet music the new and blinding nitrogen lights were used. Part of the concerto was given in a sombre half-light, then other globes were flashed on. These things, it is only fair to state, added little to the significance of the program, which last evening was one of extraordinary interest.

The orchestra played first, and with charming grace, the dainty old "Queen of France" symphony, by Haydn, an exquisite thing of its kind, "lavender and old-lace" music, the complement of a romantic age that is passed, and afterward its antithesis, the extraordinarily imaginative Stravinsky ballet score, which other conductors have hesitated to present here, fearing that Baltimore would not prove sufficiently receptive to enjoy its fantastic qualities. It is a wonderful work that must be a peculiarly successful expression of the Russian fairy dance drama that it is meant to accompany and its very intricate instrumentation and its delicate tonal qualities were beautifully projected, and with rare skill, by the big band of musicians last evening.

Not for many years has more exquisite piano playing been heard here than that of Mr. Rachmaninoff, the limpid quality of his tone, its sensuous beauty and, at times, its extraordinary brilliance, were incomparable. His performance was marked by rare poetic beauty and by the deepest sympathy always. He played his own third concerto, a splendid work of unusual orchestral richness, in which, as always with the moderns, the piano is used as one instrument of the orchestra rather than as a mere solo instrument. The introspective significance of this work and its frankly nationalistic quality were things that combined to make it a memorable offering, both the work and the composer's reading of it arousing the house to unwonted enthusiasm.

J. O. L.

Balt. Sun.
Nov. 6

LYRIC

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It is interesting to note, in considering further the third Rachmaninoff piano concerto, which its distinguished composer played so superbly last evening with the Boston Orchestra, that the days of the purely *pianistic* concerto no longer obtain, the piano part in the modern works being at times little more than a mere obligato, an arabesque added to the wonderful melodies that are so intricably developed in the string and wood-wind choirs. This is peculiarly the case in the new Rachmaninoff work, a mystical and inherently poetic composition, that has a strangely introspective suggestion. Like all Russian music, it seems to express a state of mind, moods exalted and depressed, as well as spiritual aspirations, but these characteristics never at any time entirely overshadow its pure romanticism.

The work is more definitely pianistic in the slow movement and is unusual in form in that there are frequent episodes in which the piano alone is played, the orchestra remaining silent, then taking up the thread of the musical discourse in a development that has the quiet, appealing beauty of a nocturne. At times there is a suggestion of mystery, delicate episodes that seem like the passing of the breeze, then comes a more virile passage. The work becomes martial in a series of great crescendos indicative of galloping hosts, the composition ending in a triumphant love song. It is beautifully scored, especially striking passages being the episodes in which the piano is used as a background for a dialogue on the wood-wind.

The pianist gave a wonderful performance of this work, a reading replete with mood and characterized by a rare imaginative instinct. His tone, bell-like and clear, has that limpid, caressing quality that is as rare as it is exquisite. Clean cut and brilliant, the performance of this thoughtful, expressive artist had the most remarkable distinction. He is one of the most interesting figures in the art world today, and last evening he was received with acclaim.

Mr. Rachmaninoff's performance, very properly, was the "feature" of the evening, but one must not lose sight of the privilege enjoyed in having this opportunity to, at least, hear the Stravinsky "Fire-Bird" music, the most insistent characteristic of which is its extraordinary delicacy. It is a musical fabric of intricate design that fairly shimmers. It has the quality of some amazing piece of changeable silk, because, while it is program music in the accepted sense of the term, it is not seeking to suggest the concrete things of life, but the things of enchantment. It is the musical accompaniment of a pantomime that has to do with an old Russian fairy tale.

There are ogres and princesses, knights that have been turned to stone and mysterious castles which none may enter safely unless protected by some magic talisman. This music has great elusive beauty, its curious resolutions and unusual intervals making for strangely fantastic effects that must indeed be a rare complement to the dancers. Its rhythms are fascinating, and it, too, is replete with mood, yet in spite of its tonal richness it is always a dream mood that it expresses. It scarcely suggests real life at all.

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Balt News- Thursday, Nov. 6, 1919

BOSTON ORCHESTRA OPENS SEASON HERE

Glory Of Pre-War Days Recalled By Brilliant Concert, With Rachmaninoff As Soloist.

Conditions in the palmiest days of the Boston Symphony Orchestra's splendid pre-war past were never more brilliant than last night, when the organization gave its first local concert of the season at the Lyric under the direction of its new permanent director, Pierre Monteux, and with Sergei Rachmaninoff, the Russian pianist-composer as the soloist.

The concert continued the series of musical successes that have so far made the present season wholly extraordinary. The audience was not only both musical and highly fashionable but it was also very large. Indeed, the house was sold out and many stood.

The Orchestra demonstrated impressively not only that it is equipped to maintain its great traditions but also that it has actually gained decided power since it was last heard here.

M. Monteux's directing throughout was brilliantly successful. Without showing the slightest tendency toward the spectacular, he achieved superb results and his work always was characterized by magnetism to which the players responded as if to a live force.

Surely the selection of no two numbers in the whole range of musical literature could display wider range of taste, greater versatility of appreciation than Haydn's "Queen of France" Symphony, which opened the program, and the suite arranged by Stravinsky from his "L'Oiseau de Feu Ballet," which closed it.

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...NE
New York City
NOV 7 - 1919

...ston Symphony Opens Its Season at Carnegie Hall

The Boston Symphony Orchestra may change its backer, its manager and its conductor, but its New York public remains faithful. The famous orchestra (alas! we can call it Major Higginson's no longer) found Carnegie Hall filled last night with an audience possessed of all its old-time brilliancy, while Mr. Monteux, appearing for the first time in New York as the orchestra's regular conductor, received a greeting as he entered the conductor's stand which was more than merely polite. Before the end of the first movement of the opening Schumann symphony had been played one thing was gratefully evident—that the personnel of the orchestra had recovered from the severe schakeup it had received by the expulsion of its German members. Last night it was the Boston Symphony Orchestra of old, homogeneous, resonant in tone, perfectly balanced throughout its choirs. And this fact alone speaks volumes for its conductor.

It cannot, however, be said that Mr. ...onteux gave an inspired or an ex...ting reading of the Schumann B ...at major Symphony; indeed it seemed ...times as if the spirit of winter ...ther than spring were upon it. This ...me heaviness of hand was apparent ...the overture to Beethoven's ballet, "The Creatures of Prometheus," but in ...he adagio Mr. Monteux at last came to ...is own and gave of it a performance of great charm. In Debussy's prelude to "L'Après Midi d'un Faune," Mr. Monteux was, however, most completely successful. Rarely had this oft played composition received a more delicate or more sympathetic reading, and conductor and musicians alike well earned the applause they received. The concert closed with Enesco's Suite for Orchestra, Op. 9.

...rom Times
New York City

MUSIC

By RICHARD ALDRICH.

Two Orchestras In Carnegie Hall.

The open season for orchestras is here, and after a beginning by the New Symphony Orchestra, the New York Symphony Orchestra made its first appearance yesterday afternoon in Carnegie Hall, followed in the evening by the Boston Orchestra; with more by these three and by the Philadelphia and Philharmonic Orchestras in the immediate foreground.

Some new faces are visible in the ranks of the Symphony Orchestra, with correspondingly new instrumental voices in the tone—a new oboe, Mr. Mathion; a new clarinet, Mr. Lindeman; a new bassoon, Mr. Letellier. Mr. Barrere, first flute, returns from a season's absence; others have returned from service in the war—Mr. Roentgen, now second 'cellist, and Mr. Posselle, second flute. The orchestra has benefited by these additions and otherwise. Its tone never sounded better, never richer, fuller, or more translucent than in its playing yesterday. Such a tone is a joy to hear.

There was hardly full opportunity to become acquainted at this concert with the qualities of the new players, though they all seemed worthy of the company into which they have been accepted. The oboe has the characteristic French tone, rather small and sub-acid, skillfully managed and flexible. They will all be heard more fully with interest.

There was an audience large enough to fill the hall that seemed glad to return to the hearing of orchestral music, and sympathetic, full of appreciation and enthusiasm. The program consisted of Brahms's first symphony in C minor and the prelude and final scene of "Tristan und Isolde" in the arrangement for orchestra alone, between which was placed Mendelssohn's violin concerto, played by Mr. Albert Spalding, who himself then made his first appearance here since his absence in the war.

Unfortunately, all the richness and fine potentialities of the orchestra in its existing state were not yesterday directed into the most advantageous channels; for its playing did not show the finish and precision in detail that are essential to the finest orchestral performances. Allowance, no doubt, must be made for the fact that the season is new, and the pace not yet thoroughly established. But the too frequent roughness and slipshod playing would not wholly account for the quality of the performance of Brahms's first symphony, which was not one of the best that Mr. Damrosch has put to his credit. There was something uncomfortably like the perfunctory in it at times. The larger outlines were not always firmly drawn, nor details of the inner voices finely clarified. It was not a performance that exhibited all the rugged vehemence of the noble first movement nor the singing beauty of the andante. There was much that was finer in the last movement, especially in the delivery of the eloquent solo passages for flute and horn.

Mr. Spalding was greeted warmly, and played Mendelssohn's concerto with vigor and spirit, not with so much refinement and artistic ripeness of style as when he last played here, and without the fullest deference to all that Mendelssohn prescribed for his interpre...rs; one manifestation of this being ...e pauses for rest, refreshment and ap...plause that Mr. Spalding introduced be...tween the movements, though perhaps ...servance of the composer's intentions ...is not indispensable to the proper ...formance of the music. But Mr. ...ding's admirers will hope to hear ...the near future play with a dis-

New York City
NOV 7 - 1919

Boston Opera Under Mr. Monteux.

With its new French conductor, Pierre Monteux, taken from the Metropolitan Opera Company, the Boston Symphony Orchestra gave the first of its New York concerts last night in Carnegie Hall. Although the orchestra has undergone a complete reorganization since Karl Muck was interned and subsequently deported, there has been no falling off in attendance.

The first concerts last season were directed by Mr. Monteux pending the arrival of Henri Rabaud, so that his conducting is not unknown here, but he never appeared to better advantage as a symphonic leader. In the line of staple symphonic works Mr. Monteux is not as proficient as most of the other principal New York conductors, but in ultra modern things he is extremely good. It would be difficult to find any one who could equal his performance of Debussy's "L'Apres Midi d'un Faune." He had led it before here with the Ballet Russe, but never so effectively.

Perhaps this reference to the Debussy piece is putting the frills and flourishes before the staples. The most important number on the programme was undoubtedly Schumann's First Symphony. It was played well, but not brilliantly. There was life and a certain Latin gracefulness about the reading of this beautiful work. But there was a lack of finish, and often an overbalancing of strings above wood winds and brasses. It was a steady, plodding interpretation, not an exalted reading, such as Schumann's music should have.

Mr. Monteux is far more at home in modern things. The restless, ever changing colors and rhythms of the moderns are brought to light clearly. There was a Suite of Enesco, a Roumanian composer living in Paris. It has been played here by the Philharmonic, but it is by no means familiar, though it has many moments of great beauty. Like the Debussy this number was cleverly played.

The orchestra itself has not changed materially since last here, although several important players have left. The strings are still excellent, and the wood winds skillful, if a trifle in volume.

As far as French music is concerned, and the whole school of modern music which follows Debussy, the Boston Orchestra will be able to hold its own with any. It remains to be seen how well the classics will be played.

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The Boston Symphony Orchestra.

In the evening the Boston Symphony Orchestra made its first appearance this season, under its new conductor, Mr. Pierre Monteux; and opened another new chapter in its history to its New York friends and admirers. Mr. Monteux is no stranger to New York or to the orchestra's audience. He will be remembered as having charge of the orchestra in the brief interim last Autumn before the arrival of Mr. Rabaud; and also as a conductor, some seasons ago, at the Metropolitan Opera House. The orchestra itself showed the presence of many new members, the absence of many old ones; but of the old familiar faces not all are gone.

Mr. Monteux is no Chauvinist in program making. He played last evening Schumann's symphony in B flat, the "Spring" symphony, the overture and one movement from Beethoven's ballet, "The Creatures of Prometheus"; Debussy's prelude, "The Afternoon of a Faun," and Georges Enesco's Suite, Op. 9.

Old friends and admirers of the orchestra had no doubt prepared themselves to hear in its playing something other than they had been accustomed to, different even from what they had heard last season. Nor was this expectation disappointed. The tone of the organization is a new one: brilliant, tending toward hardness, with more heard from the side of the brasses than formerly, and that less mellow, with fluency and, on the whole, excellent quality from the wood winds. Something else has taken the place of the golden and transparent beauty of former days.

Mr. Monteux, when he appeared at the head of the orchestra last Autumn, was a deputy, waiting for his principal's arrival. Now he is the permanent chief, and has had the time and opportunity to make his intentions prevail in the orchestra's performances. His beat is very positive, his modeling of the phrase crisp and in high relief. His reading of the symphony was full of nervous tension, highly strung in its sharp contrasts of dynamics wherein sometimes tone was forced in strings and brass. Much was made of every episode; nothing was left unnoted; and in the elaboration of detail something was lost of the engaging and spontaneous flow of the music. In the song of the larghetto something was lost of its tranquil beauty, molested by unexpected violences. This Spring symphony is filled with an exulting spirit, but it does not verge upon the feverish.

The music from Beethoven's ballet pleased, especially the adagio, in which there were solo passages for violoncello, flute, clarinet, bassoon, and harp well played. Debussy's exquisite prelude was delivered explicitly rather than suggestively; the shimmering, vaporous atmosphere was clarified by an area of

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WORLD,
New York City

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By James Gibbons Huneker

NEW YORK SYMPHONY ORCHESTRA

If Walter Damrosch, thirty-five years hence, conducts with the same clarity that he displayed yesterday afternoon at Carnegie Hall, we promise to be in the audience. The occasion was not only the first concert of the New York Symphony Orchestra this season, but it also brought to us the inauguration of Mr. Damrosch's activities as a conductor of thirty-five years' standing. He may now be fairly described as a veteran, though not a superfluous nor a lagging one. Notwithstanding the changes in several departments of the orchestra, it has seldom played with more elasticity, sonority and genuine musical quality. It was a delight to the ear, its plangency and tonal homogeneity.

The musical melting pot has fused the various choirs, and there was a gratifying nicety in the adjustment of entrances. No slips marred our pleasure. The nuances were admirable, and the fortissimo resilient as well as resounding. No loose ends, no arpeggiating of chords when not called for, and the richness of the strings, rich to lusciousness, was as ever a boon for ears wounded by the city's clatter.

Gustave Tinlot is still concertmaster and contributed no little to the beauty of the Brahms Andante. There are Mr. Willeke, first cellist; Rene Pollain, a tower of strength among the violas; George Barrere, master flutist; Mathieu, oboe, and a fine bassoonist, Louis Letellier. The first horn is Santiago Richart, Walter Lilleback is leader of the trombones and Karl Glassman presides over the tympani; no need here to enumerate further. It is a rare band, and it needs no critical bush.

Time was when Boston and Brahms were synonymous. Back Bay, which prided itself on being also Bach Bay, became Brahmin for the sake of Brahms, because the Hamburg composer was considered cryptic, remote, recondite, a bonze of art, and not a big hearted, romantic composer. This was during the consulship of Gericke, and it lasted till some demon of the perverse poisoned the Sacred Codfish by throwing the scene of Tristan into its golden municipal bowl. It must have been Emil Paur. At any rate, Wagner is now admitted to be a forward looking composer, while Brahms—oh, well, Brahms has become the property of every one. He is sung and played in every town throughout the land. There is a reason. He writes musical music, not psychological jig-saw puzzles. Above all, he is not difficult to understand.

The first Symphony, which opened the programme yesterday, leans heavily on Beethoven, yet it is Brahmsian to the core, not so crabbed as the E minor Symphony, but profounder than the second and third symphonic works. Mr. Damrosch's reading was commonplace, especially in the allegretto, which was heavy handed. However, the slow movement was suffused with the serenity of spirit that is the major characteristic of this lovely song. Shall we ever again recapture the mood in this age of vain noise, vain posturings and a daily diet of east wind? Then might we cry, "Nunc dimittis!"

Albeft Spalding played the Mendelssohn violin Concerto brilliantly and was recalled half a dozen times. He was evidently nervous, which nervousness was reflected in his jerky phrasing, wiry tone, the top notes often pinched and hard, and lack of repose both in matter and manner. As he swayed too much on his feet so he swayed in his bars. But he has temperament, and there was a gratifying legato in the andante. The rondo he dashed off, running away in rapid passages. His tone is not so large as penetrating. He has fleet fingers and a light bow arm. Altogether a gifted young man, who only lacks the charm which comes with complete self command.

The afternoon ended with the prelude and finale from Tristan, of course played in English.

THE BOSTON ORCHESTRA PLAYS.

That bully band from Boston, also known as the Boston Symphony Orchestra, made its first appearance of the season at Carnegie Hall last night. A large number of Boston "fans" filled the auditorium and gave the "guests" a rousing welcome, well deserved, and welcomed, too, Conductor Pierre Monteux, once a familiar face in the orchestra pit of the Metropolitan Opera House. It may be remembered that Mr. Monteux stepped into the breach this time last year and conducted, after an insufficient number of rehearsals, the first pair of the Boston concerts, as Henri Rabaud had not yet arrived from France. He has had more time this autumn and his work with the orchestra shows it, not that he will ever set our musical Hudson afire with his baton. Mr. Monteux is an accomplished routiniere, better versed in ultra-modern music, Russian ballet preferred, than in the classics. Nevertheless, one feels sure with him, and it may be asserted without fear of denial that he has more fire in his beat than his predecessor, a gifted composer, yet always irresistibly suggesting an undertaker presiding ove... the obsequies of the various composi...

tions he so mournfully conducted. Bu... Pierre Monteux has not a light touch. He is seldom Gallic.

Schumann's first symphony, with its springlike airs and romantic rustlings, as if in some dim Old World garden, went rather heavily. Naturally the joyous last movement sounded more Schumannesque than its companions. Even if the scoring is opaque, there is a breeziness permeating the symphony that was not felt last night. Strangely enough the conductor seemed more at ease in an "overture to a heroic and allegorical ballet. 'The Creatures of Prometheus,'" by, of all musicians in the world, Beethoven. Mr. Hale tells us in his notes that the composition was composed in 1800, the scenario arranged and written by Salvatore Vigano, a popular dancer and arranger of ballets, Stendhal's Vigano. If you are a Stendhalian it will be superfluous to tell you anything about this idol of the extraordinary Frenchman and writer, Henry Beyle, one of whose many pen names was Stendhalian. And for us that is the most significant thing about the resurrected work.

The overture is, as befits Beethoven, well-built, but not particularly novel; old material has been utilized. Th... Ballet No. 5 is an adagio and th... listener wonders how it was dance... to such serious, semi-sacred tones ... chaste must have been the terpsi...

Debussy's Faun again enjoyed a ...rutilant afternoon—metaphysically be ...it understood; the dream of a dream, ...the reverberations of which filled the ...chambers of his ardent brain. a mar...vellous evocation of a soul-state re...lated in terms of musical mysticism. ...Unhappily it wasn't mystic, nor ...poetic. It sounds like the statement ...of a fact, not the evocation of a ...memory-image. But beautiful be...cause of the sheer sensuous quality ...of the scoring. The first matinee of ...the series takes place to-morrow at ...Carnegie Hall.

SUN
... New York City
NOV

DAY OF HARMONY IN SOBER METROPOLIS

New York Symphony Society Holds First Concert of Its Season.

BOSTON PLAYERS HEARD

Walter Damrosch Begins Thirty-fifth Year as Conductor.

It was a day of harmony in this now most sober metropolis. Orchestral concords made glad the afternoon and the evening thereof. The New York Symphony Society gave the first concert of its season in Carnegie Hall in the afternoon and in the evening the always welcome visitors of the Boston Symphony Orchestra were heard also for the first time this autumn. Walter Damrosch began his thirty-fifth year as conductor of the local organization, Pierre Monteux his first as that of the Bostonians. True he did conduct some concerts a year ago, but only as a substitute for Henri Rabaud, who was delayed, who came later, discovered that directing concerts in this country was not what he had fondly fancied it to be, and sailed away.

The Symphony Society of New York is middle aged. Some of its present members are grandchildren of the founders. It has been at work for forty-two years. It has learned much, grown greatly. Since last season several of the playing members have left its ranks, but yesterday it sounded better than ever. Some have come back, notably George Barrere, the first flute; Roscoe Possell, the second flute, lately first flute of Pershing's own band, and Engelbert Roentgen, second solo cellist, lately of the Seventy-seventh Division. There are a new clarinet, a new oboe and a new bassoon, all of the first rank.

The programme yesterday comprised three numbers and was commendably short. Brahms's C minor symphony, Mendelssohn's violin concerto and the prelude and finale of "Tristan and Isolde" went well together, and the end was reached at 4:50. The orchestra was a delight to the ear. The quality of tone was uncommonly beautiful, rich and transparent. There was admirable balance, and such technical requirements as those of attack, precision and unanimity were completely satisfied. The mighty C minor symphony was played unaffectedly and smoothly. We have often heard it played with more virility. There was more passion in the delivery of the Wagner music.

The soloist was Albert Spalding, returned from worthy military service in Italy. The audience received him as coldly as if he had been a member of the German General Staff. After the first movement of the concerto, however, there was prolonged and enthusiastic applause. Mr. Spalding, who is a serious artist if there ever was one, played Mendelssohn's long honored composition in a most manly style. A big, sonorous, opulent tone, intonation of inpeccable correctness and a style vivacious without frivolity and elegant without effeminacy, were the chief characteristics of an admirable performance.

The programme presented by the Boston musicians in the evening consisted of Schumann's B flat symphony, the overture and adagio from Beethoven's "Creatures of Prometheus" music, Debussy's "L'Apres-Midi d'un Faune" and Enescos' suite, opus 9. The symphony that bloomed in the spring of Schumann's happiness appeared to have little to do with the case of last night when the hounds of winter were on its traces. But it served well to display the present quality of the famous orchestra, which seemed to have gained in cloudiness and to have lost something of its old starry depths. The symphony was played somewhat crudely, somewhat rudely, but with no little of the buoyant vigor for which its score calls.

Beethoven's Premethean fire could never have caused him to be chained to a rock. To "let the punishment fit the crime" he should have been tied to a rocking chair. It is difficult even to conjecture why conductors drag out the least significant compositions of great masters. Possibly Mr. Monteux desired to exhibit certain solo players, who stood up many times to acknowledge the generous applause of a kindly audience.

In the Debussy music Mr. Monteux was entirely at home. The orchestra played it very well, indeed, and it was good to hear. Debussy never created anything more opulent in imagination, more subtle in the witchery of color than this tonal picture of a faun's dalliance. To-morrow afternoon, at the first matinee of the orchestra, there will be more ballet music, this time by Stravinsky.

From Herald
New York City
NOV 1919

MUSIC

BOSTON ORCHESTRA CONCERT.

Pierre Monteux led his second concert here as permanent conductor of the Boston Symphony Orchestra yesterday in Carnegie Hall. The programme was principally of little known works of well known composers. The symphony was one of Haydn, inscribed to "To the Queen of France," probably because it was a favorite of Marie Antoinette. In the symphony Mr. Monteux and his men were not so happy as in Cesar Franck's symphonic poem, "The Wild Huntsman." His beat was too aggressive for his lightly graceful music. Yet there were fine things in his reading and in the admirable playing of the men from Boston. There was a seldom heard overture by Beethoven, "King Stephen," played creditably, though not brilliantly.

In the Franck symphonic poem the orchestra played with fine effect. Mr. Monteux is skilful with French music. Many of the most famous Teutonic conductors—and nearly all symphonic conductors in America are of German origin—have made Franck's music sound far less effective. The final number was a suite based upon Stravinsky's "The Fire Bird," which Mr. Monteux directed here with the Ballet Russe. It is colorful, striking music, and it was well played, but it is better

TRIBUNE
New York City
NOV 7 - 1915

Boston Symphony Opens Its Season at Carnegie Hall

The Boston Symphony Orchestra may change its backer, its manager and its conductor, but its New York public remains faithful. The famous orchestra (alas! we can call it Major Higginson's no longer) found Carnegie Hall filled last night with an audience possessed of all its old-time brilliancy, while Mr. Monteux, appearing for the first time in New York as the orchestra's regular conductor, received a greeting as he entered the conductor's stand which was more than merely polite. Before the end of the first movement of the opening Schumann symphony had been played one thing was gratefully evident—that the personnel of the orchestra had recovered from the severe schakeup it had received by the expulsion of its German members Last night it was the Boston Symphony Orchestra of old, homogeneous, resonant in tone, perfectly balanced throughout its choirs. And this fact alone speaks volumes for its conductor.

It cannot, however, be said that Mr. Monteux gave an inspired or an exciting reading of the Schumann B flat major Symphony; indeed it seemed at times as if the spirit of winter rather than spring were upon it. This same heaviness of hand was apparent in the overture to Beethoven's ballet, "The Creatures of Prometheus," but in the adagio Mr. Monteux at last came to his own and gave of it a performance of great charm. In Debussy's prelude to "L'Après Midi d'un Faune," Mr. Monteux was, however, most completely successful. Rarely had this oft played composition received a more delicate or more sympathetic reading, and conductor and musicians alike well earned the applause they received. The concert closed with Enesco's Suite for Orchestra, Op. 9.

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Time was when Boston and Brahms were synonymous. Back Bay, which prided itself on being also Bach Bay, became Brahmin for the sake of Brahms, because the Hamburg composer was considered cryptic, remote, recondite, a bonze of art, and not a big hearted, romantic composer. This was during the consulship of Gericke, and it lasted till some demon of the perverse poisoned the Sacred Codfish by throwing the scone of Tristan into its golden municipal bowl. It must have been Emil Paur. At any rate, Wagner is now admitted to be a forward looking composer, while Brahms—oh, well, Brahms has become the property of every one. He is sung and played in every town throughout the land. There is a reason. He writes musical music, not psychological jig-saw puzzles. Above all, he is not difficult to understand.

The first Symphony, which opened the programme yesterday, leans heavily on Beethoven, yet it is Brahmsian to the core, not so crabbed as the E minor Symphony, but profounder than the second and third symphonic works. Mr. Damrosch's reading was commonplace, especially in the allegretto, which was heavy handed. However, the slow movement was suffused with the serenity of spirit that is the major characteristic of this lovely song. Shall we ever again recapture the mood in this age of vain noise, vain postur ings and a daily diet of east wind? Then might we cry, "Nunc dimittis!"

Albeft Spalding played the Mendelssohn violin Concerto brilliantly and was recalled half a dozen times. He was evidently nervous, which nervousness was reflected in his jerky phrasing, wiry tone, the top notes often pinched and hard, and lack of repose both in matter and manner. As he swayed too much on his feet so he swayed in his bars. But he has temperament, and there was a gratifying legato in the andante. The rondo he dashed off, running away in rapid passages. His tone is not so large as penetrating. He has fleet fingers and a light bow arm. Altogether a gifted young man, who only lacks the charm which comes with complete self command.

The afternoon ended with the prelude and finale from Tristan, of course played in English.

THE BOSTON ORCHESTRA PLAYS.

That bully band from Boston, also known as the Boston Symphony Orchestra, made its first appearance of the season at Carnegie Hall last night. A large number of Boston "fans" filled the auditorium and gave the "guests" a rousing welcome, well deserved, and welcomed, too, Conductor Pierre Monteux, once a familiar face in the orchestra pit of the Metropolitan Opera House. It may be remembered that Mr. Monteux stepped into the breach this time last year and conducted, after an insufficient number of rehearsals, the first pair of the Boston concerts, as Henri Rabaud had not yet arrived from France. He has had more time this autumn and his work with the orchestra shows it, not that he will ever set our musical Hudson afire with his baton. Mr. Monteux is an accomplished routiniere, better versed in ultra-modern music, Russian ballet preferred, than in the classics. Nevertheless, one feels sure with him, and it may be asserted without fear of denial that he has more fire in his beat than his predecessor, a gifted composer, yet always irresistibly suggesting an undertaker presiding over the obsequies of the various composi

tions he so mournfully conducted. But Pierre Monteux has not a light touch. He is seldom Gallic.

Schumann's first symphony, with its springlike airs and romantic rustlings, as if in some dim Old World garden, went rather heavily. Naturally the joyous last movement sounded more Schumannesque than its companions. Even if the scoring is opaque, there is a breeziness permeating the symphony that was not felt last night. Strangely enough the conductor seemed more at ease in an "overture to a heroic and allegorical ballet. 'The Creatures of Prometheus,'" by, of all musicians in the world, Beethoven. Mr. Hale tells us in his notes that the composition was composed in 1800, the scenario arranged and written by Salvatore Vigano, a popular dancer and arranger of ballets, Stendhal's Vigano. If you are a Stendhalian it will be superfluous to tell you anything about this idol of the extraordinary Frenchman and writer, Henry Beyle, one of whose many pen names was Stendhalian. And for us that is the most significant thing about the resurrected work.

The overture is, as befits Beethoven, well-built, but not particularly novel old material has been utilized. Th Ballet No. 5 is an adagio and th listener wonders how it was dance to such serious, semi-sacred tones chaste must have been the terpsi

Debussy's Faun again enjoyed a rutilant afternoon—metaphysically be it understood; the dream of a dream, the reverberations of which filled the chambers of his ardent brain. a marvellous evocation of a soul-state related in terms of musical mysticism. Unhappily it wasn't mystic, nor poetic. It sounds like the statement of a fact, not the evocation of a memory-image. But beautiful because of the sheer sensuous quality of the scoring. The first matinee of the series takes place to-morrow at Carnegie Hall.

SUN

s New York City

DAY OF HARMONY IN SOBER METROPOLIS

New York Symphony Society Holds First Concert of Its Season.

BOSTON PLAYERS HEARD

Walter Damrosch Begins Thirty-fifth Year as Conductor.

It was a day of harmony in this now most sober metropolis. Orchestral concords made glad the afternoon and the evening thereof. The New York Symphony Society gave the first concert of its season in Carnegie Hall in the afternoon and in the evening the always welcome visitors of the Boston Symphony Orchestra were heard also for the first time this autumn. Walter Damrosch began his thirty-fifth year as conductor of the local organization, Pierre Monteux his first as that of the Bostonians. True he did conduct some concerts a year ago, but only as a substitute for Henri Rabaud, who was delayed, who came later, discovered that directing concerts in this country was not what he had fondly fancied it to be, and sailed away.

The Symphony Society of New York is middle aged. Some of its present members are grandchildren of the founders. It has been at work for forty-two years. It has learned much, grown greatly. Since last season several of the playing members have left its ranks, but yesterday it sounded better than ever. Some have come back, notably George Barrere, the first flute; Roscoe Possell, the second flute, lately first flute of Pershing's own band, and Engelbert Roentgen, second solo cellist, lately of the Seventy-seventh Division. There are a new clarinet, a new oboe and a new bassoon, all of the first rank.

The programme yesterday comprised three numbers and was commendably short. Brahms's C minor symphony, Mendelssohn's violin concerto and the prelude and finale of "Tristan and Isolde" went well together, and the end was reached at 4:50. The orchestra was a delight to the ear. The quality of tone was uncommonly beautiful, rich and transparent. There was admirable balance, and such technical requirements as those of attack, precision and unanimity were completely satisfied. The mighty C minor symphony was played unaffectedly and smoothly. We have often heard it played with more virility. There was more passion in the delivery of the Wagner music.

The soloist was Albert Spalding, returned from worthy military service in Italy. The audience received him as coldly as if he had been a member of the German General Staff. After the first movement of the concerto, however, there was prolonged and enthusiastic applause. Mr. Spalding, who is a serious artist if there ever was one, played Mendelssohn's long honored composition in a most manly style. A big, sonorous, opulent tone, intonation of impeccable correctness and a style vivacious without frivolity and elegant without effeminacy, were the chief characteristics of an admirable performance.

The programme presented by the Boston musicians in the evening consisted of Schumann's B flat symphony, the overture and adagio from Beethoven's "Creatures of Prometheus" music, Debussy's "L'Apres-Midi d'un Faune" and Enescos' suite, opus 9. The symphony that bloomed in the spring of Schumann's happiness appeared to have little to do with the case of last night when the hounds of winter were on its traces. But it served well to display the present quality of the famous orchestra, which seemed to have gained in cloudiness and to have lost something of its old starry depths. The symphony was played somewhat crudely, somewhat rudely, but with no little of the buoyant vigor for which its score calls.

Beethoven's Premethean fire could never have caused him to be chained to a rock. To "let the punishment fit the crime" he should have been tied to a rocking chair. It is difficult even to conjecture why conductors drag out the least significant compositions of great masters. Possibly Mr. Monteux desired to exhibit certain solo players, who stood up many times to acknowledge the generous applause of a kindly audience.

In the Debussy music Mr. Monteux was entirely at home. The orchestra played it very well, indeed, and it was good to hear. Debussy never created anything more opulent in imagination, more subtle in the witchery of color than this tonal picture of a faun's dalliance. To-morrow afternoon, at the first matinee of the orchestra, there will be more ballet music, this time by Stravinsky.

From Herald
New York City

MUSIC

BOSTON ORCHESTRA CONCERT.

Pierre Monteux led his second concert here as permanent conductor of the Boston Symphony Orchestra yesterday in Carnegie Hall. The programme was principally of little known works of well known composers. The symphony was one of Haydn, inscribed to "To the Queen of France," probably because it was a favorite of Marie Antoinette. In the symphony Mr. Monteux and his men were not so happy as in Cesar Franck's symphonic poem, "The Wild Huntsman." His beat was too aggressive for his lightly graceful music. Yet there were fine things in his reading and in the admirable playing of the men from Boston. There was a seldom heard overture by Beethoven, "King Stephen," played creditably, though not brilliantly.

In the Franck symphonic poem the orchestra played with fine effect. Mr. Monteux is skilful with French music. Many of the most famous Teutonic conductors—and nearly all symphonic conductors in America are of German origin—have made Franck's music sound far less effective. The final number was a suite based upon Stravinsky's "The Fire Bird," which Mr. Monteux directed here with the Ballet Russe. It is colorful, striking music, and it was well played, but it is better

From Morning Telegraph
New York City

BOSTON SYMPHONY IN FINE PROGRAM

Famous Orchestra, With Pierre Monteux Conducting, Plays Opening Concert.

GREAT AUDIENCE IS PLEASED

Schumann's First Symphony and Beethoven's "Prometheus" Features.

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its first concert of the season here at Carnegie Hall last evening before an audience that was almost as large as, and certainly more demonstrative than, the congregation which acclaimed the matinee premiere of the New York Symphony yesterday. The Boston organization offered a program which, orchestrally speaking, was vastly more eventful, more adventurous and more symbolical than the routine of Mr. Damrosch in the afternoon, or than any of the preceding symphonic performances of this young season, for that matter. And the performance was, for the most part, eminently creditable to both Conductor Monteux and his men, although the captious with a penchant for comparison might have found something of the time-honored precision and cohesiveness of this orchestra missing from the evening's work.

In the Schumann Symphony the delectably imaguiative, youthful and buoyant "Spring Symphony," with its laughing choirs and abounding joy in melody, the Bostonians were probably at their best because the composition is essentially pastoral descriptive, almost amorously narrative and, for all its happy vagaries and ornate embroideries, almost academically coherent. Monteux read this symphony with full adherence to its unmistakable meanings, moods and never outlandish imageries. And his band played it cleanly and with a kind of literal "cleverness" and probably satisfied the musical precisionists present.

Beethoven and Debussy.

Beethoven's "Creatures of Prometheus," an interesting patchwork deriving from the ballet scenario and ballet score of Salvatore Vigano, adapted and rearranged by Beethoven with many interpellations and excisions before the overture became a recognized and highly diverting orchestral piece, furnished Conductor Monteux with a good (and opportune) vehicle to display the best points in his orchestra's present form. They played it wonderfully well and with capital mutuality, notably in the finale, in which the two somwhat irrelevant themes will test both the mental and mechanical proficiency of any orchestra.

Debussy's prelude to "The Afternoon of a Faun," written as the musical vehicle for that "beautifully unintelligible" Eclogue of Stephane Mallarme, the notorious rhetorical symbollist and, maybe, the original vers librist of the nineteenth century was another interesting and not largely satisfying feature of Mr. Monteux's program. The work is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, the antique cymbals and strings, and the strength of this performance of it lay in the extraordinary skill of the musicians in the several sections employed rather than in any exposition of imaginative reading, or inspirational visions on the part of Conductor Monteux.

Full-Rounded Program Pleases.

Enesco's suite for orchestra in four movements, played with rather more fervor and finesse than its predecessors, brought the concert to a successful close. The audience then, as at the conclusion of each of the earlier numbers, was notably demonstrative and quite determined to show Conductor Monteux and his men that their efforts were highly esteemed and their performance greatly approved. As a matter of fact there were many wobbly moments during the early part of the program and throughout a vague and indefinable suggestion of indifference (perhaps it was ennui) on the part of these veteran orchstralities. At times the performance seemed to lack zest, buoyancy, oneness of understanding and, to use an old-fashionerd word, "desire." And there are times when even the best-trained and the finest symphony orchestras seem to lack "desire."

WEEK IN

By JOHN H.

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NEW YORK AMERI

TWO FAMOUS BANDS HEARD AT CARNEGIE

Damrosch's Fine Orchestra, with Albert Spalding as Soloist, in the Afternoon, and the Boston Symphony Plays in the Evening

By MAX SMITH.

TWO excellent orchestras were heard for the first time this season yesterday in Carnegie Hall.

In the afternoon our own Symphony Society, with Walter Damrosch at the helm and Albert Spalding as soloist, gave pleasure to a very large audience. In the evening, Boston's famous band, under the direction of Pierre Monteux, offered delights to an equally large and brilliant gathering.

Mr. Damrosch has probably never had a finer body of musicians at his disposal than now; and the quality of the living instrument that responded so obediently to his baton was agreeably in evidence not only in Brahm's Symphony in C minor, No. 1, which opened the matinee, but also in the Prelude and Finale of Wagner's "Tristan und Isolde," which brought it to a close.

If the performance of the symphony was distinguished by beauty of tone in the various choirs, unmarred by the shrillness or squawking in the wood-wind, any blatant sounds in the brass, any bungling or see-sawing, it can hardly be said, however, that the reading it received stirred the blood.

There was too much sugar in the cantilena of the "Andante" to suit the taste of the writer—and why did Gustave Tinlot, the concert master, play his solo passage fortissimo and with so strong an infusion of the vibrato? The Allegretto was lacking in grace and elasticity. And the final allegro, strangely enough, did not cause a single thrill.

It has been said that many a musician, returning from duty at the front, finds that he has lost interest in his art. Evidently this is not true of Albert Spalding, who yesterday made his first public appearance here since his activities as an aviator ceased. While he played with gusto, however, and with a full vibrant tone, his nerves seemed to be somewhat on edge when he first applied himself to his task. At any rate, his intonation was far from impeccable in the opening Allegro, which he started at a pace somewhat faster, apparently, than Mr. Damrosch had expected.

In the Anrante Mr. Spalding quite properly sought to avoid excess of sweetness and sentimentality, though he was inclined to be somewhat too deliberate in his portamento. The last movement, played with verve and energy, brought him five recalls from an audience quick to appreciate the sterling value of his performance.

A great deal of interest at last night's concert was focussed on Pierre Monteux, who is now permanent conductor of the Boston Orchestra, a position he held temporarily a year ago previous to the coming of Henri Rabaux.

The French maestro, recently active in the Metropolitan Opera House, had chosen for his re-entry into New York a programme that embraced Schumann's Symphony in B flat major, No. 1, opus 38; the overture and the ballet No. 5, Adagio, from Beethoven's heroic and allegorical ballet, "Die Geschoepfe de Prometheus" ("The Creatures of Prometheus"); Debussy's "Prelude a l'Apres-Midi d'un Faune" (Prelude to "The Afternoon of a Faun"), and Enesco's "Suite for Orchestra," opus 9.

MUSIC

By RICHARD ALDRICH.

The Boston Orchestra Again.

The Boston Symphony Orchestra ended its New York visit with its concert in Carnegie Hall yesterday afternoon, fully attended by its admirers and friends. Mr. Monteux's offering was not altogether a success in the matter of program-making, nor yet in the matter of selection. Haydn's symphony in D, called "La Reine de France," was agreeable and not too familiar; a hearty expression of the composer's geniality. It was heard with pleasure, in a performance full of spirit and carefully wrought shadings, with amply vigorous contrasts in dynamics, and with a quality of tone that seemed rather more ingratiating than what was heard in Schumann's symphony the other evening. The orchestra was reduced by half the number of double basses in this symphony, but no other changes were made in the direction of dimensions supposedly Haydn's.

But why does Mr. Monteux busy himself with unearthing the inferior and half-forgotten overtures of Beethoven? He exhumed the "Prometheus" overture at the first concert, and now he performs the same operation for the overture to "King Stephen." If it were a case of buried treasure brought to light, there would be cause for gratitude; but neither "Prometheus" nor "King Stephen" is buried treasure. The music of "King Stephen" was written for an occasion, the opening of a theatre; and music thus originated is not always inspired. This overture is not, and the place of obscurity where it has been resting is the one that best becomes it; not even such an excellent performance as yesterday's can give it life.

WORLD: SUNDAY, NOVEMBER 9, 1919.

MUSIC

By James Gibbons Huneker

BOSTON SYMPHONY MATINEE

It was a model programme, as to length, that played by the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon, although the musical menu was only of moderate interest. An unfamiliar symphony by Haydn—who is usually alluded to as sunny Papa Haydn, father, perhaps grandfather, of the symphonic form—was listened to with delight. It is nicknamed "The Queen of France," because, as Philip Hale says, Marie Antoinette liked it, probably after she advised the "common people" to eat cake if they couldn't afford baker's bread (history repeats itself). It is pretty, old-fashioned, formal music this, and you immediately forget it.

Another archaic composition was exhumed, a Beethoven overture to "King Stephen," formerly of Hungary, circa A. D. 977, and the music sounds that old. The Beethoven ballet music on Thursday evening last was almost more human, and that is not saying much. Let the dead bury the dead.

Give Conductor Pierre Monteux a picturesque musical situation and his pulse beat is swifter and his faculty of attention is less strained, for he is on familiar territory, and he looks happier. So does the audience.

After the archive music of Haydn and Beethoven, neither at his best, the symphonic poem, "The Wild Huntsman," by the Belgian Cesar Franck was like a whiff of fresh air in a mortuary vault. And it is by no means the superior Franck, rather is it the exterior, not the interior Franck. In the delineation of the macabre, or the grotesque, he is not to be compared with Liszt, Berlioz, Saint-Saens. Nor are his narrative powers on a par with those of Joachim Raff, whose musical setting of another Ballad of Burger, "Denore," posseses the legendary tone missing in Franck. Theodore Thomas, of blessed musical memory, often played the "Lenore," and he was the first in America to conduct this "Wild Huntsman," who was punished by some Sabbatarian society in old Germany and incontinently driven to the devil, where we hope he was well roasted by the critical staff.

Stravinsky's pictorial suite, "The Fire-Bird," charming, piquant, diabolically clever, but not original in thematic material, closed an enjoyable afternoon. We recall Mr. Monteux conducting the ballet in Paris in 1913 And admirably he conducted, and still conducts it. It was first heard here in its concert form Dec. 31, 1916, and Mr. Hale notes that New York saw the work danced by the Russian Ballet at the Century Theatre early in January of the same year. So much for the date hounds. Ansermet conducted, but not like Monteux.

One of the original dancers from Petrograd sat in the audience with her husband yesterday. She is Mme. Fokine, and Michael Fokine, who might be styled the Bach of the modern ballet, so fertile in invention is he, was also in the original cast. "The Fire-Bird" too ends with an infernal chase, but we liked the Russian devil better than the Belgian version of Franck. Stravinsky's diabolical dance reminded one of Satan's children frantically running around their abode to keep warm during a coal strike. But we should not forget that in hell it is considered bad form to speak of the heat.

It must be said, also, that Franck's symphonic poem, "The Wild Huntsman," which had been heard before in New York, but not often enough to be familiar, is not Franck at his best; yet it is an ingenious and effective treatment of a theme that has appealed to many musicians; and not all have treated it so successfully, with so much atmospheric suggestiveness and picturesqueness, in terms so purely musical. The performance of it was admirable, full and rich in color, without excess in dynamics, without undue striving for realistic effects, and yet with the dramatic meaning the composer was seeking.

It was in the selections from Igor Stravinsky's ballet music for "L'Oiseau de Feu" that the orchestra and Mr. Monteux achieved their greatest success yesterday. Five selections were played, the introduction depicting the enchanted garden and the dance of the Fire Bird; the supplication of the Fire Bird, the playing of the princesses with the golden apples, the lullaby, princesses' dance, the infernal dance. Selections from this music had already been played in concert in New York by Mr. Damrosch, in December, 1916, and the performances of the ballet by the Russian company are well remembered. It may be said that it is hardly fair to play Stravinsky's music as a concert piece, yet it doubtless lends itself to such treatment more readily than the music to "Petrouchka" would.

The music is exquisite in its fancifulness, boldly fantastic, capricious, ingenious, picturesque, pictorial; illustrating the changing phantasms of the ballet. Something of its fantasticality, its imaginative power, becomes meaningless when it is taken away from the fantasticality of the action. Yet the lullaby, the dance of the princesses, and, perhaps somewhat less, the scene of the playing of the princesses with the golden apples, have enough of their own to say, as music, to stand fairly well by themselves.

In all these Stravinsky's imaginative quality, his skill in fitting the music to the scene, and his extraordinary resourcefulness in writing for the orchestra, in the devising of strange, exotic, gleaming color, is beguiling.

Mr. Monteux conducted the music with complete knowledge and the fullest sympathy—he was the conductor of notable performances of the ballet in Paris and London, and knows its spirit as do few. The performance was brilliant.

MONTEUX VARIES THEMES IN MUSIC

Relevancy Set Aside in Matinee Concert of the Boston Symphony Orchestra.

SWEDISH RECITAL GIVEN

Dorothy Berliner Presides at Piano Before Friendly Audience in Aeolian Hall.

Pierre Monteux continued his exposure of Beethoven yesterday afternoon at the first matinee concert of the Boston Symphony Orchestra in Carnegie Hall. The first number on the programme was Haydn's "Queen of France" symphony, and after it came Beethoven's overture to "King Stephen." Cesar Franck's "Le Chasseur Maudit" and the suite arranged from the music of the Stravinsky ballet "L'Oiseau de Feu" were the other numbers. Altogether it was a disjointed programme, characterized chiefly by irrelevancy.

For the performance of the Haydn work Mr. Monteux reduced his double basses and his 'celli, but retained all the other strings. Considering the nature of Haydn's scoring in this particular composition, it was not a bad idea. However, it did not save the performance of the symphony from being such as would have put most queens of France, even Marie Antoinette, to sleep. The American queens who clapped their gloved palms softly after it were just fresh from sustaining and sober luncheons, and at all times they are amiable.

Beethoven's "King Stephen" overdeserves a long rest. It is too innocent to endure the stress of these riotous times, and the transition from it to Cesar Franck's work, even after the customary intermission of ten minutes was almost startling. The Stravinsky suite was played by the Symphony Society of this city on December 31, 1916, long after the Russians introduced the ballet. It suffered then and again yesterday from dissociation from the action of the stage.

For those who know the ballet it evokes happy remembrance. For others it must be a collection of mysteries. In this number the orchestra was heard at its best. Mr. Monteux seems to sigh after the fleshings of the Russian ballet But why these sardonic researches among the indiscretions of Beethoven?

Music

Concert of Boston Symphony Orchestra at Carnegie Hall That Needed Motion Pictures

By H. E. Krehbiel

We had a little music which was music for its own sake and a great deal of music, which was of the picture-book order at the concert of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon. For the former Mr. Monteux went back almost to the kindergarten period of the symphony and brought forth Haydn's little work in B flat, which in the catalogues bears the title "La Reine de France," and to one of the dusty shelves of Beethoven, where he found Beethoven's overture to "King Stephen."

No doubt the Haydn Symphony has often been played in New York, though we can recall no performance in our day. It is one of the set written for Paris to which that which has been entled "The Bear" also belongs. It is a bright little piece which has washed its hands in innocency, so far as passion or dramatic emotion of any kind is concerned; but there was considerable more music (qua music) in it than in the composition by Haydn's great pupil and successor. The overture to "King Stephen" finds a place upon our programs occasionally. It is like a comet having a periodic[illegible] should calculate at about ten years, but it has no cemetary refulgence. It was written for an occasion (the opening of the National Theater in Pesth), and its history has been a mournful and even humiliating one ever since. It was part of the incidental music composed for a spectacular show, a sort of pageant concocted by Kotzebue, and had "The Ruins of Athens" as a companion piece.

Beethoven sold it twice a few years after he wrote it, but no publisher was found willing to print it until after Beethoven's death. It is in the double sale of the work and the incidents accompanying them that the humiliating part of the story lies—humiliating to the character and memory of Beethoven. On Charles Neate's first visit to Vienna he carried a commission to Beethoven from the London Philharmonic Society for three overtures. Beethoven sent his friend and admirer back with three scores, for which he took the money offered by the society. In his receipt he obligated himself not to publish either scores or instrumental parts anywhere and reserved publication rights for a pianoforte transcription only. Yet when he signed this document he had already sold the works to his Vienna publisher, Steiner. (The original contractual receipt, by the way, is one of the treasures in the library of Mr. Richard Aldrich, musical critic of "The New York Times.")

The Philharmonic Society's directors were so disappointed, not to say disgusted, with the music that they put it aside without performance, and when Neate next went to Vienna it was with the injunction from the Philharmonic Society's directors: "For God's sake, don't buy anything from Beethoven!"

Birchall, the English publisher, refused to print the overtures, with the remark that he would not take them as a gift. They were "King Stephen," "Zur Namensfeier" and "The Ruins of Athens," the second having been composed to take the place of the first, I believe, when Kotzebue's bit of flamboyant patriotic buncombe was performed in Vienna.

The inferiority of the music of these overtures to that which Beethoven was producing at the samé time accounts for the fact that it is so seldom heard, though Beethoven enthusiasts have always striven to find things worthy of the master in it. They might better be permitted to rest in oblivion so that their history might also be forgotten. It is fresh in this writer's mind only, because the correspondence on th subject passed through his hand while preparing the English version of Thayer's "Life of Beethoven." It is not set forth in the German edition.

The picture-book music in Mr. Monteux's scheme was Cesar Franck's symphonic poem "Le Chasseur maudit," based on Bürger's ballad "Der Wilde Jäger," and a suite of pieces from Stravinsky's "L'Oiseau de Feu," the ballet which the Russian dancers of Diaghileff performed at the New Theater in January, 1916, and at the Metropolitan Opera House in the spring of 1917. There was as great a difference between Franck and Stravinsky as between Beethoven and Franck. It is the habit of program annotators when expounding modern ballet suites to say that scenic accompaniment is not essential to the music, which is self-sufficient in its beauty. The cases in which this is true of modern ballets are rare indeed. The public of to-day has grown accustomed to being told what it must think or feel or imagine whenever a piece of music with a descriptive title is performed. Without the help of stage pictures or pantomime or verbal explanation the sophisticated minds of our grown-up musical children are at a loss.

There was an amusing illustration of the truth of this statement yesterday when the audience left Carnegie Hall in doubt as to whether it had just listened to the music of "The Round Dance of the Princesses" or "The Informal Dance of all the subjects of the Kastcher," who was a very wicked Russian magician. All was plain sailing till down and through the "Lullaby," though the movements of the princesses "at play with the golden apples" seemed like doleful, heavy-hearted pastime. But were they royal damsels or imps of darkness who capered through Mr. Monteux's last piece? Some of the isteners were for waiting for more; some, like Mr. Monteux, for going home. Surely if we could not have the dance we should have had a moving picture accompaniment for the music.

Herein lies a suggestion worth considering. It is not put forward irreverently (though reverence is the last mental attitude which this music demands), or even flippantly. et Mr Eastman, in Rochester, look to it. We have had dancing to symphonies which do not need it; why not have dancing pictures to music that does?

First

Concert-C

IN THE EAR OF NEW YORK

MR. MONTEUX AND HIS ORCHESTRA FRESHLY JUDGED

Two Concerts Before Audiences Renewing the Numbers and the Applause of Previous Years—The Reviewers, the New Leader and the Changed Band—Praise for the Conductor's Stravinsky — Questionings Over His Schumann

As established conductor of the Boston Symphony Orchestra, Mr. Monteux has led it for the first times in New York and the discriminating public that its concerts assemble there has heard, likewise for the first times, the reorganized band as he is moulding it. The first of these concerts befell last Thursday evening in Carnegie Hall with Schumann's "Spring Symphony," the overture and a slow movement from Beethoven's ballet, "The Brood of Prometheus," Debussy's Prelude to Mallarme's Eclogue, "The Afternoon of a Faun" and Enesco's Suite to fill the programme—all pieces recently heard at home. Of the occasion as a whole, Mr. Spaeth writes to The Transcript:

That New York still reserves for the Boston Symphony Orchestra the place of honor in its musical affections was sufficiently proved last Thursday evening at Carnegie Hall, when Pierre Monteux led his men through their first programme of the metropolitan season. The hall was crowded to the doors, as always on these occasions, by the true followers of orchestral music, and the welcome to Mr. Monteux and the players indicated an enthusiasm which was more than cordiality. At the close of the "Spring Symphony" of Schuman, the applause assumed proportions which demanded acknowledgment by the entire band, and throughout the evening the spirit of hearty approval was unmistakable. There was interest in the naively simple beauties of Beethoven's ballet, "The Brood of Prometheus," and Debussy's "Afternoon of a Faun" elicited particular appreciation of the wood-wind choir of the Bostonians, although Mr. Monteux chose to give the elusive composition a surprisingly literal interpretation. The comparatively unfamiliar Suite, Opus 9, by Georges Enesco, was a pleasng and far from indigestible dessert to a generally unpretentious and wholesome feast.

The impression left by the opening concert is that the orchestra as a whole has recovered much of the technical finish which marked its performances before the disruption of the war-period, and that Mr. Monteux, free from the embarrassment of acting merely as a stop-gap, is already beginning to impress upon the players something of his own ideas and personality. Whether these factors are to prove of permanent value is still an open question.

Various are the impressions received and recorded by the reviewers in the New York newspapers. The Tribune, for example, heard the orchestra with no small pleasure; the conductor with less satisfaction. It says:

The Boston Symphony Orchestra may change its backer, its manager and its conductor, but its New York public remains faithful. The famous orchestra, (alas! we can call it Major Higginson's no longer) found Carnegie Hall filled with an audience possessed of all its old-time brilliancy, while Mr. Monteux, appearing for the first time in New York as the orchestra's regular conductor, received a greeting as he entered the conductor's stand which was more than merely polite. Before the end of the first movement of the opening Schumann symphony had been played one thing was gratefully evident—that the personnel of the orchestra had recovered from the severe "shake-up" it had received by the expulsion of its German members. It was the Boston Symphony Orchestra of old, homogeneous, resonant in tone, perfectly balanced throughout its choirs. And this fact alone speaks volumes for its conductor.

It cannot, however, be said that Mr. Monteux gave an inspired or an exciting reading of Schumann's "Spring Symphony"; indeed, it seemed at times as if the spirit of winter rather than spring were upon it. This same heaviness of hand was apparent in the overture to Beethoven's ballet, "The Brood of Prometheus," but in the adagio Mr. Monteux at last came to his own and gave to it a performance of great charm. In Debussy's prelude to "The Afternoon of a Faun" Mr. Monteux was, however, completely successful. Rarely had this oft-played composition received a more delicate or more sympathetic reading, and conductor and musicians alike well earned the applause they received.

Writing in The Times, Mr. Aldrich, who had not officially heard the orchestra since the days of change and reorganization, is coolly judicious:

Old friends and admirers of the orchestra had no doubt prepared themselves to hear in its playing something other than they had been accustomed to, different even from what they had heard last season. Nor was this expectation disappointed. The tone of the organization is a new one—brilliant, tending toward hardness, with more heard from the side of the brasses than formerly, and that less mellow; with fluency, and, on the whole, excellent quality from the wood-winds. Something else has taken the place of the golden and transparent beauty of former days.

Now Mr. Monteux is the permanent chief, and he has had the time and opportunity to make his intentions prevail in the orchestra's performances. His beat is very positive, his modelling of the phrase crisp and in high relief. His reading of the symphony was full of nervous tension, highly strung, in its contrasts of dynamics, wherein [illegible] tone was forced in strings [illegible]. Much was made of every [illegible] nothing was left unnoted; [illegible] consideration of detail some[illegible] of the engaging and [illegible] In the

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In The World, Mr. Huneker is disposed to agree with Mr. Aldrich, but en passant he cannot forbear an amusing fling at the sepulchral Rabaud from whom the orchestra and its audiences were timely and happily delivered. He writes:

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In turn, Mr. Henderson of The Sun cannot forget the dear departed, remarking that Mr. Rabaud "discovered that directing concerts in this country was not what he fondly fancied it to be and sailaw away." Like the rest the reviewer judged the performance of Schumann's symphony somewhat heavy. "It served well," he writes, "to display the present quality of the famous orchestra, which seemed to have gained in cloudiness and to have lost something of its old starry depths. The symphony was played somewhat crudely, somewhat rudely, but with no little of the buoyant vigor for which its score calls. . . . In Debussy's music Mr. Monteux was entirely at home. The orchestra played it very well, indeed, and it was good to hear."

For the second concert on Saturday afternoon, Mr. Monteux's programme traversed Haydn's little symphony, "The Queen of France," Beethoven's overture to "King Stephen," to be resurrected next Friday and Saturday in Boston; Franck's tone-poem, "The Wild Huntsman," and the suite from Stravinsky's ballet, "The Fire-Bird." With the outcome the reviewers were well pleased and in The Times, Mr. Aldrich writes not only for himself, but in measure for all of them, saying:

Haydn's Symphony in D, called "The Queen of France," was agreeable and not too familiar; a hearty expression of the composer's geniality. It was heard with pleasure, in a performance full of spirit and carefully wrought shadings, with amply vigorous contrasts in dynamics, and with a quality of tone that seemed rather more ingratiating than what was heard in Schumann's symphony the other evening. The orchestra was reduced by half the number of double basses in this symphony, but no other changes were made in the direction of dimensions supposedly Haydn's. . . .

Franck's symphonic poem, "The Wild Huntsman," is not Franck at his best; yet it is an ingenious and effective treatment of a theme that has appealed to many musicians; and not all have treated it so successfully, with so much atmospheric suggestion and picturesqueness, in terms so purely musical. The performance of it was admirable, full and rich in color, without excess in dynamics, without undue striving for realistic effects, and yet with the dramatic meaning the composer was seeking.

In was in the selections from Stravinsky's ballet music "The Fire-Bird" that the orchestra and Mr. Monteux achieved their greatest success. The music is exquisite in its fancifulness, boldly fantastic, capricious, ingenious, picturesque, pictorial; illustrating the changing fantasy of the ballet. Something of its fantasticality, its imaginative power, becomes meaningless when it is taken away from the fantasticality of the action. Yet the lullaby, the dance of the princesses, and, perhaps somewhat less, the scene of the playing of the princesses with the golden apples, have enough of their own to say, as music, to stand fairly well by themselves. . . . Mr. Monteux conducted the music with complete knowledge and the fullest sympathy—he was the conductor of notable performances of the ballet in Paris and London, and knows its spirit as do few. The performance was brilliant.

CONCERT-CHRONICLE

Mme. Galli-Curci as Usual—Miss Brard Instead of Miss Garrison—Mr. Longy's [illegible]

Items and Announcements

Miss Garrison is unable to keep her engagement with the Symphony Orchestra for the concert to increase its Pension Fund on Sunday afternoon next at Symphony Hall. In her stead, Miss Magdeleine Brard, the youthful French pianist, will be heard for the first time in Boston. A pupil of Mr. Cortot and still in her teens, she made no small stir when she played in New York last winter. This autumn she has renewed the impression of signal abilities, less as prodigy than as pianist regardless of her years. In Boston, she will play Saint-Saëns's concerto in G minor, music in which Mr. Cortot excels and in which, in all likelihood, he has schooled her.

CRITICS AS PARTISANS

Post — Nov 9

Fortunes of Monteux and Symphony in New York

BY OLIN DOWNES

Last season in Boston Mr. Monteux gave two very brilliant concerts prior to the arrival of Mr. Rabaud, with the Boston Symphony Orchestra. The Boston Symphony Orchestra then proceeded on tour to New York, and was promptly ripped up the back by the music reviewers of that city.

It was hard to believe at this event, that the same man who had given concerts in a manner greatly to the satisfaction of audiences which should certainly know good performances from bad, could conduct so satisfactorily in Boston and so very unsatisfactorily in New York.

Of course, stranger things have happened in the history of music. Anyone who knows anything about the temperamental difficulties of musicians and the practical handicaps there are against a performer invariably doing himself justice in the presence of the public, knows how an untoward incident, or a very small emotional disturbance, may spoil an entire concert. Therefore, when Bostonians who had derived great satisfaction from the accomplishments of the new conductor read about the concert in New York, some of them took into account the possibility that Mr. Monteux, a musician of temperament, perhaps did play poorly in New York.

There were rumors which confirmed this supposition. It was said that on the night of the armistice of Nov. 11, 1918, which was the date of the first New York concert of the Boston Symphony season of 1918-19, there was not only great excitement within the Symphony orchestra, but also much din on the streets outside, that these things, and the unaccustomed acoustics of the hall, and so-forth, had influenced the conductor unfortunately in the performanc of his task.

Now, Mr. Monteux and the Boston Symphony gave a New York concert last Thursday night. They played compositions which had already been heard here, including the Schumann "Spring" symphony, which by many people in Boston who are fairminded and whose knowledge is worthy of respect, was one of the finest performances of this symphony—perhaps the finest—given here by any orchestra in many years. But the New York Telegram found that while Monteux and his men read this symphony "with full adherence to its unmistakable meanings, moods and never outlandish imageries" (whatever that may mean), it still felt that it was played "with a kind of 'little' cleverness and probably satisfied the musical precisionists present." The virtue of the performance of Debussy's "L'Apres-midi d'un Faune" lay not, if you please, in any particular qualities of taste or imagination on the part of the conductor, but "in the extraordinary skill of the musicians in the several sections employed rather than in any exposition of imaginative reading or inspirational visions on the part of Conductor Monteux."

Perhaps the gentlemen preferred the dry and ponderous reading of this music which Dr. Muck was in the habit of giving.

But the gem of New York comment, to our mind, on the playing of the Boston Symphony, is the comment of Mr. James Huneker, "Jimmy," as he is known to his friends, who, in one article discovered that "Mr. Monteux is an accomplished routinier, better versed in ultra-modern music, Russian ballet preferred, than in the classic" and that the Schumann symphony "went rather heavily . . . a breeziness permeating the symphony that was not felt last night." Following which, in a second article, Mr. Huneker discovers that Walter Damrosch, who conducted on the same day, a concert by the New York Symphony was "a veteran, though not a superfluous or lagging one" and the tone of the orchestra "a delight to the ear."

Now, we are not disposed to deny to the New York Symphony all of the fine qualities ascribed to it by Mr. Huneker, nor would we willingly comment at length on Damrosch's conducting. We once heard him conduct Beethoven's 5th symphony, and that day we listened no more. But when a reviewer so far forsakes all reasonable perspective in comparing orchestras like the New York and the Boston Symphony Orchestra, and conductors like Damrosch and Monteux, with an obvious leaning toward Damrosch—then it is time to throw up the hands and stop talking. You cannot argue with people who are determined in advance to see one side of a question. The puzzle of the New York fault-findings—or at least, some New York fault-findings—with Monteux is explained: provincialism and partisanship.

Post Mon. Nov 10

SOLOIST FOR PENSION FUND

French Girl Pianist to Play Saint-Saens' Concerto

Magdeleine Brard, the phenomenal little French pianist who has set New York marvelling and talking by the dazzling brilliance and the distinguished beauty of her playing, is at last to be heard in Boston, when she will appear as soloist at the Pension Fund Concert of the Boston Symphony Orchestra at Symphony Hall next Sunday afternoon at 3 o'clock. She will play the delightful but formidably difficult Concerto by Saint-Saens in G minor, by which she won the larger part of her fame in this country.

As a very small girl indeed, she carried away a first prize from the Paris Conservatory of Music—an honor which that venerable institution customarily bestows only on the maturist and foremost musicians of France. She will replace Miss Mabel Garrison, who was originally engaged as soloist at this concert, but was forced by illness to withdraw.

For the symphonic portion of the afternoon Mr. Monteux and the great orchestra will perform Tschaikowsky's Pathetic Symphony, Wagner's Prelude and Love-Death from "Tristan and Isolde" and Rossini's overture to "William Tell."

Herald Tues. Nov 11

PENSION FUND

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NEW YORK
ESTABLISHED 1881
From
EVENING WORLD,

N. Y. Symphony And Boston Men Begin Concerts

By Sylvester Rawling.

SOMEWHAT belated, because of the early bird tactics of Artur Bodanzky and the New Symphony Orchestra with three concerts already to their credit, Walter Damrosch and the New York Symphony Orchestra and Pierre Monteux and the Boston Symphony Orchestra entered the local lists at Carnegie Hall yesterday. Both organizations stuck to familiar works and neither may be credited with new efficiency in presentation. Each drew large but not crowded audiences, and there was something of lethargy in the matter of applause.

Mr. Damrosch and his men made their bow in the afternoon, beginning with Brahms's First Symphony. Something of sonority and much of resilience in the pronouncement were missed, despite the manifestly earnest purpose of Mr. Damrosch and the players to do full justice to the noble work. The Prelude and Finale from "Tristan and Isolde," which came at the end, suffered in a like way. Mr. Damrosch usually unfolds the poignant tragedy with a more gripping appeal.

The middle number was Mendelssohn's violin concerto, with Albert Spalding the soloist, his first appearance here since he got back from the war. A bit of nervousness at first was apparent in Mr. Spalding's playing; but he soon overcame that and revealed the well poised, modest, sincere artist that he is. He won, as he deserved to win, the long continued applause that both the audience and the players bestowed upon him.

Conductors may come and conductors may go, but the Boston Orchestra's hold upon its New York clientele remains unshaken, at least if one may judge by the size and quality of last night's audience in Carnegie Hall. One fact, however, could not escape notice: After a cordial greeting of Mr. Monteux, there was not much volume or warmth in the applause. Yet the quality of the band as a whole, and in the individual choirs, remains high and Mr. Monteux controls his men well. He is more familiar with his material now than he was at the beginning of last season when he took Mr. Rabaud's place for a few concerts, and the organization had not recovered from the disruption caused by the withdrawal of Dr. Karl Muck.

Schumann's first symphony was the work with which the concert began. The performance of it, while not brilliant, was worthy. Beethoven's "The Creatures of Prometheus," overture and ballet, which followed, is not of the master's best output. As the programme was too long it might have been spared. It was in Debussy's "The Afternoon of a Faun" that Mr. Monteux was happiest. He gave it a fine exposition. That his taste inclines to the modern was shown again by his sympathetic presentation of Enesco's Suite, opus 9. The hopes raised by the fascinating prelude are not realized in the other movements. The work grows monotonous. Perhaps, it was that one's hearing capacity had become dulled by too long a bill of fare.

New York City
NOV 7 — 1919

DAMROSCH AND BOSTON BANDS IN CONCERTS

Both Orchestras Begin Long Carnegie Hall Season Before Large Audiences.

From now on until next May the concertgoer who fancies orchestral music chiefly or exclusively—there are that sort and any and every other among the species—may drop in upon some one of New York's multitude of symphonic bands almost any hour of the day or evening. There are more orchestras to be listened to this season than ever before, and they plan about all the concerts the traffic will bear. Moreover, there seems to be a quite definite and worth-while place for all of them, considering the size of their audiences and their advance subscriptions, nor is the competitive spirit by any means amiss in their several endeavors. It all makes for

season and then returned to his post at the Metropolitan Opera. This year he has wholly given up the opera. Both conductors were greeted with great warmth of cordiality in Carnegie Hall upon their reappearance yesterday.

Mr. Damrosch sought out no new musical disclosures for this concert—he seems to have reserved most of his immediate garnering of novelties for next week—but the practise of presenting nothing out of the ordinary at a first concert is an old one with this conductor. Yesterday's opened with the Brahms C minor symphony and closed with the prelude and finale from "Tristan and Isolde." Between these occurred the Mendelssohn violin concerto, with Albert Spalding playing the solo portion. Mr. Damrosch and his men gave a generally good performance of the Brahms work, but the orchestra, which has a considerable number of new members, including several at first desks, needs much polishing before it will produce as smooth tone and adroit response to Mr. Damrosch's wishes as it did formerly. Mr. Spalding, returned from the war for his first appearance this season, did a pretty piece of work with the Mendelssohn music, although one has heard it in more gracious revelation.

Mr. Monteux was also not prodigal of novelty in the Boston Orchestra's program, although it held some very seldom heard music of Beethoven—the overture and the adagio from the ballet, "The Creatures of Prometheus." Schumann's "Spring" symphony opened the concert and Debussy's prelude, "L'apres-midi d'un faune" and a suite opus 9, by Georges Enesco, closed it.

The Boston Orchestra is still very far from being the virtuoso band it once was, nor do Mr. Monteaux's methods seem conducive toward restoring its quality. Considerable rudeness and crudeness thus go hand in hand. The band is especially unfortunate in its brass choir, with the trombones offending most in unmellow, not to say coarse and noisy, tone. This was so much the case that immediate improvement was noticeable in the Beethoven overture when the trombones were absent.

Mr. Monteaux as a symphonic conductor still leans to obvious effects with a dramatic tang. It was in this fashion that he treated Schumann. He attained a wide-awake vigor, the music was interesting at his hands, but the beauty of suavity and the significance of a welded mass of detail were not to be discovered. The "Prometheus" music is a simpler matter and was well done, especially the adagio, in which some of the first [illegible] themselves smoothly. The Debussy prelude is an old affair to Mr. Monteux, which he plays excellently, but without quite the niicety and subtlety within its poetic intent.

Concert-C

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Schumann's first symphony, with its springlike airs and romantic rustlings, as if in some dim Old World garden, went rather heavily. Naturally the joyous last movement sounded more Schumannesque than its companions. Even if the scoring is opaque, there is a breeziness permeating the symphony that was not felt last night. Strangely enough the conductor seemed more at ease in an "overture to a heroic and allegorical ballet, 'The Brood of Prometheus,'" by, of all musicians in the world, Beethoven.

Debussy's Faun again enjoyed a rutilant afternoon — metaphysically be it understood; the dream of a dream, the reverberations of which filled the chambers of his ardent brain, a marvellous evocation of a soul-mate related in terms of musical mysticism. Unhappily it wasn't mystic, nor poetic. It sounded like the statement of a fact, not the evocation of a memory-image. But beautiful because of the sheer sensuous quality of the scoring.

In turn, Mr. Henderson of The Sun can[illegible]ot forget the dear departed, remarking that Mr. Rabaud "discovered that directing concerts in this country was not what he fondly fancied it to be and sailaw away." Like the rest the reviewer judged the performance of Schumann's symphony somewhat heavy. "It served well," he writes, "to display the present quality of the famous orchestra, which seemed to have gained in cloudiness and to have lost something of its old starry depths. The symphony was played somewhat crudely, somewhat rudely, but with no little of the buoyant vigor for which its score calls. . . . In Debussy's music Mr. Monteux was entirely at home. The orchestra played it very well, indeed, and it was good to hear."

For the second concert on Saturday afternoon, Mr. Monteux's programme traversed Haydn's little symphony, "The Queen of France," Beethoven's overture "King Stephen," to be resurrected next Friday and Saturday in Boston; Franck's tone-poem, "The Wild Huntsman," and the suite from Stravinsky's ballet, "The Fire-Bird." With the outcome the reviewers were well pleased and in The Times, Mr. Aldrich writes not only for himself, but in measure for all of them, saying:

Haydn's Symphony in D, called "The Queen of France," was agreeable and not too familiar; a hearty expression of the composer's geniality. It was heard with pleasure, in a performance full of spirit and carefully wrought shadings, with amply vigorous contrasts in dynamics, and with a quality of tone that seemed rather more ingratiating than what was heard in Schumann's symphony the other evening. The orchestra was reduced by half the number of double basses in this symphony, but no other changes were made in the direction of dimensions supposedly Haydn's.

Franck's symphonic poem, "The Wild Huntsman," is not Franck at his best; yet it is an ingenious and effective treatment of a theme that has appealed to many musicians; and not all have treated it so successfully, with so much atmospheric suggestion and picturesqueness, in terms so purely musical. The performance of it was admirable, full and rich in color, without excess in dynamics, without undue striving for realistic effects, and yet with the dramatic meaning the composer was seeking.

In was in the selections from Stravinsky's ballet music "The Fire-Bird" that the orchestra and Mr. Monteux achieved their greatest success. The music is exquisite in its fancifulness, boldly fantastic, capricious, ingenious, picturesque, pictorial; illustrating the changing fantasy of the ballet. Something of its fantasticality, its imaginative power, becomes meaningless when it is taken away from the fantasticality of the action. Yet the lullaby, the dance of the princesses, and, perhaps somewhat less, the scene of the playing of the princesses with the golden apples, have enough of their own to say, as music, to stand fairly well by themselves. . . . Mr. Monteux conducted the music with complete knowledge and the fullest sympathy—he was the conductor of notable performances of the ballet in Paris and London, and knows its spirit as do few. The performance was brilliant.

CONCERT-CHRONICLE

Mme. Galli-Curci as Usual—Miss Brard Instead of Miss Garrison—Mr. Longy's [illegible]

Items and Announcements

Miss Garrison is unable to keep her engagement with the Symphony Orchestra for the concert to increase its Pension Fund on Sunday afternoon next at Symphony Hall. In her stead, Miss Magdeleine Brard, the youthful French pianist, will be heard for the first time in Boston. A pupil of Mr. Cortot and still in her teens, she made no small stir when she played in New York last winter. This autumn she has renewed the impression of signal abilities, less as prodigy than as pianist regardless of her years. In Boston, she will play Saint-Saëns's concerto in G minor, music in which Mr. Cortot excels and in which, in all likelihood, he has schooled her.

CRITICS AS PARTISANS

Post Nov 9

Fortunes of Monteux and Symphony in New York

BY OLIN DOWNES

Last season in Boston Mr. Monteux gave two very brilliant concerts prior to the arrival of Mr. Rabaud, with the Boston Symphony Orchestra. The Boston Symphony Orchestra then proceeded on tour to New York, and was promptly ripped up the back by the music reviewers of that city.

It was hard to believe at this event, that the same man who had given concerts in a manner greatly to the satisfaction of audiences which should certainly know good performances from bad, could conduct so satisfactorily in Boston and so very unsatisfactorily in New York.

Of course, stranger things have happened in the history of music. Anyone who knows anything about the temperamental difficulties of musicians and the practical handicaps there are against a performer invariably doing himself justice in the presence of the public, knows how an untoward incident, or a very small emotional disturbance, may spoil an entire concert. Therefore, when Bostonians who had derived great satisfaction from the accomplishments of the new conductor read about the concert in New York, some of them took into account the possibility that Mr. Monteux, a musician of temperament, perhaps did play poorly in New York.

There were rumors which confirmed this supposition. It was said that on the night of the armistice of Nov. 11, 1918, which was the date of the first New York concert of the Boston Symphony season of 1918-19, there was not only great excitement within the Symphony orchestra, but also much din on the streets outside, that these things, and the unaccustomed acoustics of the hall, and so-forth, had influenced the conductor unfortunately in the performanc of his task.

Now, Mr. Monteux and the Boston Symphony gave a New York concert last Thursday night. They played compositions which had already been heard here, including the Schumann "Spring" symphony, which by many people in Boston who are fairminded and whose knowledge is worthy of respect, was one of the finest performances of this symphony—perhaps the finest—given here by any orchestra in many years. But the New York Telegram found that while Monteux and his men read this symphony "with full adherence to its unmistakable meanings, moods and never outlandish imageries" (whatever that may mean) it still felt that it was played "with a kind of 'little' cleverness and probably satisfied the musical precisionists present." The virtue of the performance of Debussy's "L'Apres-midi d'un Faune" lay not, if you please, in any particular qualities of taste or imagination on the part of the conductor, but "in the extraordinary skill of the musicians in the several sections employed rather than in any exposition of imaginative reading or inspirational visions on the part of Conductor Monteux."

Perhaps the gentlemen preferred the dry and ponderous reading of this music which Dr. Muck was in the habit of giving.

But the gem of New York comment, to our mind, on the playing of the Boston Symphony, is the comment of Mr. James Huneker, "Jimmy," as he is known to his friends, who, in one article discovered that "Mr. Monteux is an accomplished routinier, better versed in ultra-modern music, Russian ballet preferred, than in the classic" and that the Schumann symphony "went rather heavily . . . a breeziness permeating the symphony that was not felt last night." Following which, in a second article, Mr. Huneker discovers that Walter Damrosch, who conducted on the same day a concert by the New York Symphony was "a veteran, though not a superfluous or lagging one" and the tone of the orchestra "a delight to the ear."

Now, we are not disposed to deny to the New York Symphony all of the fine qualities ascribed to it by Mr. Huneker, nor would we willingly comment at length on Damrosch's conducting. We once heard him conduct Beethoven's 5th symphony, and that day we listened no more. But when a reviewer so far forsakes all reasonable perspective in comparing orchestras like the New York and the Boston Symphony Orchestra, and conductors like Damrosch and Monteux, with an obvious leaning toward Damrosch—then it is time to throw up the hands and stop talking. You cannot argue with people who are determined in advance to see one side of a question. The puzzle of the New York fault-findings—or at least, some New York fault-findings—with Monteux is explained: provincialism and partisanship.

Post Mon. Nov 10

SOLOIST FOR PENSION FUND

French Girl Pianist to Play Saint-Saens' Concerto

Magdeleine Brard, the phenomenal little French pianist who has set New York marvelling and talking by the dazzling brilliance and the distinguished beauty of her playing, is at last to be heard in Boston, when she will appear as soloist at the Pension Fund Concert of the Boston Symphony Orchestra at Symphony Hall next Sunday afternoon at 3 o'clock. She will play the delightful but formidably difficult Concerto by Saint-Saens in G minor, by which she won the larger part of her fame in this country.

As a very small girl indeed, she carried away a first prize from the Paris Conservatory of Music—an honor which that venerable institution customarily bestows only on the maturist and foremost musicians of France. She will replace Miss Mabel Garrison, who was originally engaged as soloist at this concert, but was forced by illness to withdraw.

For the symphonic portion of the afternoon Mr. Monteux and the great orchestra will perform Tschaikowsky's Pathetic Symphony, Wagner's Prelude and Love-Death from "Tristan and Isolde" and Rossini's' overture to "William Tell."

Herald Tues. Nov 11

PENSION FUND

Madeleine Brard, the phenomen[illegible] little French pianist who has set Ne[illegible] York marveling by the brilliance a[illegible] the beauty of her playing, will appe[illegible] as soloist at the Pension Fund Concert [illegible] the Boston Symphony Orchestra [illegible] Symphony Hall next Sunday afterno[illegible] at 3 o'clock, when she will play Sain[illegible] Saens' Concerto in G minor.

As a very small girl she carried aw[illegible] a first prize from the Paris Conserv[illegible] tory of Music. Next Sunday she w[illegible] replace Miss Mabel Garrison, who w[illegible] originally engaged as soloist at th[illegible] concert, but was forced by illness [illegible] withdraw. For the symphonic porti[illegible] of the afternoon, Mr. Monteux and t[illegible] great orchestra will perform Tsch[illegible] kowsky's Pathetic Symphony, the Pr[illegible] lude and Love-Death from "Tristan a[illegible] Isolde" and the Overture to "Willi[illegible] Tell."

NEW YORK
ESTABLISHED 1881
From
EVENING WORLD,
[illegible]

N. Y. Symphony And Boston Men Begin Concerts

By Sylvester Rawling.

SOMEWHAT belated, because of the early bird tactics of Artur Bodanzky and the New Symphony Orchestra with three concerts already to their credit, Walter Damrosch and the New York Symphony Orchestra and Pierre Monteux and the Boston Symphony Orchestra entered the local lists at Carnegie Hall yesterday. Both organizations stuck to familiar works and neither may be credited with new efficiency in presentation. Each drew large but not crowded audiences, and there was something of lethargy in the matter of applause.

Mr. Damrosch and his men made their bow in the afternoon, beginning with Brahms's First Symphony. Something of sonority and much of resilience in the pronouncement were missed, despite the manifestly earnest purpose of Mr. Damrosch and the players to do full justice to the noble work. The Prelude and Finale from "Tristan and Isolde," which came at the end, suffered in a like way. Mr. Damrosch usually unfolds the poignant tragedy with a more gripping appeal.

The middle number was Mendelssohn's violin concerto, with Albert Spalding the soloist, his first appearance here since he got back from the war. A bit of nervousness at first was apparent in M. Spalding's playing; but he soon overcame that and revealed the well poised, modest, sincere artist that he is. He won, as he deserved to win, the long continued applause that both the audience and the players bestowed upon him.

Conductors may come and conductors may go, but the Boston Orchestra's hold upon its New York clientele remains unshaken, at least if one may judge by the size and quality of last night's audience in Carnegie Hall. One fact, however, could not escape notice: After a cordial greeting of Mr. Monteux, there was not much volume or warmth in the applause. Yet the quality of the band as a whole, and in the individual choirs, remains high and Mr. Monteux controls his men well. He is more familiar with his material now than he was at the beginning of last season when he took Mr. Rabaud's place for a few concerts, and the organization had not recovered from the disruption caused by the withdrawal of Dr. Karl Muck.

Schumann's first symphony was the work with which the concert began. The performance of it, while not brilliant, was worthy. Beethoven's "The Creatures of Prometheus," overture and ballet, which followed, is not of the master's best output. As the programme was too long it might have been spared. It was in Debussy's "The Afternoon of a Faun" that Mr. Monteux was happiest. He gave it a fine exposition. That his taste inclines to the modern was shown again by his sympathetic presentation of Enesco's Suite, opus 9. The hopes raised by the fascinating prelude are not realized in the other movements. The work grows monotonous. Perhaps it was that one's hearing capacity had [illegible]ome dulled by too long a bill of fare.

EVENING JOURNAL
New York City
NOV 7 - 1919

DAMROSCH AND BOSTON BANDS IN CONCERTS

Both Orchestras Begin Long Carnegie Hall Season Before Large Audiences.

From now on until next May the concertgoer who fancies orchestral music chiefly or exclusively—there are that sort and any and every other among the species—may drop in upon some one of New York's multitude of symphonic bands almost any hour of the day or evening. There are more orchestras to be listened to this season than ever before, and they plan about all the concerts the traffic will bear. Moreover, there seems to be a quite definite and worth-while place for all of them, considering the size of their audiences and their advance subscriptions, nor is the competitive spirit by any means amiss in their several endeavors. It all makes for

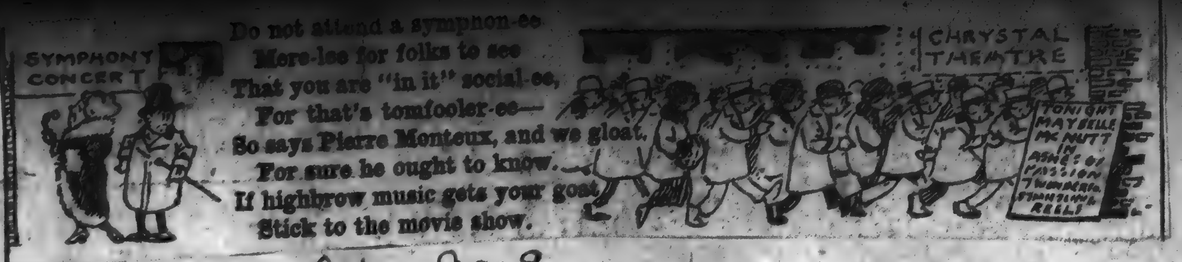
season and then returned to his post at the Metropolitan Opera. This year he has wholly given up the opera. Both conductors were greeted with great warmth of cordiality in Carnegie Hall upon their reappearance yesterday.

Mr. Damrosch sought out no new musical disclosures for this concert—he seems to have reserved most of his immediate garnering of novelties for next week—but the practise of presenting nothing out of the ordinary at a first concert is an old one with this conductor. Yesterday's opened with the Brahms C minor symphony and closed with the prelude and finale from "Tristan and Isolde." Between these occurred the Mendelssohn violin concerto, with Albert Spalding playing the solo portion. Mr. Damrosch and his men gave a generally good performance of the Brahms work, but the orchestra, which has a considerable number of new members, including several at first desks, needs much polishing before it will produce as smooth tone and adroit response to Mr. Damrosch's wishes as it did formerly. Mr. Spalding, returned from the war for his first appearance this season, did a pretty piece of work with the Mendelssohn music, although one has heard it in more gracious revelation.

Mr. Monteux was also not prodigal of novelty in the Boston Orchestra's program, although it held some very seldom heard music of Beethoven—the overture and the adagio from the ballet, "The Creatures of Prometheus." Schumann's "Spring" symphony opened the concert and Debussy's prelude, "L'apres-midi d'un faune" and a suite opus 9, by Georges Enesco, closed it.

The Boston Orchestra is still very far from being the virtuoso band it once was, nor do Mr. Monteaux's methods seem conducive toward restoring its quality. Considerable rudeness and crudeness thus go hand in hand. The band is especially unfortunate in its brass choir, with the trombones offending most in unmellow, not to say coarse and noisy, tone. This was so much the case that immediate improvement was noticeable in the Beethoven overture when the trombones were absent.

Mr. Monteaux as a symphonic conductor still leans to obvious effects with a dramatic tang. It was in this fashion that he treated Schumann. He attained a wide-awake vigor, the music was interesting at his hands, but the beauty of suavity and the significance of a welded mass of detail were not to be discovered. The "Prometheus" music is a simpler matter [illegible] was well done, especially the adagio, in which some of the first in[illegible] themselves smoothly. The Debussy prelude is an old affair to Mr. Monteux, which he plays excellently, but without quite the nicety and subtlety within its poetic intent.



Prov. Journal. Nov 9

Herald Nov 9

APPEARING THIS WEEK

MME. POULA FRIJSH, SOPRANO, WHO WILL SING AT THE SYMPHONY CONCERTS THIS WEEK

SYMPHONY PROGRAM

As soloist at the fifth pair of Boston Symphony concerts, to be given next Friday and Saturday, Povia Frijsh, the noted Danish dramatic soprano, will sing an aria from Franck's "Redemption," Duparc's "Invitation au Voyage," Moussorgsky's "Hopak," and Bloch's settings of Psalms 137 and 114. Mr. Monteux will conduct Berlioz's "Harold

in Italy" Symphony, in which Frederic Denayer, the new first viola of the orchestra, will play the important solo part. The other numbers will be Chadwick's Symphonic Poem, "The Angel of Death" (first performance in Boston), and Beethoven's overture to "King Stephen."

Advertiser Nov 9

PENSION FUND CONCERT

Tschaikowsky's "Pathetic Symphony" will be a feature of the pension fund concert to be given by the Boston Symphony Orchestra at Symphony Hall next Sunday afternoon. The other orchestral numbers will be the prelude and love-death music from Wagner's "Tristan and Isolde" and Rossini's "William Tell" overture. Mabel Garrison will be unable to sing, but another soloist may be engaged in her place.

Herald Nov 13

CONCERTS AND LECTURES

The second concert of the Boston Symphony orchestra in Sanders Theatre, Cambridge, will take place tonight. Orchestral pieces by Berlioz, Chadwick and Beethoven. Vera Janacopulos, soprano, will sing songs by Moussorgsky, and Rimsky-Korsakoff.

The program of the Symphony concerts in Symphony Hall, tomorrow afternoon and Saturday evening will include these orchestral pieces: Berlioz, "Childe Harold" Symphony; Chadwick, "Angel of Death" (first time in Boston); Beethoven overture to "King Stephen." Poula Frijch will sing the Archangel's air from Franck's "Redemption" and songs by Duparc, Moussorgsky and Block with orchestra.

Mr. Newman will give the first of his illustrated travel talks in Symphony Hall tomorow night and Saturday afternoon. Subject "Alsace-Lorraine."

The Pension fund concert of the Boston Symphony orchestra, Mr. Monteux conductor, will take place in Symphony Hall next Sunday afternoon. Tschaikowsky, "Pathetic" Symphony; Wagner, Prelude and Love-Death "Triston and Isolde;" Rossini, overture to "William Tell," Magdeline Brard, the remarkable young French pianist, who made a sensation in New York, last season, will play Saint-Saens's concerto in C. minor.

L. W. Rogers, national [illegible]

From Journal NOV - 9 1919
Providence, R. I.

The first concert of the series that the Boston Symphony Orchestra will give in this city will open with Beethoven's light and graceful Second Symphony in D-major, which composition was chosen by Pierre Monteux to open the orchestral season in Boston. He will also play Debussy's Prelude to Mallarme's "Afternoon of a Faun," with which he is probably more familiar than any other conductor. He received a number of changes in the scoring from Debussy himself in a personal interview before the great composer's death. He has conducted it often, especially with the Russian ballet when that organization startled Paris and Boston.

Liszt's symphonic poem "The Preludes," which met with such success when played by the New York Philharmonic earlier in the season, will close the concert. The Spanish-American baritone, Emilio de Gogorza, will contribute two numbers—Massenet's love song from "The King of Lahore," and Gluck's aria, "Pitiless Diana," from "Iphigenia in Aulis."

The New York concerts of the orchestra last week met with their usual success and Mr. Monteux was enthusiasti-

Continued on Page Nine.

Continued from Page Nine.

cally received. The programme included Debussy's "Faun" and a number which had not met with the expected amount of favor in Boston. At the concert in Boston Stravinsky's "Fire Bird" failed to interest the audience, which was engrossed with the brilliant playing and personality of Rakhmaninov, who was the soloist for the afternoon.

Whether it was the romance of having the composer in person or simply that Rakhmaninov's composition was enhanced by his revealing hand, can't be definitely stated. However, it was very definitely demonstrated that Stravinsky meant nothing in the lives of the audience who were wrapt in Mr. Rakhmaninov's concerto for piano in D-minor.

...VIDENCE SUNDAY JOUR...

...NAL, NOVEMBER 9, 1919

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The New York concerts of the orchestra last week met with their usual success and Mr. Monteux was enthusiastically received. The programme included Debussy's "Faun" and a number which had not met with the expected amount of favor in Boston. At the concert in Boston Stravinsky's "Fire Bird" failed to interest the audience, which was engrossed with the brilliant playing and personality of Rakhmaninov, who was the soloist for the afternoon.

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...R. I., NOVEMBER 9,

FIRST BOSTON SYMPHONY PROGRAM.

Of the five Boston Symphony concerts which are to be given in Infantry Ha... this year and for which the sale of sub... scription seats will close next Wedne...

...IBUNE, PROVIDENCE,

...day, the opening concert will take place a week from Tuesday, on Nov. 18. The same symphony which Pierre Monteux, the orchestra's new conductor, chose to open the season in Boston, will head this concert: Beethoven's graceful and melodious Second Symphony in D Major. Mr. Monteux will also play Debussy's Prelude to Mallarme's Poem, "The Afternoon of a Faun," with which sensuous music he became famous as conductor of the Russian Ballet, scandalizing many. The concert will close with Liszt's most popular Symphonic Poem, "The Prelude," a brilliant and splendidly scored work. As first soloist of the year at the same concert, Emilio de Gogorza, the foremost concert baritone of the day, will sing Massenet's love song from "The King of Lahore," and an aria from Gluck's "Iphigenia in Aulis."

Percy Grainger, the celebrated pianist, ... heard at Shubert Majestic ...

Trav. Nov 8

POVLA FRIJSH FOR SYMPHONY SOLOIST

Povia Frijsh, Danish soprano, will be the soloist at next week's concerts by the Boston Symphony orchestra. She will sing an aria from Franck's "Redemption," Duparc's "Invitation to the Journey," Moussorgsky's "Hopak" and Bloch's settings of Psalms 137 and 114. The orchestral numbers will be Berlioz's "Harold in Italy" symphony, Frederick Denayer, viola, playing the solo; Chadwick's symphonic poem, "The Angel of Death," the first performance in Boston, and the Beethoven "King Stephen" overture.

Globe Nov 8

Frijsh Symphony Soloist

As soloist at the fifth pair of Boston Symphony concerts, to be given next Friday and Saturday, Povia Frijsh, the noted Danish dramatic soprano, will sing an aria from Franck's "Redemption," Duparc's "Invitation to the Journey," Moussorgsky's "Hopak" and Bloch's settings of Psalms 137 and 114.

Pierre Monteux will conduct Berlioz's "Harold in Italy" symphony, in which Frederic Denayer, the new first viola of the orchestra, will play the important solo part. The other numbers will be Chadwick's symphonic poem, "The Angel of Death" (first performance in Boston) and Beethoven's "Overture to King Stephen."

Pension Fund Concert

The Boston Symphony Orchestra will give the first of its two annual concerts for the benefit of its pension fund next Sunday at Symphony Hall. This concert will begin at 3 o'clock instead of the usual 3:30. The program, which should insure a capacity audience, includes Tschaikowsky's "Pathetic" Symphony, Wagner's Prelude and "Love-Death" from "Tristan and Isolda," and Rossini's Overture to "William Tell." The "Love-Death" will be given in the arrangement for orchestra alone.

Boston Musical Association

Transcript Nov 8

CONCERTS NEXT WEEK

A New Piece by Mr. Chadwick on Mr. Monteux's Programme — Mme. Frijsh and Miss Janacopulos to Sing with the Symphony Orchestra—The Elshuco Trio Comes

A SINGER new to the Symphony Concerts will come to them next Friday afternoon and Saturday evening—Mme. Frijsh; while one new piece stands on Mr. Monteux's list—Mr. Chadwick's tone-poem, "The Angel of Death." Mme. Frijsh will be heard in an air from Franck's quasi-oratorio, "The Redemption"; in songs by Dupare and Musorgsky and in settings of two Psalms by the Jewish composer, Bloch, whose astringent music is as yet too little known in Boston. To all these pieces Mme. Frijsh bids fair to bring the intensity of imagination and projection distinguishing her as a singer. Mr. Chadwick's tone-poem is a brief music originally played by Mr. Damrosch's orchestra in New York last February. It was suggested by the relief, "Death Staying the Sculptor's Hand," upon a monument to Martin Milmore at Forest Hills. The music would summon the creative zest of the sculptor, the hateful intrusion of death and the glory of work surviving and overcoming it. Mr. Monteux's symphony is Berlioz's familiar "Harold in Italy," ageing romantic music born of the wanderings and sensations of Byron's hero. A sola viola speaks for him and Mr. Denayer, the new leader of that choir will play it. The remaining orchestral number is Beethoven's overture to a forgotten play, "King Stephen," long overlooked at these concerts.

At Cambridge in Sanders Theatre on Thursday evening, Mr. Monteux and the orchestra will also play the symphonic pieces above specified. The singer, however, will be Miss Janacopulos, the young woman, Greek by race and Brazilian by birth, whose warmth of voice, feeling and aspect all herald and applaud her. Her most unusual piece is "The Commander," one of Musorgsky's "Songs and Dances of Death," vivid and bitter music rarely heard in concerts or, for that matter, anywhere else.

Post Nov 9

FRIJSH SYMPHONY SOLOIST

As soloist at the fifth pair of Boston Symphony concerts, to be given next Friday and Saturday, Povia Frijsh, the noted Danish dramatic soprano, will sing an aria from Franck's "Redemption," Duparc's "Invitation to the Journey," Moussorgsky's "Hopak" and Bloch's settings of Psalms 137 and 114. Pierre Monteux will conduct Berlioz's "Harold in Italy" Symphony, in which Frederic Denayer, the new first viola of the orchestra, will play the important solo part. The other numbers will be Chadwick's symphonic poem, "The Angel of Death" (first performance in Boston), and Beethoven's Overture to "King Stephen."

PENSION FUND CONCERT

Miss Mabel Garrison, who will sing at the Boston Symphony Orchestra pension fund concert next Sunday afternoon at 3 o'clock, is a young Baltimore girl. Graduating with something more than the usual honors from the Peabody Institute in that city in 1912, she began her career with the Aborn Opera Company the following April. Her next step was the stage of the Metropolitan Opera House, two years later, where her light and limpid coloratura voice and her charming presence quickly won her the distinction of being set up as the rival of the Chicago Opera Company's Galli-Curci. Perhaps her most successful part is that of the Princess in Rimsky-Korsakoff's "Le Coq d'Or," from which opera she will sing in Boston the "Hymn to the Sun," as well as the famous florid aria from David's "The Pearl of Brazil."

Pierre Monteux will conduct, as the symphonic portion of this concert, Tschaikowsky's "Pathetic" Symphony, Wagner's Prelude and Love-Death from "Tristan and Isolde," and Rossini's Overture to "William Tell."

Herald Nov 13

L. L. AIKEN ELECTED SYMPHONY TRUSTEE

E. B. Dane Succeeds F. E. Lowell as Treasurer

The nine trustees of the Boston Symphony Orchestra, Inc., have elected Alfred L. Aiken, president of the National Shawmut Bank, a member of the board, thus filling it with the regular number of ten. Frederick E. Lowell has found it necessary, by the pressure of other duties, to resign from his official post as treasurer of the orchestra, although still a trustee. Ernest B. Dane, also a trustee, who is president of the Brookline Trust Company, has become treasurer in his stead. The other officers stand: Judge Frederick P. Cabot, president, and Galen L. Stone, vice-president. The remaining trustees are M. A. DeWolfe Howe, John Ellerton Lodge, Arthur Lyman, Henry B. Sawyer and Bentley W. Warren.

Post Nov. 13

Aiken Made Trustee of Symphony Orchestra

At a recent meeting of the nine trustees of the Boston Symphony Orchestra, Inc., another trustee was elected—Alfred L. Aiken, president of the National Shawmut Bank, thus making the full board of 10. Also, Frederick E. Lowell has found it necessary by the pressure of other duties to resign from his official post as treasurer of the orchestra, although still a trustee. Ernest B. Dane, also a trustee, who is president of the Brookline Trust Company, has become treasurer in his stead. The other officers stand: Judge Frederick P. Cabot, president, and Galen L. Stone, vice-president. The remaining trustees are M. A. DeWolfe Howe, John Ellerton Lodge, Arthur Lyman, Henry B. Sawyer and Bentley W. Warren.

Herald Nov 13

Concert Rudeness

Advertisements give the hour of a recital by Mr. Boanergos, the merciless pianist; Miss Polyglotti, the distinguished interpreter of lyric and dramatic songs, and Mr. Pogrom Stringgutavitch, the Ukranian violinist, as 3 P. M. The hardened concert-goer, resigned, prepared for the best or the worst, is punctual in his seat. The recital begins anywhere from 3:15 to 3:20. A hearer that runs his daily course on schedule time is thereby debarred from the pleasure of hearing the final "group." The excuse for the delay is that there are many, chiefly deadheads, outside, in line for the payment of the war tax; that at Jordan Hall the settlement of this tax at the box office is exasperatingly slow. But before the war too many concert-goers were unpunctual. The singer's first group of songs was punctuated by the boot heels of late comers tramping down the aisles and by the slamming down of seats by ushers.

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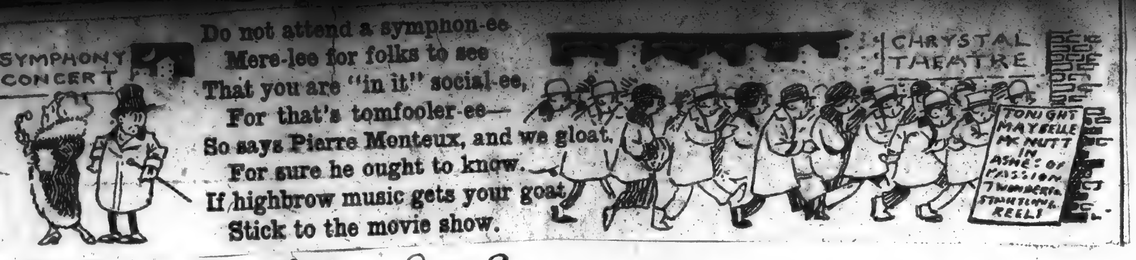

VIDENCE SUNDAY JOUR

ENAL, NOVEMBER 9, 1919

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Liszt's symphonic poem "The Preludes," which met with such success when played by the New York Philharmonic earlier in the season, will close the concert. The Spanish-American baritone, Emilio de Gogorza, will contribute two numbers—Massenet's love song from "The King of Lahore," and Gluck's aria, "Pitiless Diana," from "Iphigenia in Aulis."

The New York concerts of the orchestra last week met with their usual success and Mr. Monteux was enthusiastically received. The programme included Debussy's "Faun" and a number which had not met with the expected amount of favor in Boston. At the concert in Boston Stravinsky's "Fire Bird" failed to interest the audience, which was engrossed with the brilliant playing and personality of Rakhmaninov, who was the soloist for the afternoon.

Whether it was the romance of having the composer in person or simply that Rakhmaninov's composition was enhanced by his revealing hand, can't be definitely stated. However, it was very definitely demonstrated that Stravinsky meant nothing in the lives of the audience who were wrapt in Mr. Rakhmaninov's concerto for piano in D-minor.

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R. I., NOVEMBER 9,

FIRST BOSTON SYMPHONY PROGRAM.

Of the five Boston Symphony concer which are to be given in Infantry Ha this year, and for which the sale of sul scription seats will close next Wedne

IBUNE, PROVIDENCE,

day, the opening concert will take place a week from Tuesday, on Nov. 18. The same symphony which Pierre Monteux, the orchestra's new conductor, chose to open the season in Boston, will head this concert: Beethoven's graceful and melodious Second Symphony in D Major. Mr. Monteux will also play Debussy's Prelude to Mallarme's Poem, "The Afternoon of a Faun," with which sensuous music he became famous as conductor of the Russian Ballet, scandalizing many. The concert will close with Liszt's most popular Symphonic Poem, "The Prelude," a brilliant and splendidly scored work. As first soloist of the year at the same concert, Emilio de Gogorza, the foremost concert baritone of the day, will sing Massenet's love song from "The King of Lahore," and an aria from Gluck's "Iphigenia in Aulis."

Percy Grainger, the celebrated pianist, ... heard at Schubert Majestic

Trans. Nov 8

POVLA FRIJSH FOR SYMPHONY SOLOIST

Povla Frijsh, Danish soprano, will be the soloist at next week's concerts by the Boston Symphony orchestra. She will sing an aria from Franck's "Redemption," Duparc's "Invitation to the Journey," Moussorgsky's "Hopak" and Bloch's settings of Psalms 137 and 114. The orchestral numbers will be Berloiz's "Harold in Italy" sympnony, Frederick Denayer, viola, playing the solo; Chadwick's sympnonic poem, "The Angel of Death," the first performance in Boston, and the Beethoven "King Stephen" overture.

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Globe Nov 9

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Frijsh Symphony Soloist

As soloist at the fifth pair of Boston Symphony concerts, to be given next Friday and Saturday, Povla Frijsh, the noted Danish dramatic soprano, will sing an aria from Franck's "Redemption," Duparc's "Invitation to the Journey," Moussorgsky's "Hopak" and Bloch's settings of Psalms 137 and 114.

Pierre Monteux will conduct Berlioz's "Harold in Italy" symphony, in which Frederic Denayer, the new first viola of the orchestra, will play the important solo part. The other numbers will be Chadwick's symphonic poem, "The Angel of Death" (first performance in Boston) and Beethoven's "Overture to King Stephen."

Pension Fund Concert

The Boston Symphony Orchestra will give the first of its two annual concerts for the benefit of its pension fund next Sunday at Symphony Hall. This concert will begin at 3 o'clock instead of the usual 3:30. The program, which should insure a capacity audience, includes Tschaikowsky's "Pathetic" Symphony, Wagner's Prelude and "Love-Death" from "Tristan and Isolda," and Rossini's Overture to "William Tell." The "Love-Death" will be given in the arrangement for orchestra alone.

Boston Musical Association

Prov. Journal Nov 9

Herald Nov 9

APPEARING THIS WEEK

MME. POULA FRIJSH, SOPRANO, WHO WILL SING AT THE SYMPHONY CONCERTS THIS WEEK

Transcript Nov 8

CONCERTS NEXT WEEK

A New Piece by Mr. Chadwick on Mr. Monteux's Programme — Mme. Frijsh and Miss Janacopulos to Sing with the Symphony Orchestra—The Elshuco Trio Comes

A SINGER new to the Symphony Concerts will come to them next Friday afternoon and Saturday evening—Mme. Frijsh; while one new piece stands on Mr. Monteux's list—Mr. Chadwick's tone-poem, "The Angel of Death." Mme. Frijsh will be heard in an air from Franck's quasi- oratorio, "The Redemption"; in songs by Duparc and Musorgsky and in settings of two Psalms by the Jewish composer, Bloch, whose astringent music is as yet too little known in Boston. To all these pieces Mme. Frijsh bids fair to bring the intensity of imagination and projection distinguishing her as a singer. Mr. Chadwick's tone-poem is a brief music originally played by Mr. Damrosch's orchestra in New York last February. It was suggested by the relief, "Death Staying the Sculptor's Hand," upon a monument to Martin Milmore at Forest Hills. The music would summon the creative zest of the sculptor, the hateful intrusion of death and the glory of work surviving and overcoming it. Mr. Monteux's symphony is Berlioz's familiar "Harold in Italy," ageing romantic music born of the wanderings and sensations of Byron's hero. A solo viola speaks for him and Mr. Denayer, the new leader of that choir will play it. The remaining orchestral number is Beethoven's overture to a forgotten play, "King Stephen," long overlooked at these concerts.

At Cambridge in Sanders Theatre on Thursday evening, Mr. Monteux and the orchestra will also play the symphonic pieces above specified. The singer, however, will be Miss Janacopulos, the young woman, Greek by race and Brazilian by birth, whose warmth of voice, feeling and aspect all herald and applaud her. Her most unusual piece is "The Commander," one of Musorgsky's "Songs and Dances of Death," vivid and bitter music rarely heard in concerts or, for that matter, anywhere else.

Post Nov 9

FRIJSH SYMPHONY SOLOIST

As soloist at the fifth pair of Boston Symphony concerts, to be given next Friday and Saturday, Povia Frijsh, the noted Danish dramatic soprano, will sing an aria from Franck's "Redemption," Duparc's "Invitation to the Journey," Moussorgsky's "Hopak" and Bloch's settings of Psalms 137 and 114. Pierre Monteux will conduct Berlioz's "Harold in Italy" Symphony, in which Frederic Denayer, the new first viola of the orchestra, will play the important solo part. The other numbers will be Chadwick's symphonic poem, "The Angel of Death" (first performance in Boston), and Beethoven's Overture to 'King Stephen."

PENSION FUND CONCERT

Miss Mabel Garrison, who will sing at the Boston Symphony Orchestra pension fund concert next Sunday afternoon at 3 o'clock, is a young Baltimore girl. Graduating with something more than the usual honors from the Peabody Institute in that city in 1912, she began her career with the Aborn Opera Company the following April. Her next step was the stage of the Metropolitan Opera House, two years later, where her light and limpid coloratura voice and her charming presence quickly won her the distinction of being set up as the rival of the Chicago Opera Company's Galli-Curci. Perhaps her most successful part is that of the Princess in Rimsky-Korsakoff's "Le Coq d'Or," from which opera she will sing in Boston the "Hymn to the Sun," as well as the famous florid aria from David's "The Pearl of Brazil."

Pierre Monteux will conduct, as the symphonic portion of this concert, Tschaikowsky's "Pathetic" Symphony, Wagner's Prelude and Love-Death from "Tristan and Isolde," and Rossini's Overture to "William Tell."

Herald Nov 9

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Advertiser Nov 9

PENSION FUND CONCERT

Tschaikowsky's "Pathetic Symphony" will be a feature of the pension fund concert to be given by the Boston Symphony Orchestra at Symphony Hall next Sunday afternoon. The other orchestral numbers will be the prelude and love-death music from Wagner's "Tristan and Isolde" and Rossini's "William Tell" overture. Mabel Garrison will be unable to sing, but another soloist may be engaged in her place.

Herald Nov 13

CONCERTS AND LECTURES

The second concert of the Boston Symphony orchestra in Sanders Theatre, Cambridge, will take place tonight. Orchestral pieces by Berlioz, Chadwick and Beethoven. Vera Janacopulos, soprano, will sing songs by Moussorgsky, and Rimsky-Korsakoff.

The program of the Symphony concerts in Symphony Hall, tomorrow afternoon and Saturday evening will include these orchestral pieces: Berlioz, "Childe Harold" Symphony; Chadwick, "Angel of Death" (first time in Boston): Beethoven overture to "King Stephen." Poula Frijeh will sing the Archangel's air from Franck's "Redemption" and songs by Duparc, Moussorgsky and Block with orchestra.

Mr. Newman will give the first of his illustrated travel talks in Symphony Hall tomorow night and Saturday afternoon. Subject "Alsace-Lorraine."

The Pension fund concert of the Boston Symphony orchestra, Mr. Monteux conductor, will take place in Symphony Hall next Sunday afternoon. Tschaikowsky, "Pathetic" Symphony; Wagner, Prelude and Love-Death "Triston and Isolde;" Rossini, overture to "William Tell," Magdeline Brard, the remarkable young French pianist, who made a sensation in New York, last season, will play Saint-Saens's concerto in G. minor.

L. W. Rogers, national ...

Herald Nov 13

P. L. AIKEN ELECTED SYMPHONY TRUSTEE

E. B. Dane Succeeds F. E. Lowell as Treasurer

The nine trustees of the Boston Symphony Orchestra, Inc., have elected Alfred L. Aiken, president of the National Shawmut Bank, a member of the board, thus filling it with the regular number of ten. Frederick E. Lowell has found it necessary, by the pressure of other duties, to resign from his official post as treasurer of the orchestra, although still a trustee. Ernest B. Dane, also a trustee, who is president of the Brookline Trust Company, has become treasurer in his stead. The other officers stand: Judge Frederick P. Cabot, president, and Galen L. Stone, vice-president. The remaining trustees are M. A. DeWolfe Howe, John Ellerton Lodge, Arthur Lyman, Henry B. Sawyer and Bentley W. Warren.

Post Nov. 13

Aiken Made Trustee of Symphony Orchestra

At a recent meeting of the nine trustees of the Boston Symphony Orchestra, Inc., another trustee was elected—Alfred L. Aiken, president of the National Shawmut Bank, thus making the full board of 10. Also, Frederick E. Lowell has found it necessary by the pressure of other duties to resign from his official post as treasurer of the orchestra, although still a trustee. Ernest B. Dane, also a trustee, who is president of the Brookline Trust Company, has become treasurer in his stead. The other officers stand: Judge Frederick P. Cabot, president, and Galen L. Stone, vice-president. The remaining trustees are M. A. DeWolfe Howe, John Ellerton Lodge, Arthur Lyman, Henry B. Sawyer and Bentley W. Warren.

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Continued on Page Ten

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BERLIOZ FIRST ON PROGRAM

"Harold in Italy" Played Romantically by Symphony Orchestra

DENAYER, NEW FIRST VIOLA, TAKES SOLOS

By PHILIP HALE

The fifth concert of the Boston Symphony orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Berlioz, Symphony, "Harold in Italy"; Franck, the archangel's air from "The Redemption;" Chadwick, Symphonic poem "The Angel of Death" (first time in Boston); songs with orchestra: Duparc, Invitation au voyage; Moussorgsky, Hopak; Block, Psalms 137 and 114; Beethoven, overtrue to "King Stephen." Mme. Povla Frijsh was the singer.

The symphony of Berlioz goes back to 1834. It is not easy for us to understand those romantic years. Even pianists today, as a rule, go to the barber once a month. They no longer wear a sombrero; their cravats are not flowing; but as formal as those seen in the street car and magazine advertisements of collars encircling the necks of orthodox young men. Only a little while ago a London critic wondered at a composer for setting music to an early poem of William Morris and wondered still more at the courage of a Mr. Mullings in singing it. But romanticism, Byronic romanticism, was in the Parisian air when Berlioz wrote this symphony. "Anthony" and "The Tower of Nesle" had only recently been played. Honest citizens, as well as artists, tried to resemble Bocage, the actor; sombre, melancholy, mysterious, amorous, ferocious in passion, a man with the "air fatal." to wonder that Bertioz, wildly romantic throughout his life, was romantic in his music until he dreamed of Virgilian classicism, writing his "Trojans."

"Harold in Italy" was a remarkable work in 1834; it is remarkable in certain ways in 1919. It is true that some in London, Oxford and New York can see Berlioz only as a poorly equipped musical poseur. They say the same of Liszt); but no man was more terribly in earnest. The "March of Pilgrims" is not the only movement of this symphany that has preserved its strange and haunting beauty, with the still famous constant interruption in the rhythmic flow. The introduction is still poetic; the Serenade is still piquant. For the first time at these concerts one heard the "Orgy of Brigands" played with the fitting wildness and recklessness, and Berlioz's reference to "brazen throats belching forth blasphemies" did not seem mere hifalutin. The whole symphony, in fact, was played romantically, as Berlioz understood that word, as far as the orchestra was concerned.

Mr. Denayer, the new first viola played the solo measures in a thoroughly artistic manner. That was expected, for his reputation had preceded him. His tonal purity, his technical skill, his phrasing—all these were to be highly praised. Yet his performance could hardly be called romantic; it was rather academic. There was a lack of abandon. The player of this music should be a man, "a panache," to borrow a term from the French actor's slang.

Mr. Chadwick's symphonic poem was first played in New York at a concert in the memory of Theodore Roosevelt by the Symphony Society, led by Walter Damrosch to whom the work is dedicated. It was suggested by Mr. French's bas-relief "Death and the Sculptor." The music expresses what the musician saw and felt in the sculpture. The opening, in fiery Straussian vein reminds one of the sculptor's towering ambition. Even in the height of his power, there are orchestral hints at the staying hand of relentless death. The hand is stayed. "Cut is the branch that might have grown full straight." After the lamentation comes the apotheosis, or as Mr. Chadwick himself says: "It may be that the last part suggests eventually the artist's ascent to the Parnassus of which he dreamed. But it might also be a meorial for evry artist who has given his life during the war—although not so originally intended." The work is firmly knit, soundly constructed, sonorous, and as such it was warmly received by the audience.

After Beethoven's "Prometheus" overture we have already had this season the overture to "King Stephen." Let us hope that Mr. Monteux will not think it his duty to exhume other long buried overtures of Beethoven. Mr. Gericke, by nature a kindly soul, had a fatal passion for the "Dedication of the House." This "King Stephen" overture is frankly theatre music for an occasion. The King Stephen is not as some might think the thrifty English monarch sung by Iago, whose breeches, according to the old song, "cost him but a crown. He held them sixpence all too dear. With that he call'd the tailor, lown." No this Stephen was of Hungary, the Apostolic King, who for his pious work was canonized. The overture is part of the stage music for Kotzebue's play "Hungary's First Benefactor," produced at the opening of a new theatre at Budapest over 100 years ago. It is said that a little joyous theme in the overture is of a Hungarian gypsy nature; but this gypsy was corseted and most discreet; she never danced for [illegible] wandering Englishmen.

MME FRIJSH SINGS WITH THE SYMPHONY

Adequate Performance in an Exacting Field

Berlioz, Beethoven and Chadwick Rendered by the Orchestra

Povla Frijsh, soprano, was the soloist at yesterday's Symphony concert, the fifth of the series. She sang the aria of the archangel from Franck's "Redemption," Duparc's "L'Invitation au Voyage," Moussorgsky's "Hopak" and two psalms by Ernest Bloch. Those in the audience who had heard her in recital must have felt that she did not quite do herself justice, except in Duparc's song.

Her performance was always adequate and she proved from the opening notes of the Franck aria that her voice can fill the great hall with a clear resonant tone. Her diction and phrasing were correct and her interpretation was intelligent throughout. But there are many singers capable of giving a workmanlike performance of oratorio numbers and only two or three in this generation who can give as delicate and finished versions of lyrics like "L'Invitation au Voyage" as hers.

It is a tour de force for her to sing big, magniloquent arias. Nor is she unsurpassed as an intense and dramatic interpreter, such as her numbers from Bloch and Moussorgsky demand. The two Psalms are meant by their composer to be cries from the soul of the Jewish people. They are profoundly tragic in their eloquence and nobility, but somewhat incoherent.

Mme Frijsh can convey the impressionistic incoherence of Beaudelaire and Duparc, but she is less successful with the prophetic vagueness of the Old Testament and Bloch. The crude vigor of the Russian peasants in "Hopak" is equally beyond any cultivated, modern interpreter, whose gift is pre-eminently lyric, as hers is.

She lacks the dramatic power to recreate in her singing moods hopelessly alien to our modern civilization, as are those of Russian peasants and Jewish psalmists. By compensation she can polish and quicken those indeterminate desires most of us suffer from for the "Voyage" to a world where we may find nothing but "order, beauty, luxury, calm and delight," the world of the exquisite refrain of Duparc's song, as few singers can.

Berlioz's "Harold in Italy," Symphony, with its superbly economical orchestration, its vividness that sometimes lapses into sentimentality or bombast, and its absence of cumulative effect is too familiar to require much comment. Mr Denayer gave a good performance of the viola solo and Mr Monteux did full justice to Berlioz in his reading.

The "King Stephen" overture of Beethoven, which is seldom payed nowadays, is not a masterpiece partly because its several themes do not seem to belong together, since they neither blend well nor contrast well. Yet nothing by Beethoven can ever be without interest to listeners critically minded toward music. His methods are more readily seen in his minor works than in his masterpieces.

Mr Chadwick deserved the applause which compelled him to rise in his place and bow after the performance of his new Symphonic Poem inspired by Mr French's bas relief at Forest Hills Cemetery, "The Angel of Death." The piece is one of the best of recent American compositions. This program will be repeated tonight at 8.

The exquisite art of Mme. Frijsh, who last season was Mme. Frisch, has often been applauded in this city. In a hall of reasonable size, she is a most interesting singer, by virtue of her interpretative skill. In Symphony Hall, intimacy is not easily established. We have yet to hear any music from Franck's "Redemption" that is fully worthy of that great master. Perhaps a woman with a clarion voice might make the Archangel's air impressive. One of the chief features of the concert was Mme. Frijsh's singing of Duparc's beautiful "Invitation au Voyage," music that outvies even the beauty of Baudelaire's verse. The enchanting orchestral accompaniment was heard here for the first time, according to our recollection. The delivery of "Hopak" was roguish rather than rowdy, and this song should be sung with a touch of vulgarity. The woman of the song was not conspicuous for archness or refinement. And what shall be said of the strongly individual "Psalms" of Ernest Bloch? His music is his own; there is no music like it. "By the Rivers of Babylon" is a mighty wail. "When Israel Went Out of Egypt" is changed with the spirit of fanatical exultation. Strange and overpowering music! We know of no more original composer. Mr. Bloch has been quoted as saying that, superficially, his music is not Jewish at all; yet these "Psalms" are the full expression of characteristics that have long been associated with the race that worshipped the one God in the desert and in the Temple; the warlike, fiery, persecuted, oppressed, yet hopeful, race from which sprang the poets of the Psalms and the prophecies. Only a woman imbued with the artistic spirit would have dared to sing this extraordinary music before a miscellaneous audience. She sang it as though she were the voice of the race. To hear these songs is worth a pilgrimage.

The concert will be repeated tonight. The program of next week is as follows: Handel, Concerto for strings, No. 5 in D major; Balakireff, "Thamar," Symphonic Poem; Dukas, overture, "Polyeucte" (first time at these concerts); Schmitt, Suite, "The Tragedy of Salome."

POLVA FRIJSH NEW SOLOIST AT SYMPHONY

Danish Soprano Makes Debut With Orchestra

By J. J. CLARK

BOSTON SYMPHONY ORCHESTRA; Pierre Monteux, conductor; Plova Frijsh, soprano, soloist. Fifth concert of the year at Symphony Hall yesterday to be repeated this evening. The program:—

Berlioz—"Harold in Italy" symphony.
Franck—Aria, "Redemption."
Chadwick—"The Angel of Death."
Songs with orchestra.
Beethoven—Overture to "King Stephen."

Miss Frijsh had new worlds to conquer. She is much admired here, as elsewhere, by connoisseurs of singing. Her clientele is small but "select." Previous appearances for the most part have been in small halls. There her insight, her penetration into the composer's subtlest moods, her ability to project the very essence of a song and her quiet authority have been much admired. She is not possessed of a remarkable natural voice. Her voice has neither great sensuous beauty nor great volume.

In Symphony Hall these vocal limitations were apparent. The singer, notably in the Franck aria, did not weave the spell. One admired what she did in view of natural limitations, but there was no feeling of great satisfaction in a task perfectly accomplished. In subsequent songs by Duparck, Moussorgsky and Bloch, Miss Frijsh was on firmer ground. The wonderful "Hopak" of Moussorgsky, we believe, she has sung here before. The two psalms by Bloch seemed to puzle the audience. Fascinating music they are not for the audience that seek a pretty tune to be easily comprehended, easily forgotten. The second, "When Israel Went Out of Egypt," was superbly played under Mr. Monteux's baton.

Mr. Chadwick's symphonic poem was given here for the first time. This work was suggested by Daniel Chester French's bas-relief, entitled "Death and the Sculptor." The young sculptor is represented as just raising his chisel to attack his work when the Angel of Death, a shadowy figure, puts out an arresting hand. Mr. Krehbiel in reviewing the first performance took the beginning of the new song toward the close of the work as indicating that the composer did not find the arresting of the artist by death the end, but that there remained apotheosis achieved despite uncompleted work.

The work is marked by extremely clear writing. It is the work of a hand well trained in expressing the composer's emotion. Just how deep these emotions are and how profoundly beautiful their melodic vesture each auditor can determine for himself. Either emotional satisfaction or friendship for the composer prompted prolonged applause.

The Berlioz symphony gave Mr. Frederic Denayer, the first viola player, his great opportunity. In elegance of tone and mastery of technical difficulties Mr. Denayer proved that he deserved the fine reputation which preceded him from Europe. Much of this symphony is still interesting. Much is tiresome.

At the concerts of next week the program will be Handel's Concerto Grosso, Balakireff's "Thamar," Schmitt's "Tragedy of Salome" and Dukas' overture, "Polyeucte." The orchestra will give a special concert tomorrow for its Pension Fund at which Magdelaine Brard, the youthful French pianist, will make her Boston debut. This special concert will offer an excellent opportunity for persons not having regular subscription seats for these concerts to hear the great orchestra.

MUSIC

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts — Hector Berlioz wrote the "Harold in Italy" Symphony in 1824. Had he written it in this year of grace he would doubtless have called it a Symphonic Poem in Four Parts. It is doubtful, though, whether he would have made any other changes. The symphony is strikingly, disturbingly modern, both in its freedom from convention in writing and in its coloring. Every once in a while some conductor takes this work off the shelves and plays it to the delight and interest of his audience and no matter how good a conductor he may be, the chief glory on the occasion goes to the composer. In the Friday afternoon concert of the Boston Symphony Orchestra on November 14, Mr. Monteux gave a reading of the second and third movements that was both stimulating and satisfying. It is doubtful if any conductor could hold the interest of an audience throughout the first movement, although Mr. Monteux had done some judicious arranging and had made a few cuts in it. The last movement, "The Orgy of the Brigands," doubtless was meant by Berlioz to portray a merry, capering crowd, but the brigands of Mr. Monteux were rather tamed and subdued. Mr. Denayer, the new leader of the viola section of the orchestra, had his chance to show what he could do in this symphony and the impression he made was distinctly favorable. He too took liberties with the score and did not attempt certain difficult octaves in the third movement, but his tone was smooth and flexible and his phrasing most artistic.

Two men who are writing music at the present day were in the audience to hear their works performed, George W. Chadwick of Boston and Ernest Bloch of New York. Mr. Chadwick's symphonic poem, "The Angel of Death," and Mr. Bloch's songs, "Psalm 137" and "Psalm 114," were heard for the first time in Boston. Between the two styles of writing affected by these men lies a great gulf. Mr. Chadwick's model quite palpably was Strauss, with occasional side glances at Wagner. Mr. Bloch's music followed only the pattern outlined by the inner necessity from which he wrote, but its exceeding richness of color and invention betokened the genius of the writer. His songs were interpreted by Mme. Povla Frijsh, whose artistry in song cannot be questioned, but whose voice unfortunately lacked the volume necessary for this concert room.

Mr. Monteux in putting on the program Beethoven's Overture to "King Stephen" instead of one of the overtures too familiar through repetition by past conductors did his audience a service, if only to show them that Jove sometimes nods.

The concert of the Boston Symphony orchestra in Sanders Theater, Cambridge, on the evening of Thursday, November 13, brought forth a new singer for the approval of local audiences, an approval which, be it said, was gladly and fittingly given. Miss Vera Janacopoulos, of Greek ancestry and Brazilian birth, sang four Russian songs, Moussorgsky's "The Commander" and "Gathering Mushrooms," Borodin's "The Sleeping Princess" and Rimsky-Korsakoff's "Eastern Romance." This young woman knows how to sing a song, for that ability to re-create which distinguishes the true artist is hers. Her voice is warm and obedient to her will. The rest of the program was that given next day in Boston.

BIG AFTERNOON AT SYMPHONY CONCERT

With the Berlioz "Harold in Italy" Symphony, Povla Frisjh as soloist, and the first hearing in this city of Chadwick's symphonic poem, "The Angel of Death," as a foundation, Mr. Monteux and the Boston Symphony Orchestra gave the patrons of the concert yesterday afternoon pleasure rarely equalled. It was one of the "big afternoons" of the season.

Never before in the history of the orchestra has the Berlioz Symphony been so eloquently presented. There was, of course, the viola part beautifully played by Mr. Denayer, but there was also exceptionally fine oboe playing by Mr. Longy and flute playing by Mr. Laurent, not to mention the notable work of the orchestra as a whole.

Povla Frisjh, while not in the best of voice for her songs, more than made amends by her artistic interpretations. Her singing of Moussorgsky's "Hopak" brought forth such a storm of applause as made it seem as though it would have to be repeated before the applause would stop.

The Chadwick work afforded such pleasure that the composer had to rise several times from his place in the audience to acknowledge the applause. First hearing gives one the impression the real merit of the number lies in the afterthought, as it were, of the composer. The composition was suggested by Daniel Chester French's bas-relief, "Death and the Sculptor." Dr. Chadwick in the afterthought, where he proclaims what might be termed the ultimate triumph, is at his best.

GILLETTE FIRM GIVES

The program included: Berlioz, symphony with viola solo, "Harold in Italy." Frederick Denayer, soloist; Cesar, Franck, aria from "The Redemption;" George W. Chadwick, symphonic poem, "The Angel of Death"; songs with orchestra—Duparc, "Invitaion au Voyage;" Moussorgsky, "Hopak;" Block, Psalms 137 and 114; Beethoven, overture to "King Stephen."

PROGRAM WELL ARRANGED.

An unusually interesting program, in which the personal element was a distinct feature, for besides the solos by Mme. Frijsh and Mr. Denayer there was Mr. Chadwick in the audience, listening to a brilliant performance of his stirring symphonic poem, at the close of which he was repeatedly called upon to rise from his chair in the parquet and bow his response to applause. The work, inspired, according to Mr. Chadwick, by French's bas-relief, "Death and the Sculptor," is a brilliant piece of orchestration and was given a performance which must have gratified the composer.

Mme. Frijsh, although she followed the conventional order, had chosen a group of pieces unfamiliar to most of her hearer and widely varied. Undoubtedly the song that pleased the audience most was Duparc's lovely melody, in which her voice showed to advantage. She was warmly greeted and several times recalled at the end of each appearance.

MR. DENAYER DELIGHTS.

The "Harold" symphony, old as it is, is ever new. Structurally, to the musical academician, it doubtless shows its age; but to the merely emotional listener, it is as modern in spirit as though composed this season. It was hard to realize that the symphony was written eighty-five years ago. The solo performance of Mr. Denayer was admirable. He succeeded in doing what Berlioz testified that Paganini could do—made the viola, with its delicate tone, dominant throughout all the solo passages. The consideration shown by Mr. Monteux for the solo instrument was to a great degree responsible for this.

POVLA FRIJSH IN FINE VOICE AT SYMPHONY

Boston Orchestra Gives Delightful Performance of Chadwick's "Angel of Death"

Povla Frijsh, soprano, appeared as soloist at the fifth pair of concerts of the Boston Symphony Orchestra, Pierre Monteux conducting. The concerts of yesterday afternoon and his evening mark the return of the orchestra after its first tour of the season.

BERLIOZ FIRST ON PROGRAM

"Harold in Italy" Played Romantically by Symphony Orchestra

DENAYER, NEW FIRST VIOLA, TAKES SOLOS

By PHILIP HALE

The fifth concert of the Boston Symphony orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Berlioz, Symphony, "Harold in Italy"; Franck, the archangel's air from "The Redemption;" Chadwick, Symphonic poem "The Angel of Death" (first time in Boston); songs with orchestra: Duparc, Invitation au voyage; Moussorgsky, Hopak; Block, Psalms 137 and 114; Beethoven, overtrue to "King Stephen." Mme. Povla Frijsh was the singer.

The symphony of Berlioz goes back to 1834. It is not easy for us to understand those romantic years. Even pianists today, as a rule, go to the barber once a month. They no longer wear a sombrero; their cravats are not flowing, but as formal as those seen in the street car and magazine advertisements of collars encircling the necks of orthodox young men. Only a little while ago a London critic wondered at a composer for setting music to an early poem of William Morris and wondered still more at the courage of a Mr. Mullings in singing it. But romanticism, Byronic romanticism, was in the Parisian air when Berlioz wrote this symphony. "Anthony" and "The Tower of Nesle" had only recently been played. Honest citizens, as well as artists, tried to resemble Bocage, the actor; sombre, melancholy, mysterious, amorous, ferocious in passion, a man with the "air fatal." to wonder that Bertioz, wildly romantic throughout his life, was romantic in his music until he dreamed of Virgilian classicism, writing his "Trojans."

"Harold in Italy" was a remarkable work in 1834; it is remarkable in certain ways in 1919. It is true that some in London, Oxford and New York can see Berlioz only as a poorly equipped musical poseur. They say the same of Liszt); but no man was more terribly in earnest. The "March of Pilgrims" is not the only movement of this symphany that has preserved its strange and haunting beauty, with the still famous constant interruption in the rhythmic flow. The introduction is still poetic; the Serenade is still piquant. For the first time at these concerts one heard the "Orgy of Brigands" played with the fitting wildness and recklessness, and Berlioz's reference to "brazen throats belching forth blasphemies" did not seem mere hifalutin. The whole symphony, in fact, was played romantically, as Berlioz understood that word, as far as the orchestra was concerned.

Mr. Denayer, the now first viola played the solo measures in a thoroughly artistic manner. That was expected, for his reputation had preceded him. His tonal purity, his technical skill, his phrasing—all these were to be highly praised. Yet his performance could hardly be called romantic; it was rather academic. There was a lack of abandon. The player of this music should be a man, "a panache," to borrow a term from the French actor's slang.

Mr. Chadwick's symphonic poem was first played in New York at a concert in the memory of Theodore Roosevelt by the Symphony Society, led by Walter Damrosch to whom the work is dedicated. It was suggested by Mr. French's bas-relief "Death and the Sculptor." The music expresses what the musician saw and felt in the sculpture. The opening, in fiery Straussian vein reminds one of the sculptor's towering ambition. Even in the height of his power, there are orchestral hints at the staying hand of relentless death. The hand is stayed. "Cut is the branch that might have grown full straight." After the lamentation comes the apotheosis, or as Mr. Chadwick himself says: "It may be that the last part suggests eventually the artist's ascent to the Parnassus of which he dreamed. But it might also be a meorial for evry artist who has given his life during the war—although not so originally intended." The work is firmly knit, soundly constructed, sonorous, and as such it was warmly received by the audience.

After Beethoven's "Prometheus" overture we have already had this season the overture to "King Stephen." Let us hope that Mr. Monteux will not think it his duty to exhume other long buried overtures of Beethoven. Mr. Gericke, by nature a kindly soul, had a fatal passion for the "Dedication of the House." This "King Stephen" overture is frankly theatre music for an occasion. The King Stephen is not as some might think the thrifty English monarch sung by Iago, whose breeches, according to the old song, "cost him but a crown. He held them sixpence all too dear. With that he call'd the tailor, lown." No this Stephen was of Hungary, the Apostolic King, who for his pious work was canonized. The overture is part of the stage music for Kotzebue's play "Hungary's First Benefactor," produced at the opening of a new theatre at Budapest over 100 years ago. It is said that a little joyous theme in the overture is of a Hungarian gypsy nature; but this gypsy was corseted and most discreet; she never danced for [illegible] and wandering Englishmen.

MME FRIJSH SINGS WITH THE SYMPHONY

Adequate Performance in an Exacting Field

Berlioz, Beethoven and Chadwick Rendered by the Orchestra

Povla Frijsh, soprano, was the soloist at yesterday's Symphony concert, the fifth of the series. She sang the aria of the archangel from Franck's "Redemption," Duparc's "L'Invitation au Voyage," Moussorgsky's "Hopak" and two psalms by Ernest Bloch. Those in the audience who had heard her in recital must have felt that she did not quite do herself justice, except in Duparc's song.

Her performance was always adequate and she proved from the opening notes of the Franck aria that her voice can fill the great hall with a clear resonant tone. Her diction and phrasing were correct and her interpretation was intelligent throughout. But there are many singers capable of giving a workmanlike performance of oratorio numbers and only two or three in this generation who can give as delicate and finished versions of lyrics like "L'Invitation au Voyage" as hers.

It is a tour de force for her to sing big, magniloquent arias. Nor is she unsurpassed as an intense and dramatic interpreter, such as her numbers from Bloch and Moussorgsky demand. The two Psalms are meant by their composer to be cries from the soul of the Jewish people. They are profoundly tragic in their eloquence and nobility, but somewhat incoherent.

Mme Frijsh can convey the impressionistic incoherence of Beaudelaire and Duparc, but she is less successful with the prophetic vagueness of the Old Testament and Bloch. The crude vigor of the Russian peasants in "Hopak" is equally beyond any cultivated, modern interpreter, whose gift is pre-eminently lyric, as hers is.

She lacks the dramatic power to recreate in her singing moods hopelessly alien to our modern civilization, as are those of Russian peasants and Jewish psalmists. By compensation she can polish and quicken those indeterminate desires most of us suffer from for the "Voyage" to a world where we may find nothing but "order, beauty, luxury, calm and delight," the world of the exquisite refrain of Duparc's song, as few singers can.

Berlioz's "Harold in Italy," Symphony, with its superbly economical orchestration, its vividness that sometimes lapses into sentimentality or bombast, and its absence of cumulative effect is too familiar to require much comment. Mr Denayer gave a good performance of the viola solo and Mr Monteux did full justice to Berlioz in his reading.

The "King Stephen" overture of Beethoven, which is seldom payed nowadays, is not a masterpiece partly because its several themes do not seem to belong together, since they neither blend well nor contrast well. Yet nothing by Beethoven can ever be without interest to listeners critically minded toward music. His methods are more readily seen in his minor works than in his masterpieces.

Mr Chadwick deserved the applause which compelled him to rise in his place and bow after the performance of his new Symphonic Poem inspired by Mr French's bas relief at Forest Hills Cemetery, "The Angel of Death." The piece is one of the best of recent American compositions. This program will be repeated tonight at 8.

The exquisite art of Mme. Frijsh, who last season was Mme. Frisch, has often been applauded in this city. In a hall of reasonable size, she is a most interesting singer, by virtue of her interpretative skill. In Symphony Hall, intimacy is not easily established. We have yet to hear any music from Franck's "Redemption" that is fully worthy of that great master. Perhaps a woman with a clarion voice might make the Archangel's air impressive. One of the chief features of the concert was Mme. Frijsh's singing of Duparc's beautiful "Invitation au Voyage," music that outvies even the beauty of Baudelaire's verse. The enchanting orchestral accompaniment was heard here for the first time, according to our recollection. The delivery of "Hopak" was roguish rather than rowdy, and this song should be sung with a touch of vulgarity. The woman of the song was not conspicuous for archness or refinement. And what shall be said of the strongly individual "Psalms" of Ernest Bloch? His music is his own; there is no music like it. "By the Rivers of Babylon" is a mighty wail. "When Israel Went Out of Egypt" is changed with the spirit of fanatical exultation. Strange and overpowering music! We know of no more original composer. Mr. Bloch has been quoted as saying that, superficially, his music is not Jewish at all; yet these "Psalms" are the full expression of characteristics that have long been associated with the race that worshipped the one God in the desert and in the Temple; the warlike, fiery, persecuted, oppressed, yet hopeful, race from which sprang the poets of the Psalms and the prophecies. Only a woman imbued with the artistic spirit would have dared to sing this extraordinary music before a miscellaneous audience. She sang it as though she were the voice of the race. To hear these songs is worth a pilgrimage.

The concert will be repeated tonight. The program of next week is as follows: Handel, Concerto for strings, No. 5 in D major; Balakireff, "Thamar," Symphonic Poem; Dukas, overture, "Polyeucte" (first time at these concerts); Schmitt, Suite, "The Tragedy of Salome."

POLVA FRIJSH NEW SOLOIST AT SYMPHONY

Danish Soprano Makes Debut With Orchestra

By J. J. CLARK

BOSTON SYMPHONY ORCHESTRA; Pierre Monteux, conductor; Plova Frijsh, soprano, soloist. Fifth concert of the year at Symphony Hall yesterday to be repeated this evening. The program:—

Berlioz—"Harold in Italy" symphony.
Franck—Aria, "Redemption."
Chadwick—"The Angel of Death."
Songs with orchestra.
Beethoven—Overture to "King Stephen."

Miss Frijsh had new worlds to conquer. She is much admired here, as elsewhere, by connoisseurs of singing. Her clientele is small but "select." Previous appearances for the most part have been in small halls. There her insight, her penetration into the composer's subtlest moods, her ability to project the very essence of a song and her quiet authority have been much admired. She is not possessed of a remarkable natural voice. Her voice has neither great sensuous beauty nor great volume.

In Symphony Hall these vocal limitations were apparent. The singer notably in the Franck aria, did not weave the spell. One admired what she did in view of natural limitations, but there was no feeling of great satisfaction in a task perfectly accomplished. In subsequent songs by Duparck, Moussorgsky and Bloch, Miss Frijsh was on firmer ground. The wonderful "Hopak" of Moussorgsky, we believe, she has sung here before. The two psalms by Bloch seemed to puzle the audience. Fascinating music they are not for the audience that seek a pretty tune to be easily comprehended, easily forgotten. The second, "When Israel Went Out of Egypt," was superbly played under Mr. Monteux's baton.

Mr. Chadwick's symphonic poem was given here for the first time. This work was suggested by Daniel Chester French's bas-relief, entitled "Death and the Sculptor." The young sculptor is represented as just raising his chisel to attack his work when the Angel of Death, a shadowy figure, puts out an arresting hand. Mr. Krehbiel in reviewing the first performance took the beginning of the new song toward the close of the work as indicating that the composer did not find the arresting of the artist by death the end, but that there remained apotheosis achieved despite uncompleted work.

The work is marked by extremely clear writing. It is the work of a hand well trained in expressing the composer's emotion. Just how deep these emotions are and how profoundly beautiful their melodic vesture each auditor can determine for himself. Either emotional satisfaction or friendship for the composer prompted prolonged applause.

The Berlioz symphony gave Mr. Frederic Denayer, the first viola player, his great opportunity. In elegance of tone and mastery of technical difficulties Mr. Denayer proved that he deserved the fine reputation which preceded him from Europe. Much of this symphony is still interesting. Much is tiresome.

At the concerts of next week the program will be Handel's Concerto Grosso, Balakireff's "Thamar," Schmitt's "Tragedy of Salome" and Dukas' overture, "Polyeucte." The orchestra will give a special concert tomorrow for its Pension Fund at which Magdelaine Brard, the youthful French pianist, will make her Boston debut. This special concert will offer an excellent opportunity for persons not having regular subscription seats for these concerts to hear the great orchestra.

MUSIC

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Povla Frisjh, while not in the best of voice for her songs, more than made amends by her artistic interpretations. Her singing of Moussorgsky's "Hopak" brought forth such a storm of applause as made it seem as though it would have to be repeated before the applause would stop.

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GILLETTE FIRM GIVES

[illegible] SATURDAY

POVLA FRIJSH IN FINE VOICE AT SYMPHONY

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Symphony and Other Concerts

SYMPHONY CONCERT

SONGS AND A SINGER EXCEL ALL THE REST

Mme. Frijsh for the First Time with the Orchestra—Two Psalms in Music Like the Speech of Hebrew Prophets — The Subtle Beauties of Duparc—Franck and Musorgsky Besides — Beethoven Trifles and Berlioz Fades

With one exception the songs of the singer were the most interesting items in the Symphony Concert of yesterday—more interesting than the singer herself, though she was Mme. Frijsh, far more interesting than the three purely orchestral numbers. The exception was her first piece, the air of the archangel from Franck's hybrid symphony inbred upon oratorio, "The Redemption." Whether the air is more commonplace and tedious than the "symphonic piece" drawn from the same source and played to surfeit in Boston last season is for casuists in dulness to decide. At the beginning, when the archangel proclaims the descent of Jesus to earth, stand two or three score measures bright with Franckian luminosity; in the progress of the music are occasional periods of Franckian spiritual ecstasy. The rest is inarticulate rapture or rapture articulate in the precious operatic manner of Meyerbeer and Halévy. Ah ces messieurs! whom Franck, curiously purblind on some sides, "venerated" when he set to oratorio. Moreover, is it not possible that the frequenters of the Symphony Concerts have heard quite enough for a while of the music of Franck, exalted, characteristic or merely routine? Early report affirmed a salutary resolution of Mr. Monteux to banish the Rabaudian excess of Franck and Saint-Saëns from his programmes. May he hold firmly to it.

One more of Mme. Frijsh's numbers might also pass in the routine of the day—Rimsky-Korsakov's orchestral version of Musorgsky's "Hopak," thrice and four times familiar "with piano" in the concerts of "favorite" singers. Even Mme. Frijsh there essays it, makes it "captivating." To captivate, however, was probably the least of the composer's purposes when the verse stirred him, when he set music above it. Once more he would characterize and in the rhythmic beat of Russian folk-tune—characterize a blowsy, full-fed wench, lusty for liquor, a rude dance and two-fisted companions, screaming out her scorns and jollities. Musorgsky whips his through a becomingly larruping music and is appropriately done. She is too hackneyed for the Symphony Concerts. Better leave her, prettyfied, for an uneasy seat in Mme. Gluck's parlor. Moreover, Mme. Frijsh is not altogether the singer in spite of her many distinctions, for either Franck's air or Musorgsky's song. Rather, because of those very distinctions she falls short of both. Her voice is not large, her vocal method and manner are not sweeping, least of all is she declamatory; whereas Franck's music, if it is to come to life at all, seeks amplitude, even bombast. Mme. Frijsh is a singer of fine sensibilities, of adroit refinements. Musorgsky's woman is loud-mouthed and leering; his music characterizes her.

Two more of Mme. Frijsh's pieces, and the more novel among them, suffered likewise from the limitations of her singing—Mr. Bloch's settings of the Psalm of David in which captive Israel laments in bitterness "by the waters of Babylon" and of the other Psalm in which Israel released goes "out of Egypt," elate upon an earth sharing its joy. In both the singer altogether comprehended the substance and the symbols, the imagery and the passion of text and music. At every turn she enriched both with the keen, fine play of her penetrating mind and assimilating spirit. Yet Mr. Bloch exacts a vocal power, an unabating eloquence of transmission that Mme. Frijsh's tones may hardly compass and by no means maintain. He has written the orchestral parts accordingly. In sum, he is as one who would mould direct, yet hardly unsophisticated, musical means to barbaric force of utterance. Mme. Frijsh apprehends and plies the means, seeks the force, but by inexorable limitations of tone may not sweep into it. She sings the Psalms as a single penetrating voice in the multitude of wailing or rejoicing Israel. Though Mr. Bloch chose to write for one such voice, yet did he hear the host.

A truly remarkable, a highly individual, a piercing yet tumultuous music are these settings. Israel wails in what at first perception seem monotonous rhythms, but they beat, beat, beat the listening imagination into responsive emotion. Israel wails in stark reiterated phrases—until in all the world there is no solace for it except proud passion for its own Jerusalem and as proud hate for Babylon, captor—and doomed. Bitter and wild and fierce is this lamenting; acrid, savage through the tones stalk pride and hate. These are the elemental passions for which Mr. Bloch, whether his means be simple or intricate, finds as elemental utterance. No wonder placid suburbia, perhaps recalling Mr. Rabaud's easy entertainments for the elderly, wondered what this fuss was all about, recoiled, resented it.

For background rose Mr. Bloch's orchestral voices, plangent, puissant, penetrating, like to the bare, bold imagery of the Hebrew prophets. Now and then they set sharp edge upon the singer's phrases; once and again out of them flashed the swarthy faces, the gleaming eyes of the lamenting or the rejoicing tribe; always they were the work of a composer in whom an individual technique, darting through many a detail, is the servant of an individual and dauntless imagination. As Jeremiah lamented, so laments Mr. Bloch into music—a whole race even, in its fierce barbaric day.

Franck trite and theatrical, Musorgsky a-slumming, Bloch tribal and tumultuous, plangent and piercing—Mme. Frijsh ranged widely when she added to them the Duparc and Baudelaire of "L' Invitation au Voyage." The verse swims in sensuous haze, conjures misty image of scent, color, light, trappings, vistas; pulses with wistful languors, faintly tingles with amorous excitements. Akin is the jewelled music, whether the singing voice bears it, whether the orchestral voices melt together within it—music of murmurous flow and soft lustre, of the sights and sounds of dream, of the subtleties of erotic sensation. Bloch's acridly sensual song bites and cries aloud; Duparc's supersensuous song quivers, gleams, pales and is still. Here at last was music for Mme. Frijsh's present voice and familiar imagination, for the new brightness and suavity of her song, for the old finesse of moulded phrase and colored tone, for her sensibilities, her subtleties, her skill in veiled suggestion. With Duparc and Baudelaire, she also wrought beauty.

Big as they relatively were, the symphonic pieces of the day seemed but paltry things beside these Psalms of Bloch, this song of Duparc. True, Beethoven signed one of them, the overture, "King Stephen," and Berlioz another, the symphony, "Harold in Italy." Yet that particular Beethoven is no more than a composer faithfully fulfilling a commission to prelude a play, picking up a neat little, nice little gypsy motiv, scattering a few trumpet-calls where they will do the most good, piling up the inevitable chords at the end, contriving to be both ceremonial and amusing, not so easy a task as it seems as many a maker of music, similarly charged and laboring for festal occasion, will cheerfully or reluctantly confess. Only the prigs would feed in the arts upon an everlasting diet of masterpieces; every real artist has made his trifles, his "pieces of occasion" happy and unashamed. Better decennial entertainment from "King Stephen" than annual repetition of "Leonora," "Corolianus" and "Egmont." No conductor long overlooks those classics; Mr. Monteux was wise and pleasurable when he condescended—once with "Prometheus" and again with "King Stephen" to Beethoven off pedestal.

Moreover, the overture is still a bright music whereas Berlioz's symphony sounds as faded in general as did yesterday the particular voice of Harold in the thin light tone, the impassive progress, the colorless performance of Mr. Denayer at the first viola. Mr. Férir's peer hardly sits as yet in his place. "The March of Pilgrims Singing Their Evening Hymn" still tinkles upon the ear; pungently Italian is the mountaineer's serenade; in the finale is a deal of romantic rodomontade, in which Mr. Monteux properly laid on and spared not; out of the first movement still drips romantic fulfulness of mood. Little streams of music, these down a symphonic watercourse long since run dry under the changing suns of new times and new fashions in the arts of expression. The museum—in the cabinet of Romanticism A. D. 1830—is the place for "Harold in Italy, Symphony in Four Movements with Viola Solo." Not often need conductors bear it hence for performance. The Berlioz of the Fantastic Symphony, of Romeo and Juliet, of the overtures, of "The Damnation of Faust" needs no successes of curiosity. . . . And also there was Mr. Chadwick's new tone-poem, "The Angel of Death." If it did not exactly provoke admiration, it did summon reflections. Let them wait, bye and large, until Monday.

H. T. PARKER

CONCERTS NEXT WEEK

Mr. Monteux Jumps from Haendel to Dukas and Schmitt—Chaikovsky's "Pathetic Symphony," the Wagner of "Tristan" and Miss Brard for the Pension Fund of the Symphony Orchestra—Sundry Pianists and Sundry Singers

A promising miscellany fills the programme for the Symphony Concerts of Friday afternoon and Saturday evening next week at Symphony Hall. At the beginning Mr. Monteux sets an ancient piece, one of Händel's "concerti grossi" for string orchestra, keyed in D major, numbered five, edited by the German routinier, Kogel, and giving Mr. Fradkin, Mr. Theodorowicz, Mr. Denayer and Mr. Bedetti, as leaders of the several choirs opportunity to play solo passages. The concerto is a "standard piece" in the repertory of the orchestra and under Mr. Monteux it played it in New York last autumn. Next follows Balakirev's tone-poem "Thamar," tale in music of the Caucasian princess who for a night lured and feasted men to sate her lusts and her cruelty. If only a Frenchman might lead in this music, the doubters have said, when a German conductor exercised himself upon it. Now we shall so hear it. Third comes a piece new to Symphony Hall, out of the slender orchestral baggage of Dukas—his overture to Corneille's grave tragedy of Christian martyrs and Roman persecutors, "Polyeucte." More music of the theatre ends the programme—the suite drawn by Schmitt from his mimodrama, "The Tragedy of Salome"—presumably the same piece that Dr. Muck produced "at these concerts" in the autumn of 1913. Needless, almost, to say, it is one more recounting and picturing in tones of the passion and the fate of the daughter of Herodias who loved John the Baptist.

Tomorrow afternoon, likewise, the Symphony Orchestra will be heard at Symphony Hall in its first concert since the spring of 1918 for the increase of its Pension Fund. For it Mr. Monteux has framed one of the programmes prescribed by precedent for such occasions. It begins with the Overture to Rossini's "William Tell," a sure-fire piece for the concert-room, and ends with the Overture to Wagner's "Tannhäuser," a piece that has been heard in Symphony Hall more times than any other piece of music. Between these two pieces, as conductor and orchestra played them, went in rather routine fashion; but in themselves they are bound to please the audience that a concert for the Pension Fund assembles—or indeed any other gathered in Symphony Hall. The conductor, like most chefs d'orchestre in his generation and of his training and temperament—quite independently, moreover, of French or German blood—seems not to kindle to the music of Chaikowsky. If Dr. Muck loved the Russian little, Mr. Rabaud, who chose not so much as one of his pieces, or Mr. Monteux seems hardly to love him more. Literally, dutifully, painstakingly, he made his way—and with a like-minded orchestra—through the Pathetic Symphony. Here and there, he took an individual course of his own as when he declined to drench in sentimentality that celebrated melody in the first movement or when he took the syncopated waltz of the second at a pace that stripped it of as sentimental languors. Even so, however, the listeners heard that which their ears and hearts most desired—the artful preparation for the first entrance of the melody aforesaid, its passage up and down and through and through the orchestra; the succeeding tonal tumults in which the brass choir was sufficiently orgiastic; the mounting and remounting march—the much-applauded "Petrograd Quickstep"—and the doleful dumps, which, poetized, might be something more and finer, of the finale. Nobody debates nowadays, as everyone did twenty years ago, whether that melody is depressed memory of debauch or wistful longing for ideal happiness—to recall the two extremes of interpretation. As little does anyone care now whether the march symbolizes the nervous activity in which the Slav temperament would stifle despair. Enough that the tune—for it soon becomes that—falls juicy upon the average ear; that the march sets aural nerves a-tingling. By the worst and not the best in it, like the phantom-like waltz with haunting drum-beat or the black brooding, the blank annihilation of the end, does the "Fathetic Symphony" keep place.

The prelude to "Tristan" and the death song of Isolde transfigured in the sunset above her dead lover are music of another facture, another eloquence. The more the pity then that Mr. Monteux did not strike in them a larger, deeper, more penetrating note of passion. Surely he can when he is in the vein—he who has heretofore excelled in the music-house. Faithful was the orchestral formation of Isolde's soliloquy of fate at the beginning, but somehow the conductor missed the thrill of the transition when love, the stronger, twists the music to its will. Not quite as nervous of the desire renewed so soon as it is sated, was Mr. Monteux's progress toward the first climax; while somehow, the second, at the full mounting of the death-song, lacked the sonorous underbody of tone that swells it mightily upward. Yet Mr. Monteux—and Wagner—melted listening ears and hearts into the longing, finally fulfilled, of the end. And the audience listened intent to this "enemy music," applauded it long and loudly. When, except to perverted imaginations, did music partake of the hates of warfare? After all, not only the French the English, but we also—or most of us—are civilized when the music of Wagner sounds again—and as no other—within our ears.

Upon the stage, to play the piano part in Saint-Saëns's concerto in G minor, came gravely a young girl who hardly looked her sixteen years, whose curling brown hair was not "up," whose white skirt was not "down," who could still wear a broad white "bertha" becomingly about her shoulders. Off the stage, at the end of the concerto, she went as gravely—a bundle of carnations and chrysanthemums in her hands from a grateful orchestra—to be kissed paternally and with Mme. Monteux looking down from her usual place in the balcony, by the conductor himself. Forward and back, time and again she went from the "artists'-room" to the edge of the platform while stage and auditorium rang with the heartiest and the sincerest applause. Between this coming and this going she had played her part in the concerto, now and then with perceptible bodily effort, since short arms must speed up and down a long keyboard, but to the ear with outcome that suggested young years and gentle sex only when the music bade her match chord against chord with the orchestra.

The concerto, writen in a day when the composer was high in admiration for Liszt, spares not in elaboration and intricacy of ornament, in decorative virtuosity. The pianist achieved both with equal security and felicity—with the essential suggestion of fanciful, playful brilliance. The music is written in elegant contours and progress, it abounds in delicate and graphic modulations, in expert shadings of rhythm and accent. At every turn the taste, the finesse of the young girl conveyed them. Through measure after measure the concerto glitters and gleams, smiles suavely, snaps brightly—an impeccably polished, a contentedly soulless music. In the pianist's crisp touch, in the light shaping of her phrases, in the limpel body and the varying tints of her tone, in her distribution of ornament and contrast, went clear response, transparent, understanding. Once and again, in the Andante, Saint-Saëns sings in graceful melancholy; again in the Allegretto he is dryly fanciful. The girl at the keyboard caught his very mood and voice. So much for Magdeleine Brard, not prodigy, but beyond peradventure virtuosa pianist; artist of the concert-hall by unmistakeable instinct, interpretive musician as well—so far as her music yielded opportunity.

H. T. PARKER

In tones of like power for the new passion, as savage and acrid of voice, out of kindred barbaric background, in similar boldness of musical image and starkness of musical progress, Israel exults, vaunts its God of Jacob, domineers over an earth possessed, as it fondly believes, of its joy. A tribe mouths defiant through the proud might that bids the earth, the mountains upon it, the waters within it, do the Jewish will. Had the major prophets of Israel written music, they might have held Mr. Bloch's pen. Individual beyond most composers of our time, he can yet set tribes into music—a whole race even, in its fierce barbaric day.

phony," withdrawn these six years from the regular course of the Symphony Concerts so that its persistent popularity may swell the Pension Fund. Once more, then, the alternate tumult and sickish sweetness of the first movement, the waltz that never waltzes, the march that thunders, the finale of black despair. After Chaikovsky, Wagner—of the prelude to Tristan and Isolde's final soliloquy; and after Wagner, Rossini of the Alpine storm and song in the overture to "William Tell." Between whiles, an ornate and fanciful concerto of Saint-Saëns for piano and orchestra—in G minor—with the youthful Miss Brard to play the solo part—a technician in her teens, a musician as well, a cause for admiration from Paris even to New York.

Music

WEEK-END CONCERTS

SIMPLE MEMORIAL RITES FOR MR. HIGGINSON

Music and a Wreath Recall Him at Symphony Hall—Mr. Chadwick's New Tone-Poem Provokes to Candid Reflections—Again a Matinee for the Pension Fund—Routine Chaikovsky, Wagner That Might Have Been Higher Pitched and, for Dis-Magdeleine Brard, Pianist

A thin card, ruled in black and slipped into the programme-books of the Symphony Concert on Saturday evening, announced that "The Funeral March from Beethoven's Symphony, No. 3, 'Eroica,' would be played in memory of Henry Lee Higginson, founder and sustainer of the Boston Symphony Orchestra." As preface to the appointed pieces, it was so played—not too securely or eloquently, since Mr. Monteux and the band were necessarily strangers to each other with the music and there had been little time for rehearsal. In the corridor along Huntington avenue, commonly used as a smoking room, against the pedestal on which rests a bust of Mr. Higginson, stood a heart-shaped wreath. Presumably many minds reflected upon the death of the man who made possible the finest glories of the orchestra and who strove as best he might with the misfortune pursuing it in the hysteria of war. Certainly, many tongues, between whiles, speculated upon the endowment he had often purposed to bequeath to it. Had changed conditions in the control, the policy and the personnel of the orchestra, had, possibly, a mournful chagrin over the events of recent years, altered his intention? No one, as it seemed, might say with authority and speculation went varied way.

Otherwise there was no departure from the routine of the concert. As though indeed to assure it, for the third time Mr. Monteux's inquiring eye sought Mr. Chadwick when the audience applauded his tone-poem, "The Angel of Death," until Thursday and Friday unplayed hereabouts. Quickly the conductor descried the composer; as preparedly as on the two previous occasions, Mr. Chadwick rose and made acknowledgment. Few, doubtless, are the rewards a composer may receive in his own person, coram publico, and it were churlish to begrudge Mr. Chadwick or any other resident maker of music these amusing little rites. Yet obscurely in Symphony Hall on Friday afternoon sat Ernest Bloch composer of the settings of two Psalms sung by Mme. Frijsh. They were music of inspiration in comparison with Mr. Chadwick's well-made piece; beside those tonal frenzies of Jewish lament and Jewish elation, "The Angel of Death" could seem only colorless, unindividual, routine. Yet Mr. Bloch sought no recognition, received none, was as unknown in his own person to the audience as though he had been sitting at his work-table in New York. So fall the meeds of the concert-hall. Possibly with a note on its tablets, the Divine Justice makes resolve somehow, somewhere to revise and correct them.

Possibly also the correction was already made—at Sanders Theatre on Thursday, in Symphony Hall on Friday and Saturday. For "The Angel of Death" is not music upon which the composer of the "Symphonic Sketches," of "Adonais," of sundry movements in his symphonies, of other pieces of his most fertile and fullest days, may advisedly preen himself. Kind for kind, it does not even match the more recent "Tam O'Shanter." Rather, it falls into the category of "Antony and Cleopatra" and "Aphrodite," as willed and manufactured music of Mr. Chadwick's later, more sterile years. Like the bust of Venus that ostensibly moved him to the composition of "Aphrodite," so sculpture again suggested "The Angel of Death"—the relief whereon Death stays the artist's hand, set by Mr. French above the grave of Martin Milmore at Forest Hills. The scheme of the tone-poem however, is already an ancient and honorable convention of programme-music, officially stamped, as it were, with the Straussian label. Hear the artist at his work; hear him, first, as a man of flesh and blood; hear him, also, as a man of the full test of self-expressing creation; hear him, also, as a man of power; hear, furthermore, Death, rustling, muttering, in the wainscot; hear, finally, Death closing upon him, stifling him. For a moment the rhetorical pause of contrast: then the slowly expanding tonal transfiguration, the climacteric tonal glorification of the artist who has lived in his work and wrought well and truly. Hear, then, his ideals embodied, fulfilled. Hear, also, what St. Paul says: "Neither count I my life dear unto myself, so long as I finish my course with joy."

A conventional, a pseudo-Straussian design, yet a design that invites and stimulates to music. Unfortunately, however, there is scanty sign of such stimulation and as rare token of individual emotion and expression in Mr. Chadwick's actual music-making. Out of a well-stocked mind, he readily summons approved procedures, with such tonal matter, of Strauss, of Wagner, of Chaikovsky; out of long practice, he sets down appropriate melodic ideas of his own; out of a like facility of method and resource, he develops, modulates, diversifies and colors them. The outcome is a well-made, a discreet, a becoming music, as bare of imaginative impulse in the composer as it is bare of imaginative reaction in the listener—the prose, not the poetry of tones, safe, sane—and sterile. The rays of Mr. Chadwick's study-lamp, not the heat of creative passion within, warm it. Has he, rich in the laurels of his prime, with a voice on occasion more American than that of any other symphonic composer, need to set down so many pages of barren measures that in his sixties he may still "keep on"? Writing such music does he need to emphasize, especially to his younger hearers, the great gulf fixed between the elder generation of American composers that he typifies and the younger that Mr. Carpenter, for example, represents? The youngsters, in the comments of the lobby were not kind to "The Angel of Death." They used bad words, slangful words. They called the music "old hat"; they styled the sculptor, after the manner of the musical plays, "a fast little worker." It is not pleasant to hear Mr. Chadwick's music so mocked in these, his latter days. There are counsels of prudence as well as of ambition.

Composers—and Miss Brard

It was pleasure to hear the Symphony Orchestra yesterday afternoon resuming its semi-annual concerts for the increase of its Pension Fund—not the least of the good works interrupted and harassed by the war, but happily one easy to repair and restore. It was as pleasant also to see every seat in Symphony Hall and much standing-room filled—clear token of the interest and the good will a casual but admiring public now bears to conductor and band. Precedent is a safe guide in programme-making for these concerts since other purposes order them than the quality, minutely tested, of the music in hand. Once more, accordingly, Chaikovsky's "Pathetic Symphony" was the longest item of the day; Wagner returned yet again in the prelude and the orchestral arrangement of the final scene from "Tristan," while a solo for violoncello, warmly and largely played by Mr Bedetti, a solo for English horn as well sustained and colored by Mr. Speyer, a storm in the basses and a "grand crescendo" for full orchestra—in sum the overture to Rossini's opera "William Tell"—sufficed to end the concert roundly.

BARRIE'S PHILANDERERS

Youth Knocks at the Door

Magdeleine Brard

Parisian Pianist, Still in Her Teens, to Play with the Symphony Orchestra at the Impending Concert for Its Pension Fund

MLLE. MAGDELEINE BRAR...

proves the point the more incontestably. They could keep people who had actually suffered deep wrongs quiet by means of plentiful musical entertainment. That is a time-honored maxim of all foreign governments.

"We can learn from them in this. We ought to give our citizen body every facility to make music and enjoy it. Our big business men are seeing it, and that is having a powerful effect on the people in general. A lecturer on music might shout his lungs out impressing this fact on a corner crowd, but when the men and women of the United States, in love with efficient, clean-dealing with personal initiative and energy, which eventually spells success, see a man like Charles Schwab advocating mus... culture and confessing to the ... has given him in his ... ey begin to think of ... a new viewpoint and ... moved from dried-up

Tschaikowsky: the 'Pathetic Symphony'

In Russia it has been the custom to bomb those unhappy potentates whom the people do not love. Peter Iljitch Tschaikowsky employed subtler methods. He concealed his ammunition in his music.

Like a bombshell, indeed, was the explosion of this music, thrown over the fence from the land of the Czar into the concert halls and opera houses of America and Europe. Its melancholy beauty, its gorgeous colors, its volcanic passion, shocked the conservative and fascinated the public. No need to explain this music. Useless to condemn it. It was too human, too original, too utterly sincere for that. It winged its way from heart to heart.

Tschaikowsky was a temperament essentially typical of his country and his times. The unrest, the fatalism, the vague aspirations toward a brighter and freer day, which possessed Russia, were echoed in his art. He was born on the 17th day of May, 1840. One day, when he was having a geography lesson with his brothers and sisters, he shocked his governess by kissing the map of Russia and spitting on the rest of the world. Only one other country was accepted, a country always dear to Tschaikowsky's heart. When reproved for his action he answered: "But didn't you see? All the time I kept my hand over France."

Tschaikowsky's first musical impulse was given him when his father brought home from Petrograd a mechanical player, an orchestrion, which played airs by Mozart and by Italian composers—Bellini, Donizetti and Rossini—whom Peter thus came to know and love. The music of these men profoundly influenced his own style as a composer in later days.

Early Tragedy

Peter loved his mother with passionate intensity, and when she died of cholera in 1854 retired into himself, morose, cynical and somewhat self-centred. It was some time before he recovered. He followed the example of other men of his own rank in life by fitting himself for an official sinecure in Petrograd, where the pay was good and the service light. By day he was a rather absent-minded and unsatisfactory official, and by night the darling of Petrograd drawing rooms, for he was a good-looking young man who had a charming talent for the improvisation of waltzes at the piano. This was Tschaikowsky in his 20th year.

Then came a change. Disgust with his idle life grew on the composer. He decided that his only talent was for music; that, therefore, it was his duty to develop it at whatever cost, if his life were to mean anything and he escape the fate of the fop and the idler. Gone was the dandy of former days. Gone also the comfortable salary which had been his. Tschaikowsky became a pupil of Anton Rubinstein at the Conservatory. Rubinstein helped him over those poverty-stricken days by securing him pupils, giving him shelter and even clothes on occasion. Tschaikowsky writes home to his father that he is working hard and is happy in his art—only it is a little uncomfortable in the evenings, since the scratching of his pen disturbs Rubinstein when he tries to sleep! . . .

Heart-Beat of Russia

Tschaikowsky's fame commenced to spread, but his pocketbook was still very thin. In order to replenish it he decided to give a concert. For this occasion he composed a new work, in which the whole world realized the heartbeat of Russia. One day while Tschaikowsky was composing he heard a plasterer singing beneath the window a sad and beautiful song which the musician could not dismiss from his thoughts. This song mournful and tender, became the substance of the celebrated slow movement, or "Andante Cantabile" of his quartet (Op. 11.)

As usual, the composer, a painfully shy and sensitive man, passed his hour of torment before the performance of this work took place wondering whether he had created a work of art or made a plain fool of himself. His doubts were relieved in a manner he never forgot. Count Leo Tolstoi paid him a visit and sat by him while his quartet was being played. Listening to the slow movement Tolstoi was so profoundly moved that he wept. "I have heard," he said, "the soul of my patient and long-suffering people."

Mme. Von Meck, the widow of a rich engineer, loved music, and had been profoundly affected by the compositions of Tschaikowsky. She asked Tschaikowsky to allow her to pension him for the remainder of his days, saying that it would make her infinitely happy to know him secure and able to compose as his inspiration directed. After some hesitation he accepted this offer. It was Madame Von Meck who stipulated, with the rarest tact and generosity, that they should never meet. They never did meet, save once, by accident, when the composer encountered her in the woods. They gazed at each other for a moment without a word. Then Tschaikowsky, with a frightened exclamation, raised his hat and fled through the trees. They continued to correspond until—bitterest of all the composer's trials—there arose between them a misunderstanding which remained unexplained to the day of his death. Surely, beside the eternities of true friendship, the accidents of this life weigh small. Surely, on the other side of the grave the needful word was spoken! . . .

The "Symphonie Pathetique"

At the last of his life Tschaikowsky completed his most eloquent and tragic composition, the "Symphonie Pathetique." What were the circumstances which inspired this work? And had the composer a premonition of his approaching end? Certainly its composition was attended by sorrowful events. Tschaikowsky's health was poor, he was melancholy and despondent. It seemed to him that his friends were dropping away. Anton Rubinstein has passed in the street without speaking to him.

Worst of all, the hardest trial of his life to bear, Madame von Meck had abruptly stopped corresponding with him. We now know that her mind had been affected and that this had changed her relations with everyone. But to Tschaikowsky, the estrangement was a crushing blow to the fairest ideal of his life. Many believed, in view of his conduct at this time, that he contemplated suicide. He proceeded to put his affairs in order, gave the finishing touches to a number of scores which had not yet been published, and worked with feverish energy on his last symphony. He admitted that this work had a programme, a story, but what it was he would never tell. Had he not burned his diary we might know, but now the secret is sealed forever. The "Symphonie Pathetique" stands today the monument of Tschaikowsky's art, the epitome of his career.

The End

Constantine von Sternberg, a personal friend of Tschaikowsky, told the writer this story of his end: Tschaikowsky, at a banquet, insisted, despite the warning of his friends, on drinking from a pitcher of unboiled water. Cholera was rife in Petrograd. Soon after he was seized with pain. A doctor was summoned, every restorative applied, and it seemed that the composer was recovering. He was put to bed, after which the doctor recommended the usual treatment—a hot bath. Singularly enough, Tschaikowsky had had all his life a superstition that he would die in his bath, and was very averse to following the physician's advice. He was, nevertheless, immersed, and all promised well when, on the morning of Oct. 25, 1893, the doctor turned from a consultation with his assistant, and found that life was gone.

This was the end of a noble and unfortunate man, the composer who had done more than any other to make Russia known musically to the outside world. Latin, Slav, Anglo-Saxon—all have been stirred by his voice, by the human documents which he wrote with his heart's blood in little black characters on music paper.

(From "The Lore of Music," by Olin Downes. Copyright by Harper Bros., New York city.)

PENSION FUND

As soloist at the Pension Fund concert of the Boston Symphony Orchestra this afternoon in Symphony Hall at 3 o'clock, Magdeleine Brard, the brilliant young French pianist, who has astonished and delighted New York and other cities, will at last come to Boston. She came to this country last year, having taken a first prize at the Paris Conservatory. Her fame in her own country was immediately echoed in this when she played with several orchestras and in recitals of her own. She has chosen Saint-Saens's G Minor Concerto No. 2 to perform with the Boston Symphony Orchestra. Mr. Monteux will conduct Tschaikowsky's "Pathetic" Symphony, Wagner's Prelude and Love-Death from "Tristan and Isolde," and Rossini's overture to "William Tell."

SYMPHONY PROGRAM

For the Symphony concerts of next Friday and Saturday, Mr. Monteux has chosen, instead of a symphony, Handel's Concerto Grosso (No. 5 in D major), written for a string orchestra in five short movements. It has some beautiful solo passages for the two leading violins, the first viola and the first violoncello. One number will be new at these concerts—Dukas's overture to Corneille's tragedy, "Polyeucte." The remaining two works were heard here and well liked several years ago—the symphonic poem, "Thamar," by Balakireff, and Florent Schmitt's "Tragedy of Salome"—which requires a small chorus of female voices behind the stage.

BOSTON SYMPHONY

For the Boston Symphony concerts of Friday and Saturday next, Pierre Monteux has chosen a programme of considerable interest. Instead of a symphony he will open the concerts with Handel's Concerto Grosso (No. 5 in D major), written for a string orchestra in five short movements. There are some exceptionally beautiful solo passages for the two leading violins, the first viola and the first 'cello. One number will be new to these concerts, Paul Dukas's Overture to Corneille's tragedy "Polyeucte." The remaining two works were heard here and well liked several years ago—the sensuous symphonic poem, "Thamar," by the early Russian composer, Balakireff, and Florent Schmitt's "Tragedy of Salome"—music of daring harmonies which requires a chorus of women's voices behind the stage.

PENSION FUND CONCERT

As soloist at the pension fund concert of the Boston Symphony Orchestra this afternoon in Symphony Hall, Magdeleine Brard, the brilliant young French pianist, will at last come to Boston. She came to this country last year, having taken a first prize from the Paris conservatory. She has chosen Saint Saens' G minor Concerto, No. 2, to perform with the Boston Symphony Orchestra. Pierre Monteux will also conduct Tschaikowsky's "Pathetic" Symphony, the prelude and love-death music from Wagner's "Tristan and Isolde," and Rossini's overture to "William Tell."

SYMPHONY PROGRAM

For the Symphony Concerts next Friday and Saturday Handel's "Concerto Grosso" for a string orchestra, Dukas' "Polyeucto" overture, the symphonic poem "Thamar," by Balakireff and Florent Schmitt's "Salome" music have been chosen.

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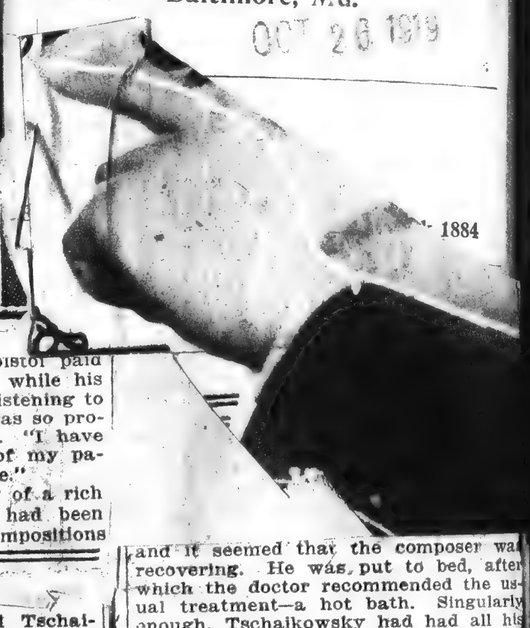

1884

PENSION FUND CONCERT

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Youth Knocks at the Door

Magdeleine Brard

Parisian Pianist, Still in Her Teens, to Play with the Symphony Orchestra at the Impending Concert for Its Pension Fund

MLLE. MAGDELEINE BRAR

proves the point the more incontestably. They could keep people who had actually suffered deep wrongs quiet by means of plentiful musical entertainment. That is a time-honored maxim of all foreign governments.

We can learn from them in this. We ought to give our citizen body every facility to make music and enjoy it. Our big business men are seeing it, and that is having a powerful effect on the people in general. A lecturer on music might shout his lungs out impressing this fact on a corner crowd, but when the men and women of the United States, in love with efficient, clean-dealing with personal initiative and energy, which eventually spells success, see a man like Charles Schwab advocating music culture and confessing to the [illegible] has given him in his [illegible] they begin to think of [illegible] a new viewpoint and [illegible] moved from dried-up

Tschaikowsky: the 'Pathetic Symphony'

In Russia it has been the custom to bomb those unhappy potentates whom the people do not love. Peter Iljitch Tschaikowsky employed subtler methods. He concealed his ammunition in his music.

Like a bombshell, indeed, was the explosion of this music, thrown over the fence from the land of the Czar into the concert halls and opera houses of America and Europe. Its melancholy beauty, its gorgeous colors, its volcanic passion, shocked the conservative and fascinated the public. No need to explain this music. Useless to condemn it. It was too human, too original, too utterly sincere for that. It winged its way from heart to heart.

Tschaikowsky was a temperament essentially typical of his country and his times. The unrest, the fatalism, the vague aspirations toward a brighter and freer day, which possessed Russia, were echoed in his art. He was born on the 17th day of May, 1840. One day, when he was having a geography lesson with his brothers and sisters, he shocked his governess by kissing the map of Russia and spitting on the rest of the world. Only one other country was accepted, a country always dear to Tschaikowsky's heart. When reproved for his action he answered: "But didn't you see? All the time I kept my hand over France."

Tschaikowsky's first musical impulse was given him when his father brought home from Petrograd a mechanical player, an orchestrion, which played airs by Mozart and by Italian composers—Bellini, Donizetti and Rossini—whom Peter thus came to know and love. The music of these men profoundly influenced his own style as a composer in later days.

Early Tragedy

Peter loved his mother with passionate intensity, and when she died of cholera in 1854 retired into himself, morose, cynical and somewhat self-centred. It was some time before he recovered. He followed the example of other men of his own rank in life by fitting himself for an official sinecure in Petrograd, where the pay was good and the service light. By day he was a rather absent-minded and unsatisfactory official, and by night the darling of Petrograd drawing rooms, for he was a good-looking young man who had a charming talent for the improvisation of waltzes at the piano. This was Tschaikowsky in his 20th year.

Then came a change. Disgust with his idle life grew on the composer. He decided that his only talent was for music; that, therefore, it was his duty to develop it at whatever cost, if his life were to mean anything and he escape the fate of the fop and the idler. Gone was the dandy of former days. Gone also the comfortable salary which had been his. Tschaikowsky became a pupil of Anton Rubinstein at the Conservatory. Rubinstein helped him over those poverty-stricken days by securing him pupils, giving him shelter and even clothes on occasion. Tschaikowsky writes home to his father that he is working hard and is happy in his art—only it is a little uncomfortable in the evenings, since the scratching of his pen disturbs Rubinstein when he tries to sleep! . . .

Heart-Beat of Russia

Tschaikowsky's fame commenced to spread, but his pocketbook was still very thin. In order to replenish it he decided to give a concert. For this occasion he composed a new work, in which the whole world realized the heartbeat of Russia. One day while Tschaikowsky was composing he heard a plasterer singing beneath the window a sad and beautiful song which the musician could not dismiss from his thoughts. This song mournful and tender, became the substance of the celebrated slow movement, or "Andante Cantabile" of his quartet (Op. 11.)

As usual, the composer, a painfully shy and sensitive man, passed his hour of torment before the performance of this work took place wondering whether he had created a work of art or made a plain fool of himself. His doubts were relieved in a manner he never forgot. Count Leo Tolstoi paid him a visit and sat by him while his quartet was being played. Listening to the slow movement Tolstoi was so profoundly moved that he wept. "I have heard," he said, "the soul of my patient and long-suffering people."

Mme. Von Meck, the widow of a rich engineer, loved music, and had been profoundly affected by the compositions of Tschaikowsky. She asked Tschaikowsky to allow her to pension him for the remainder of his days, saying that it would make her infinitely happy to know him secure and able to compose as his inspiration directed. After some hesitation he accepted this offer. It was Madame Von Meck who stipulated, with the rarest tact and generosity, that they should never meet. They never did meet, save once, by accident, when the composer encountered her in the woods. They gazed at each other for a moment without a word. Then Tschaikowsky, with a frightened exclamation, raised his hat and fled through the trees. They continued to correspond until—bitterest of all the composer's trials—there arose between them a misunderstanding which remained unexplained to the day of his death. Surely, beside the eternities of true friendship, the accidents of this life weigh small. Surely, on the other side of the grave the needful word was spoken! . . .

The "Symphonie Pathetique"

At the last of his life Tschaikowsky completed his most eloquent and tragic composition, the "Symphonie Pathetique." What were the circumstances which inspired this work? And had the composer a premonition of his approaching end? Certainly its composition was attended by sorrowful events. Tschaikowsky's health was poor, he was melancholy and despondent. It seemed to him that his friends were dropping away. Anton Rubinstein has passed in the street without speaking to him.

Worst of all, the hardest trial of his life to bear, Madame von Meck had abruptly stopped corresponding with him. We now know that her mind had been affected and that this had changed her relations with everyone. But to Tschaikowsky, the estrangement was a crushing blow to the fairest ideal of his life. Many believed, in view of his conduct at this time, that he contemplated suicide. He proceeded to put his affairs in order, gave the finishing touches to a number of scores which had not yet been published, and worked with feverish energy on his last symphony. He admitted that this work had a programme, a story, but what it was he would never tell. Had he not burned his diary we might know, but now the secret is sealed forever. The "Symphonie Pathetique" stands today the monument of Tschaikowsky's art, the epitome of his career.

The End

Constantine von Sternberg, a personal friend of Tschaikowsky, told the writer this story of his end: Tschaikowsky, at a banquet, insisted, despite the warning of his friends, on drinking from a pitcher of unboiled water. Cholera was rife in Petrograd. Soon after he was seized with pain. A doctor was summoned, every restorative applied, and it seemed that the composer was recovering. He was put to bed, after which the doctor recommended the usual treatment—a hot bath. Singularly enough, Tschaikowsky had had all his life a superstition that he would die in his bath, and was very averse to following the physician's advice. He was, nevertheless, immersed, and all promised well when, on the morning of Oct. 25, 1893, the doctor turned from a consultation with his assistant, and found that life was gone.

This was the end of a noble and unfortunate man, the composer who had done more than any other to make Russia known musically to the outside world. Latin, Slav, Anglo-Saxon—all have been stirred by his voice, by the human documents which he wrote with his heart's blood in little black characters on music paper.

(From "The Lore of Music," by Olin Downes. Copyright by Harper Bros., New York city.)

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THERE is no place where bad manners are more conspicuous than at a concert. A "faux pas" at most social affairs is more or less covered up by the bustle of conversation and movement of the rest of the company, but in the concert hall the audience is seated and supposedly silent, and attention is instantly attracted by any inconsiderate act on the part of either performer or listener.

Unnecessary noise is the most offensive manifestation of ill-breeding met with in concert halls on the part of the audience.

Probably every one who goes to the Symphony concerts has been annoyed by the people who make a leisurely progress down the long aisles during what ought to be the very brief pause after the first movement of the Symphony and brush past half a row of listeners to get to their places in the middle of a block of seats, often without any attempt at apology.

Shrugs from Mr Monteux are no more effective than sarcastic looks from Dr Muck used to be in making the offenders feel guilty. The same thing happens at the Sunday concerts, often to the obvious discomfort of the soloist. If the poor car service is responsible every one ought to make an early start. Better arrive 20 minutes too soon than two minutes late.

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The automatic applauders also deserve mention. They not merely clap anything and anybody, good, bad or indifferent, with the same empty fervor. They are sure to break in upon any long rest or into a pause between movements which are too closely connected to make interruption desirable to the performers or the intelligent portion of the listeners.

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CONCERT-CHRONICLE

MISS JANACOPULOS AND SUNDRY RUSSIANS

"The New Singing" as Exhibited by a Much-Heralded Singer at the Symphony Concert in Cambridge—Two Vivid Pieces from Musorgsky—Programmes at Hand —Other Impending Joys

TO the concert of the Symphony Orchestra in Sanders Theatre in Cambridge last evening came as "assisting artist" for the first time hereabouts Miss Vera Janacopulos, thrice heralded—for comeliness, for abilities as a "dramatic" singer, for play of personality. The first of her virtues was independent of the pieces that she sang, but as with the other two, the proof did not altogether sustain it. Her dark, deep-set eyes, her fair white face, the ebon and lustrous hair that frame it are good to see; they suggest an emotional, a communicative temperament; but forthwith a somewhat squatty figure clouds this pleasure of the eye. Like Miss Novaes, the pianist, Miss Janacopulos is of South-American origin; and characteristically in both, while the features charm, the form disillusions. Both, however, are primarily to be heard, not seen, and to that end the singer chose four Russian songs—from Musorgsky, "Death the Commander," and "Gathering Mushrooms"; from Rimsky-Korsakov, "The Rose Has Charmed the Nightingale"; from Porodin, "The Sleeping Princess." Three of these songs Miss Janacopulos sang in the original text—a sore handicap to her hearers, since to most of them, even had her diction been clearer, Russian is a strange and seemingly ugly tongue. Only in the French verse to Borodin's music did listening ear meet imparting voice. Miss Janacopulos sang all four pieces also to orchestral accompaniment—whether by the composer or by some other hand, even the learned and inquiring "programmist" did not deign, except in one instance, to say. That instance was the song of Rimsky-Korsakov for which the supposedly raucous and thunderous Mr. Prokofiev had made an orchestral setting lovely in grace of long-drawn, undulating line, quick with harmonic and instrumental imagination, subtle and penetrating in oriental savor. So does "a terrible infant" (as he is represented) coo from the cradle of Rimsky's song. The other settings were serviceable and sympathetic, but as they came and went in the swift commerce of the concert-hall they made little individual impression.

Rimsky's song, relatively familiar, is one more instance of the extended, exfoliating, scroll-like melody that he drew from the East, charged with sensuous voice, inflected with the very quiver of the flesh and led into the music of the West—strange, new, pungent, irresistible. Borodin's song—of the spell-bound princess awaiting in the forest the touch of the releasing lover—illudes likewise by sensuous quality, atmospheric suggestion and adroit detail set lightly upon soft and flowing line. In contrast, Musorgsky's pieces are of another substance and texture, voice and implication. As always he writes with his eye upon the object in the directest of imagery, in the nakedest of utterance. The picture he would summon, the emotion he would evoke impinge sharply, unsparingly upon the hearer. Both Miss Janacopulos's songs, as it happened, also exemplify his ironic vein, his sardonic innuendo.

In one, "Gathering Mushrooms," Musorgsky seems ostensibly to be utilizing a folk-tune—such a ditty as a hawker might sing as she wandered the town selling her wares, sprightly, keenly rhythmic, abounding in the short, "snappy" phrase and figure of not a little of his music. But she who has gathered the mushrooms is wed to a hateful old man. Would that a rotten mushroom might poison him! Would that she might then spread her couch for a lover! And through the chirping ditty of the street leers this vindictive or sensual innuendo. The other piece is one of Musorgsky's "Songs and Dances of Death," his uncompleted "cycle" to set Mortality in array in tones as mediæval artists limned it in series of etchings or wood-cuts—Death trapping the peasant in wintry storm with feint of summer; Death closing icy fingers upon the child to whom the mother croons; Death stifling the maiden with his serenade and, finally, "Death the Commander" —"Chef d'Armée" is the truer French title—stalking the field of battle when the combat of the day is done, reviewing the fallen, dooming them to eternal oblivion. "Soon will be gone remembrance of you." In Musorgsky's sharp sequences of reiterated, clashing, propulsive figures, is the din of the conflict. Ghastly, almost, falls the quiet of night. Then through the tones strides the baleful figure, then speaks the mordant tongue. Sardonic, Death marshals his review. The music streams with a stripped, graphic, bitter imagery. Power distributes, directs the flood.

Essaying these pieces—for the most part rare comers and rare pleasure in the concert-hall—Miss Janacopulos followed the ways of what the admiring Mr. van Vechten likes to call the "new singing." That is to say, she seemed to have but one end in view—so to color her tones, so to produce and project them that they would work and enhance the illusion of music and verse. The quality of the tone in itself little concerned her so long as it made the impression sought, designed and emphasized. No more did she heed the means by which it was produced so long as it was the tone desired. Full tilt should her projecting, her characterising power play through the music to drive that music home. At need, she would deliver the tonal blow straight from the shoulder," at will she could summon the polished, the artful tonal

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Programmes in Prospect

Mr. Monteux has set no symphony upon his programme for the Symphony Concerts of next week—a pleasing departure from routine. The listed pieces also include two in which he led in his years with the Russian Ballet—Balakirev's tone-poem of sensual and sardonic Russian legend, "Thamar" and the suite drawn by Schmitt from his mimodrama, "The Tragedy of Salome," first played here under Dr. Muck. A Concerto Grosso for strings by Händel with solo parts for the leaders of the several choirs will preface these numbers; while between them for novelty stands Dukas's overture to "Polyeucte," Corneille's tragedy of Christian martyrs and Roman persecutors.

The concert at Symphony Hall on Sunday afternoon next, at which the Symphony Orchestra will play for its own Pension Fund is not one of the usual entertainments on that day in that place. Contrary to custom on those occasions, 3 and not 3.30 will be the hour for beginning; no extra numbers will be played, and there will be no supplementary concert. Music, not personalities, is actually to have an inning on a Sunday afternoon in Symphony Hall.

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Post 2017

AS NEW YORK HEARD IT

D'Indy's War-Time Symphony Played by Mr. Damrosch's Orchestra—Music Received and Judged Much as It Was in Boston

HAD Mr. Monteux chosen so to do, he could have included d'Indy's war-time symphony in one of the concerts by the Symphony Orchestra in New York last week. Instead, he resigned the first performances of the piece in the American capital of music to Mr. Damrosch. They befell last week, prefaced, according to the conductor's custom, with explanations purporting to come from conversations with the composer himself. In New York as in Boston the audience heard the music with interest but gave no sign that it made deep or warm impression. In turn, the reviewers, so far as their articles are available this morning, seem to judge it much as did the commentators here at home. Mr. Aldrich, for example, writes in The Times:

> Themes in the first movement suggest the call to arms; there are march rhythms, a military character. Harsh bugle-calls interrupt the course of the scherzo. In the slow movement a theme of "brutal ugliness," as Mr. Damrosch's analysis calls it, appears to typify the Germans. There is a triumphant march movement in the last with piercing fanfares of high trumpet tones and the sounds of tumultuous rejoicing. There is an attempt to portray in music the anguish, the heroism of the French.
>
> It would be hardly necessary to say of music by d'Indy that there is an evident intention to get beneath the more obvious and extraneous representations of war as they have conventionally appeared in music. He does not deal in "Battles of Prague" or "Wellington's Victories." Yet this symphony, as a product of the great convulsion which was expected to move creative artists to new flights, is disappointing. There are beauties in it, as in the introduction, in which Mr. Damrosch sees the happiness of peace brooding over France; pages of the slow movement are deeply felt and emotionally expressive; the scherzo, with its folk-song character—but it does not seem always French—is enlivening. The last movement, notwithstanding its elaboration and its orchestral brilliancy, seems more commonplace; and, indeed, the composer has not avoided commonplace in more than one extended passage in even his more successful movements. There is much of the skilful and convincing craftsmanship that is to be expected in d'Indy's work. But there is also evidence that less of mature reflection, less of purely artistic concentration, have gone into the making of this symphony than into other works of the composer's maturity. There are joints, dislocations in the musical thought. The music in places does not 'hang together' unerringly in d'Indy's manner. The stress of emotion under which this symphony was composed can be appreciated, but it has not brought forth music that will enhance the composer's reputation or that is worthy to rank with his best artistic production.

In The Tribune, Mr. Krehbiel plies a heavy humor upon d'Indy's music, but in the main it disappoints him:

> We confess our inability to recognize either French or German characteristics in the themes. We are speaking hurriedly, of course, and after an insufficient acquaintance with the piece, but to us it seemed that either the French or the Germans, we don't know which, had passed through both Ireland and Africa and cultivated a taste for rattlety-bang percusison instruments and syncopations quite as violent as that of Percy Grainger. In the slow movement there is a section which Mr. Damrosch describes as brutally ugly and which, he said, d'Indy admitted, characterizes the invaders.
>
> The French critic, Fernand le Borne, says that the theme is "close kin to the motive of the Jew in d'Indy's 'St. Christopher.'" We never heard or saw this saintly music and therefore do not know what the French writer meant. We are equally in the dark as to why any kind of a Jew should be dragged, even by suggestion, into a war between modern Teuton and modern Gaul. Le Borne also calls the melody which soars triumphantly over the tumult in the final movement the victorious theme of St. Michael. This theme is permitted to lacerate sensitive ears when sung by a "little trumpet in D" at the end. We had no idea that St. Michael blew a horn (euphemism for trumpet) so brutally. He was commander-in-chief of the angels which drove the rebellious angels out of heaven, but Longfellow tells us that prudence was one of his gifts to man, and prudence implies moderation.
>
> But we fear we are inquiring too curiously when we inquire so. The obvious things about the symphony are that it is short; that it is full of excellent craftsmanship, which would, perhaps, be considered deplorably conservative if it came from a professor of the Conservatory, but is quite the proper thing from the head of the Schola Cantorum. We are also inclined to think that when he was younger d'Indy made better musical pictures of German soldiery in his "Wallenstein" than he did of French soldiery in this symphony. But the new music is interesting, and one ought to hear it several times before presuming to pass any kind of judgment upon it.

Post Nov. 18

NEXT CONCERT IN MEMORIAM

Higginson's Favorite Pieces to Be Played

A special programme has been arranged for the Boston Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening to be devoted to the memory of Major Henry Lee Higginson, to whose wisdom and beneficence not only the existence of the orchestra is due. That this pair of concerts may recall to the patrons and to Major Higginson's friends and relatives the closest associations of seasons past, Judge Frederick P. Cabot, president of the board of trustees of the orchestra, has consulted Mrs. Higginson as to her husband's favorite pieces, and in co-operation with Mr. Monteux compiled the following programme of them:

Schubert's Unfinished Symphony in B minor.

Brahm's Pianoforte Concerto No. 2 in B flat.

Beethoven's Fifth Symphony in C minor.

At 2:30 o'clock on Friday afternoon and at 8 on Saturday evening the doors will be closed until the end of Schubert's Symphony.

Globe 18

SYMPHONY CONCERTS IN MEMORY OF BENEFACTOR

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Herald 18

CONCERT NOTES

The concerts of the Boston Symphony Orchestra this week will be in memory of Henry Lee Higginson. The program will consist of three of his favorite compositions: Beethoven, Symphony No. 5; Schubert, unfinished symphony; Brahms, piano concerto No. 2.

Aurelio Giorni, pianist, has changed

Herald Nov. 20

CONCERTS AND LECTURES

Symphony concert in memory of Maj. Higginson tomorrow afternoon and Saturday evening in Symphony Hall. Schubert, Unfinished Symphony; Brahms, Piano Concerto, No. 2; Beethoven, Symphony No. 5. Felix Fox will be the pianist.

Post Nov. 18

MAJ. HIGGINSON'S FEAR IN HIS YOUTH

Said He Had It in Him to Be a Miser—His One Interest in Founding the Orchestra

BY OLIN DOWNES

"As every one has some particular object of supreme interest to himself, so I have music. It is almost my inner world; without it I miss much, and with it I am happier and better," wrote Henry L. Higginson, in his 23d year, from Vienna, to his father, George Higginson, in America.

The younger Higginson was then a student, and a very serious one, of music. He had taken leave of Harvard, had entered business, and had then gone to Europe in 1856, where he stayed for four years, spending most of his time in assiduous study of the art he loved.

REFUSED TO BECOME MISER

He had even at that time an unusually full realization of the need of music in the daily life and of its invaluable educational influence. He realized that he would be a good business man, but "trade," as he said in another letter, "was not satisfying to the inner man as a life occupation." And again: "What is money good for if not to spend for one's friends and to help them? You've done so all your life—let me do so, too, while I can, for it is in me (I have always known it) to be a close man, a miser. I know about this." These letters are quoted from M. A. DeWolfe Howe's history of the Boston Symphony Orchestra.

The day came when Henry Lee Higginson and the world discovered that his ability in business was in no way incompatible with his public spirit and his love of art. It was, as a matter of fact, the combination of practical energy and the ability to dream a great thing which brought the Boston Symphony Orchestra into existence and developed it into one of the famous organizations in the world.

Famed Throughout Europe

Those who have travelled in Europe can almost, without exception, relate a meeting with some European who might labor under the impression that Indians took scalps in the streets of Chicago or that Mr. Carnegie used a gold toothpick, but who knew of the great Boston Symphony Orchestra and the city whose name it bore, as they knew of Niagara Falls and one or two other wonders of this continent.

In Vienna the young Higginson, with but a slender reserve of money at his disposal, economized severely, gave lessons in English ("but it is very hard to compete with the Germans, who will work for 25 to 50 cents an hour, which I cannot do") and slaved at his music. Not everyone knows that the financier, soldier and patriot, whose name is connected with all kinds of practical public labors, worked so hard at the piano that he lamed an arm and shoulder which lost him five months of practice. Such was the fact. Suffering from a severe headache for days, he was bled, eight ounces of blood taken from his left arm, and this, combined with the muscular strain to which he had been subjected, resulted in a long period of discouragement and disability.

Did His Part for Flag

When he returned to America in 1860 Henry Higginson put aside his music, became a cavalryman in the Civil war, advancing to a majority, and carried to his grave a sabre-scar won in battle. This is a fact which might have been more generally remembered when the unfortunate misunderstanding regarding the playing of "The Star Spangled Banner" by the Boston Symphony Orchestra arose. Major Higginson did not at that time or any other rush into print with protestations of patriotism, but he followed the flag he loved in his youth as our young men of today have followed it in theirs, and he should not have been made the butt of those eager for self-advertisement and of fals friends who added to his distress in sorrowful time.

Years after the war and following various successful business ventures Mr. Higginson decided to establish in Boston a Symphony Orchestra. Writing of his intention to one he held dear, he said, "I can drop business now, retire, and lead a life of comparative leisure; or I can continue to work and by my earnings establish an orchestra. This has been the dream of my life. I should like to do it if you agree with me."

Its Mission to the Poor

The story of the development of the Boston Symphony Orchestra has been thrice told. From the beginnings in 1881, when George Henschel was the conductor, to the end of the season of 1916-1917, Major Higginson not only continued his business, the proceeds of which went in a large measure to the development of the orchestra which was to him, as he put it, what yachts and racing stables were to other men of wealth, but cheerfully footed each season deficits which were almost always heavy, and on some occasions amounted to fully $50,000.

His one intent, his one goal, was the establishment and endowment of an orchestra inferior to none, and measures whereby this orchestra could minister to the artistic and spiritual needs of the greatest possible number of people. Today, as in the early years, there remain the top balcony seats for the concerts which go at 25 cents each, and the number of music lovers and students who have benefitted by this arrangement for 39 seasons is not easily to be estimated.

Conductor Is Supreme

From the beginning, the business management of the orchestra was as responsible as the unswerving artistic ideals of the founder for its success. Very soon Major Higginson realized that the financial part of the undertaking must be clearly and definitely separated from the artistic direction. Hence the solid and conservative management of the affairs of the orchestra, hence the longing of the greatest conductors, as the years went by, for the appointment as leader of the Boston Symphony. They longed for the position, not merely because the musical honor which it conferred upon them, but because there is probably no musical position in the world in which a conductor finds himself with such artistic resources, with every need for musical production gratified almost before it is made known, and with absolute musical authority. No business policies hamper the conductor of the Boston Symphony. No expense is spared to give him whatever he needs for the good of the concerts, and his word, in all matters affecting the artistic concerns of the organization, is undisputed and supreme. That is the result of the practical business sense and the true idealism of the man who while in his twenties wrote his father that "he had it in him to be a miser," and didn't want to be and wouldn't.

Trans. Nov. 20

After Mr. Bauer and Mr. Powell ... both declined so difficult a task, a pia... ist, Felix Fox, has at last been fou... willing to undertake the solo part ... Brahms's long and intricate concerto ... B flat. Accordingly he will play it at ... Symphony Concerts in memory of the ... Mr. Higginson on Friday and Saturd... next. Meanwhile Mr. Monteux is "labor... as valiantly with the preparation for ... occasion—and in three short days—of ... concerto, Schubert's Unfinished Symph... and Beethoven's fifth symphony.

Trans. Nov. 18

Items and Incidents

The promising pieces proposed for the Symphony Concerts of this week have been put by for the time, to make way for a "memorial programme" of music that the late Mr. Higginson, as founder and sustainer of the Symphony Orchestra, heard with high pleasure, viz.: Schubert's Unfinished Symphony; Brahms's second concerto for piano and Beethoven's fifth symphony. Upon second thought Mr. Bauer, announced to play the solo part in the concerto, has wisely declined so difficult a task at so short a notice, and a pianist has still to be found for it.

CONCERT-CHRONICLE

MISS JANACOPULOS AND SUNDRY RUSSIANS

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>
> It would be hardly necessary to say of music by d'Indy that there is an evident intention to get beneath the more obvious and extraneous representations of war as they have conventionally appeared in music. He does not deal in "Battles of Prague" or "Wellington's Victories." Yet this symphony, as a product of the great convulsion which was expected to move creative artists to new flights, is disappointing. There are beauties in it, as in the introduction, in which Mr. Damrosch sees the happiness of peace brooding over France; pages of the slow movement are deeply felt and emotionally expressive; the scherzo, with its folk-song character—but it does not seem always French—is enlivening. The last movement, notwithstanding its elaboration and its orchestral brilliancy, seems more commonplace; and, indeed, the composer has not avoided commonplace in more than one extended passage in even his more successful movements. There is much of the skilful and convincing craftsmanship that is to be expected in d'Indy's work. But there is also evidence that less of mature reflection, less of purely artistic concentration have gone into the making of this symphony than into other works of the composer's maturity. There are joints, dislocations in the musical thought. The music in places does not "hang together' unerringly in d'Indy's manner. The stress of emotion under which this symphony was composed can be appreciated, but it has not brought forth music that will enhance the composer's reputation or that is worthy to rank with his best artistic production.

In The Tribune, Mr. Krehbiel plies a heavy humor upon d'Indy's music, but in the main it disappoints him:

> We confess our inability to recognize either French or German characteristics in the themes. We are speaking hurriedly, of course, and after an insufficient acquaintance with the piece, but to us it seemed that either the French or the Germans, we don't know which, had passed through both Ireland and Africa and cultivated a taste for rattlety-bang percusison instruments and syncopations quite as violent as that of Percy Grainger. In the slow movement there is a section which Mr. Damrosch describes as brutally ugly and which, he said, d'Indy admitted, characterizes the invaders.
>
> The French critic, Fernand le Borne, says that the theme is "close kin to the motive of the Jew in d'Indy's 'St. Christopher.'" We never heard or saw this saintly music and therefore do not know what the French writer meant. We are equally in the dark as to why any kind of a Jew should be dragged, even by suggestion, into a war between modern Teuton and modern Gaul. Le Borne also calls the melody which soars triumphantly over the tumult in the final movement the victorious theme of St. Michael. This theme is permitted to lacerate sensitive ears when sung by a "little trumpet in D" at the end. We had no idea that St. Michael blew a horn (euphemism for trumpet') so brutally. He was commander-in-chief of the angels which drove the rebellious angels out of heaven, but Longfellow tells us that prudence was one of his gifts to man, and prudence implies moderation.
>
> But we fear we are inquiring too curiously when we inquire so. The obvious things about the symphony are that it is short; that it is full of excellent craftsmanship, which would, perhaps, be considered deplorably conservative if it came from a professor of the Conservatory, but is quite the proper thing from the head of the Schola Cantorum. We are also inclined to think that when he was younger d'Indy made better musical pictures of German soldiery in his "Wallenstein" than he did of French soldiery in this symphony. But the new music is interesting, and one ought to hear it several times before presuming to pass any kind of judgment upon it.

NEXT CONCERT IN MEMORIAM

Higginson's Favorite Pieces to Be Played

A special programme has been arranged for the Boston Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening to be devoted to the memory of Major Henry Lee Higginson, to whose wisdom and beneficence not only the eminence but the existence of the orchestra is due. That this pair of concerts may recall to the patrons and to Major Higginson's friends and relatives the closest associations of seasons past, Judge Frederick P. Cabot, president of the board of trustees of the orchestra, has consulted Mrs. Higginson as to her husband's favorite pieces, and in cooperation with Mr. Monteux compiled the following programme of them:

Schubert's Unfinished Symphony in B minor.

Brahm's Pianoforte Concerto No. 2 in B flat.

Beethoven's Fifth Symphony in C minor.

At 2:30 o'clock on Friday afternoon and at 8 on Saturday evening the doors will be closed until the end of Schubert's Symphony.

SYMPHONY CONCERTS IN MEMORY OF BENEFACTOR

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CONCERT NOTES

The concerts of the Boston Symphony Orchestra this week will be in memory of Henry Lee Higginson. The program will consist of three of his favorite compositions: Beethoven. Symphony No. 5; Schubert, unfinished symphony; Brahms, piano concerto No. 2.

Aurelio Giorni, pianist, has changed

CONCERTS AND LECTURES

Symphony concert in memory of Maj. Higginson tomorrow afternoon and Saturday evening in Symphony Hall. Schubert, Unfinished Symphony; Brahms, Piano Concerto, No. 2; Beethoven, Symphony No. 5. Felix Fox will be the pianist.

MAJ. HIGGINSON'S FEAR IN HIS YOUTH

Said He Had It in Him to Be a Miser—His One Interest in Founding the Orchestra

BY OLIN DOWNES

"As every one has some particular object of supreme interest to himself, so I have music. It is almost my inner world; without it I miss much, and with it I am happier and better," wrote Henry L. Higginson, in his 23d year, from Vienna, to his father, George Higginson, in America.

The younger Higginson was then a student, and a very serious one, of music. He had taken leave of Harvard, had entered business, and had then gone to Europe in 1856, where he stayed for four years, spending most of his time in assiduous study of the art he loved.

REFUSED TO BECOME MISER

He had even at that time an unusually full realization of the need of music in the daily life and of its invaluable educational influence. He realized that he would be a good business man, but "trade," as he said in another letter, "was not satisfying to the inner man as a life occupation." And again: "What is money good for if not to spend for one's friends and to help them? You've done so all your life—let me do so, too, while I can, for it is in me (I have always known it) to be a close man, a miser. I know about this." These letters are quoted from M. A. DeWolfe Howe's history of the Boston Symphony Orchestra.

The day came when Henry Lee Higginson and the world discovered that his ability in business was in no way incompatible with his public spirit and his love of art. It was, as a matter of fact, the combination of practical energy and the ability to dream a great thing which brought the Boston Symphony Orchestra into existence and developed it into one of the famous organizations in the world.

Famed Throughout Europe

Those who have travelled in Europe can almost, without exception, relate a meeting with some European who might labor under the impression that Indians took scalps in the streets of Chicago or that Mr. Carnegie used a gold toothpick, but who knew of the great Boston Symphony Orchestra and the city whose name it bore, as they knew of Niagara Falls and one or two other wonders of this continent.

In Vienna the young Higginson, with but a slender reserve of money at his disposal, economized severely, gave lessons in English ("but it is very hard to compete with the Germans, who will work for 25 to 50 cents an hour, which I cannot do") and slaved at his music. Not everyone knows that the financier, soldier and patriot, whose name is connected with all kinds of practical public labors, worked so hard at the piano that he lamed an arm and shoulder which lost him five months of practice. Such was the fact. Suffering from a severe headache for days, he was bled, eight ounces of blood taken from his left arm, and this, combined with the muscular strain to which he had been subjected, resulted in a long period of discouragement and disability.

Did His Part for Flag

When he returned to America in 1860 Henry Higginson put aside his music, became a cavalryman in the Civil war, advancing to a majority, and carried to his grave a sabre-scar won in battle. This is a fact which might have been more generally remembered when the unfortunate misunderstanding regarding the playing of "The Star Spangled Banner" by the Boston Symphony Orchestra arose. Major Higginson did not at that time or any other rush into print with protestations of patriotism, but he followed the flag he loved in his youth as our young men of today have followed it in theirs, and he should not have been made the butt of those eager for self-advertisement and of fals friends who added to his distress in sorrowful time.

Years after the war and following various successful business ventures Mr. Higginson decided to establish in Boston a Symphony Orchestra. Writing of his intention to one he held dear, he said, "I can drop business now, retire, and lead a life of comparative leisure; or I can continue to work and by my earnings establish an orchestra. This has been the dream of my life. I should like to do it if you agree with me."

Its Mission to the Poor

The story of the development of the Boston Symphony Orchestra has been thrice told. From the beginnings in 1881, when George Henschel was the conductor, to the end of the season of 1916-1917, Major Higginson not only continued his business, the proceeds of which went in a large measure to the development of the orchestra which was to him, as he put it, what yachts and racing stables were to other men of wealth, but cheerfully footed each season deficits which were almost always heavy, and on some occasions amounted to fully $50,000.

His one intent, his one goal, was the establishment and endowment of an orchestra inferior to none, and measures whereby this orchestra could minister to the artistic and spiritual needs of the greatest possible number of people. Today, as in the early years, there remain the top balcony seats for the concerts which go at 25 cents each, and the number of music lovers and students who have benefitted by this arrangement for 39 seasons is not easily to be estimated.

Conductor Is Supreme

From the beginning, the business management of the orchestra was as responsible as the unswerving artistic ideals of the founder for its success. Very soon Major Higginson realized that the financial part of the undertaking must be clearly and definitely separated from the artistic direction. Hence the solid and conservative management of the affairs of the orchestra, hence the longing of the greatest conductors, as the years went by, for the appointment as leader of the Boston Symphony. They longed for the position, not merely because the musical honor which it conferred upon them, but because there is probably no musical position in the world in which a conductor finds himself with such artistic resources, with every need for musical production gratified almost before it is made known, and with absolute musical authority. No business policies hamper the conductor of the Boston Symphony. No expense is spared to give him whatever he needs for the good of the concerts, and his word, in all matters affecting the artistic concerns of the organization, is undisputed and supreme. That is the result of the practical business sense and the true idealism of the man who while in his twenties wrote his father that "he had it in him to be a miser," and didn't want to be and wouldn't.

After Mr. Bauer and Mr. Powell [illegible] both declined so difficult a task, a pianist, Félix Fox, has at last been found willing to undertake the solo part in Brahms's long and intricate concerto in B flat. Accordingly he will play it at the Symphony Concerts in memory of the late Mr. Higginson on Friday and Saturday next. Meanwhile Mr. Monteux is laboring as valiantly with the preparation for the occasion—and in three short days—of the concerto, Schubert's Unfinished Symphony and Beethoven's fifth symphony.

Items and Incidents

The promising pieces proposed for the Symphony Concerts of this week have been put by for the time, to make way for a "memorial programme" of music that the late Mr. Higginson, as founder and sustainer of the Symphony Orchestra, heard with high pleasure, viz.: Schubert's Unfinished Symphony; Brahms's second concerto for piano and Beethoven's fifth symphony. Upon second thought Mr. Bauer, announced to play the solo part in the concerto, has wisely declined so difficult a task at so short a notice, and a pianist has still to be found for it.

Post Nov 17

MISS BRARD ACCLAIMED A VIRTUOSO

Wins Signal Triumph at Pension Fund Concert

BY OLIN DOWNES

The pension fund concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, took place yesterday afternoon in Symphony Hall, which was packed for the occasion.

The orchestral compositions were Tschaikowsky's "Symphonie Pathetique," Wagner's prelude and love-death from "Tristan and Isolde," and Rossini's overture to "William Tell." Miss Madeleine Brard, a first prize of the Paris Conservatoire, and now in her 16th year, played the Saint-Saens G-minor piano concerto.

WINS DESERVED TRIUMPH

Of this work Miss Brard, who was wildly applauded, gave a very brilliant performance. The music had sparkle, piquancy and great rythmic life. Miss Brard has not only the fingers, she has the temperament of the virtuoso, the ability to excite an audience by the spirit and bravura of her playing. Qualities such as these are inherent in Saint-Saens' concerto.

This concerto has other qualities, too, in the opening movement, and it would be possible to take issue with Miss Brard concerning the playing of the more lyrical motives. But this is a detail and partly a matter of taste. Miss Brard won a deserved triumph. She played with musicianship, as well as lightness, accuracy, speed. However rapid the tempo, she never lost her grip on herself. Excellent schooling rather than strong individuality is now naturally in the ascendancy, so far as her interpretation is concerned, but this schooling she has assimilated. She knows why as well what she plays. She was heard to the best advantage in the second movement, which she played with exceptional grace and esprit, and in the dashing finale, after which she was recalled five or six times.

Tschaikowsky's Master Work

It is the custom in these days for the superfine musicians to decry the Tschaikowsky of the sixth or "Pathetique" symphony. These people disdain what they feel to be the coarseness and frequent ineptitudes of Tschaikowsky in his expression of overwhelming emotion. The sixth symphony was for years the great favorite of all of Tschaikowsky's symphonic works. Then it was played too much. Then weary reviewers came to prefer either the fourth or the fifth symphonies to the sixth. It is not easy for one reviewer, anyhow, to agree with them. For him, the Symphonic Pathetique remains, in point of musical inspiration, richness of workmanshipp and originality and unconventionality of form, Tschaikowsky's greatest symphonic achievement. Who has produced symphonic music more profound in its feeling than the finale of lamentation? What in modern music matches in elemental power and reckless fury the march, which is as if the hordes of all Asia were causing the earth to tremble at their mighty tread?

But there are those to whom this wild, defiant music is "coarse," "unrefined," and so on. To some, art must wear not only long skirts, but kid gloves! There are criticisms easily recognized as legitimate and logical of the first two movements; but the great passages in both of these movements will stand criticism for many years before they will yield place to works of sophisticated intellectuality or hyper-refinement, to which they are at present disadvantageously compared.

Should Be Heard Oftener

The "Symphonie Pathetique" should be played not only at Pension Fund concerts, as has been the case in late seasons, but also at the subscription concerts of Friday afternoons and Saturday evenings.

At the Pension Fund concerts, the public which is too busy or too full of cares during the week to listen to symphonic music attends with profound enjoyment performances by one of the greatest orchestras of orchestral masterpieces. The poignant music of Wagner and the great overture of Rossini thrilled the audience, which applauded the orchestra as well as the soloist to the echo.

Nov 17

BOSTON HERALD, MON

CONCERT FOR PENSION FUND

Symphony Orchestra Gives Its 33d Performance of the Kind

GIRL PIANIST WINS GREAT TRIUMPH

At Symphony Hall yesterday afternoon the Symphony Orchestra gave its first Pension Fund concert for this season and the 33d in the whole list of them. The soloist was Magdeleine Brard, the youthful pianist from France, who has won extraordinary praise for her playing in New York and other cities, since she came to America last year.

The orchestra played Tschaikowsky's "Pathetic" Symphony, Wagner's Prelude and Love-Death from "Tristan and Isolde," and Rossini's overture to "William Tell." Miss Brard's number was Saint-Saens's G Minor Concerto No. 2.

The hall was crowded, with many standing. A subdued air of solemnity overcast the throng and the orchestra owing to the death of Maj. Higginson. There was some speculation whether an extra number would be played as a tribute to his memory, but this was hardly necessary, for the depth of lamentation in the final movement of Tschaikowsky's symphony and much of the music in the Wagner number were as appropriate as any musical memorial of the orchestra's founder and sustainer could have been. It was as if a prophetic inspiration had guided the choice of these two numbers for yesterday's concert. It is doubtful if either work was ever played with deeper or more poignant feeling.

Miss Brard's appearance and playing proved to be a revelation. It provided astonishment, admiration and abounding pleasure. As she came on the stage spectators gasped to see a little girl with wavy, unrestrained locks, dressed in a young misses' short white frock, come forward with the unconscious grace of a well-bred child and seat herself at the piano. One was reminded of the picture of the boy Mozart discovered at midnight at his spinet.

Then she began to play and the wonder grew and kept growing as the brilliance and power and intricacy of the concerto developed. Here plainly was no slip of a girl, no infant prodigy, but a youthful artist with marvellous skill, uncommon power, commanding surety in every ripple, trill or run and seeming maturity in feeling and expression. Old hands at piano concerts began to sit up and take notice as the finish, the lightness and firmness and tenderness of touch and emotion were revealed in the opening andante movement.

Then came the allegretto and zip! the little girl's audience was transported to a fairy wood filled with dancing and whirling sprites and gnomes and butterflies and darting birds and flashing waterfalls and a shimmering mystic light "n everything like that."

And the little girl was not playing any piano, just leading the whole big throng, orchestra men and all, in an elfin whirl, drawing them along with her and the fairies by the spell of some magical music with which she filled the wood, the trees, their dancing leaves, the nodding flowers and the spray of fountains.

In the final presto movement strong winds blew away the sprites and the gossamer butterflies and tore the leaves with great gusts and the little lady's followers were tossed about by the power and splendor of her mastery of music. Here, as in the fairy dance, the girlish mistress of their spirits compelled obedience without a show of effort. She seemed to be doing nothing at all special, just filling the air with irresistible rhythm and harmony of which she was a living part. When she ended and the spell was broken there came a tornado of applause so sweeping and continuous that it threatened to smash the stone tablets of the ancient law against "extras" at a symphony concert. But it didn't.

rance. I've wondered and wondered ow the judges ever selected little e.

"My government has sent me to merica, you know. They call me eir 'representative artist,' though m sure I've never earned so proud title.

"The real reason that my friends ove my music is because I love it o myself. I practice for hours and ours every single blessed day, and it's the most fun I've ever had. They ell me that some girls hate to practice, but it isn't really so, is it?

"I think that American girls are o nice, and so pretty. Though I visited the States on tour last year, had so little time to make friends. This year I hope that I'll meet lots and lots of people.

"Won't you tell Boston folk that I appreciate so much the wondrous ovation they gave me, and that I do hope I may play again for them soon?"

Globe Nov 17

GIRL SENSATION OF PENSION CONCERT

Miss Brard, 16, Mature and Skillful Pianist

Magdeleine Brard's performance of Saint-Saens' Pianoforte Concerto No. 2 in G minor at yesterday's pension fund concert of the Boston Symphony Orchestra created a very unusual sensation. Mr Monteux and the orchestra joined enthusiastically in the violent and prolonged applause. She was recalled no less than six times at the end. There were cries of "Bravo" from the audience and she was given a bouquet from the orchestra. No debut in recent years has scored such great and well deserved success with a Symphony concert audience. What is more significant, no soloist within recent memory has ever been so applauded by the members of the orchestra itself.

There were murmurs of surprise in the audience when she first came on the stage. She is actually 16 but looks considerably younger. The solo passage at the beginning of the first movement, however, showed at once that she was not the "infant prodigy" her childish appearance betokened, but a player of mature strength, poise and skill, fairly comparable with men like Hofmann and Rachmaninoff.

Her playing has a breadth, force and dignity very rare in the performance of feminine pianists. Her massive chords and brilliant passage work are like those of the best male performers, rather than the work of a talented girl.

If there are three or four men living who could surpass her in passages where controlled strength is required, there is no one who could improve on her performance of the "Allegretto Scherzando" of this concerto. It has been heard here many times, but no one has ever come anywhere near equalling her interpretation of it.

She has the crisp phrasing, the firm yet delicate touch and the beautiful singing tone needed for an ideal performance. Best of all she does not sentimentalize, and yet is never academic. As a pupil of Cortot and a winner of a "first prize" at the Paris Conservatory she has, of course, been admirably trained. But only phenomenal ability could make it possible for a mere child to play as she does.

She is to be ranked with the youthful Hofmann and with Heifetz as an example of a young player whose performance is never immature. Her future appearances in Boston will be eagerly awaited by everyone who was lucky enough to hear her yesterday.

The rest of the concert brought routine performances of Tschaikowsky's "Pathetic" symphony and of the prelude and "Love-Death" from Wagner's "Tristan," which is "not of an age, but for all time."

A brilliant performance of Rossini's overture to "William Tell," which wears on the whole better than most of Tschaikowsky, was the concluding number.

Miss Brard More Than a Prodigy, Says Elson

By LOUIS C. ELSON.

THE week began very strongly with a pension fund concert, given by our orchestra in Symphony Hall, last Sunday afternoon. As if by prescience M. Monteux had placed Tschaikowsky's symphony of struggle and death on the program, and, while the "Pathetique" was being played, every auditor dedicated it to the memory of the noble founder of the orchestra, who had just passed away. The work brought memories of Mr. Emil Paur, who used to interpret it with our orchestra in an unapproachable manner. In this performance it was not so graphic, except in the third movement, which was performed with a truly barbaric fervor which suited its fierce military vein excellently. The "Tristan and Isolde" selection was very welcome, as indicating a restoration; the king has come into his own again. The "Wm. Tell Overture" was also brilliantly interpreted.

But the most marked success of the concert was the Boston debut of Madeleine Brard, a young miss of sixteen, who is more than a prodigy, who is in some respects a finished artist. She played St. Saens' G minor piano concerto, a work which has entirely dethroned Mendelssohn's concerto in the same key. She played it not as a well-learned lesson, but as well as any artist who has given it in Boston, not excepting the composer himself.

Yet in spite of all the fire that scintillated in the finale, we found the dainty Scherzo the chief glory of her performance. Here there was crisp delicacy and a hearty abandon that was elfin in character and must have aroused the most blase auditor.

We must hear her in more varied works before we can judge of her full scope, but that here is a great artist in embryo, a second Teresa Carrena, is certain. The young artist was recalled endlessly with wild enthusiasm. What with Rosita Renard a couple of weeks ago, and this young phenomenon last Sunday, the French young ladies are certainly in the limelight, and the Paris Conservatoire, from which both graduated, is proving that it has great piano teachers.

ail Girl of 16 as Musical Marvel'

YMPHONY patrons gasped when a small young person advanced upon their exclusive stage, aking her black curls, and primly ranging her short, white skirts, she t herself at the piano. Like the ld Mozart discovered at his spinet, e fingered the keys.

Then she began to play. Magdeine Brard, Parisian pianist, had ade her Boston debut. And, as she ayed, the wonder grew. Like fairy ings her little fingers flitted across e keys. Famous musicians leaned rward that they might not miss a ote. Critics gasped. And as agedeleine Brard played the tension ew.

Never in the history of the Boston ymphony concerts has a performer ade so profound an impression as e little French pianist. In a blaze glory she has left us. But the emory of her recital will linger roughout the seasons of many ymphonies.

Though hailed today as the greatst prodigy of the piano since the hildhood days of Josef Hofmann, ittle Mademoiselle Brard is as harmingly unaffected as a country chool girl. Her youthful freshness uite contradicts the impression one ained at Symphony.

Before sailing for New York last Winter, Magdeleine played for the benefit of the Red Cross at Bordeaux. General Winfield Scott, U. S. A., who was stationed there, was so delighted with her performance that he removed one of the stars from his shoulder and pinned it on the coat of the little lady whose genius had so charmed him.

The little girl in knee-length skirts laughed delightedly at the recollection.

"Don't you just love Yankee soldiers?" she questioned naively. "I adore them."

Modestly Mademoiselle recounted the tale of her triumphs. "I was fourteen," she said, "when the Prix d'Honneur was awarded me. I'm still terribly excited about it, for it's the highest prize the Conservatoire can bestow, you know. I was twelve when the Conservatoire gave me my first prize, and thirteen when I received the Prize of Excellence. All the awards were unanimous and covered by the greatest pianists in

MLLE. BRARD, PIANIST, WHO WON TRIUMPH IN BOSTON

No performer has ever created a more profound impression on an audience here than the little French girl who has achieved success on two continents.

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Miss Brard's appearance and playing proved to be a revelation. It provided astonishment, admiration and abounding pleasure. As she came on the stage spectators gasped to see a little girl with wavy, unrestrained locks, dressed in a young misses' short white frock, come forward with the unconscious grace of a well-bred child and seat herself at the piano. One was reminded of the picture of the boy Mozart discovered at midnight at his spinet.

Then she began to play and the wonder grew and kept growing as the brilliance and power and intricacy of the concerto developed. Here plainly was no slip of a girl, no infant prodigy, but a youthful artist with marvellous skill, uncommon power, commanding surety in every ripple, trill or run and seeming maturity in feeling and expression. Old hands at piano concerts began to sit up and take notice as the finish, the lightness and firmness and tenderness of touch and emotion were revealed in the opening andante movement.

Then came the allegretto and zip! the little girl's audience was transported to a fairy wood filled with dancing and whirling sprites and gnomes and butterflies and darting birds and flashing waterfalls and a shimmering mystic light "a everything like that." And the little girl was not playing any piano, just leading the whole big throng, orchestra men and all, in an elfin whirl, drawing them along with her and the fairies by the spell of some magical music with which she filled the wood, the trees, their dancing leaves, the nodding flowers and the spray of fountains.

In the final presto movement strong winds blew away the sprites and the gossamer butterflies and tore the leaves with great gusts and the little lady's followers were tossed about by the power and splendor of her mastery of music. Here, as in the fairy dance, the girlish mistress of their spirits compelled obedience without a show of effort. She seemed to be doing nothing at all special, just filling the air with irresistible rhythm and harmony of which she was a living part. When she ended and the spell was broken there came a tornado of applause so sweeping and continuous that it threatened to smash the stone tablets of the ancient law against "extras" at a symphony concert. But it didn't.

[illegible]rance. I've wondered and wondered how the judges ever selected little me.

"My government has sent me to America, you know. They call me their 'representative artist,' though I'm sure I've never earned so proud a title.

"The real reason that my friends love my music is because I love it so myself. I practice for hours and hours every single blessed day, and it's the most fun I've ever had. They tell me that some girls hate to practice, but it isn't really so, is it?

"I think that American girls are so nice, and so pretty. Though I visited the States on tour last year, I had so little time to make friends. This year I hope that I'll meet lots and lots of people.

"Won't you tell Boston folk that I appreciate so much the wondrous ovation they gave me, and that I do hope I may play again for them soon?"

Globe Nov 17

GIRL SENSATION OF PENSION CONCERT

Miss Brard, 16, Mature and Skillful Pianist

Magdeleine Brard's performance of Saint-Saens' Pianoforte Concerto No. 2 in G minor at yesterday's pension fund concert of the Boston Symphony Orchestra created a very unusual sensation. Mr Monteux and the orchestra joined enthusiastically in the violent and prolonged applause. She was recalled no less than six times at the end. There were cries of "Bravo" from the audience and she was given a bouquet from the orchestra. No debut in recent years has scored such great and well deserved success with a Symphony concert audience. What is more significant, no soloist within recent memory has ever been so applauded by the members of the orchestra itself.

There were murmurs of surprise in the audience when she first came on the stage. She is actually 16 but looks considerably younger. The solo passage at the beginning of the first movement, however, showed at once that she was not the "infant prodigy" her childish appearance betokened, but a player of mature strength, poise and skill, fairly comparable with men like Hofmann and Rachmaninoff.

Her playing has a breadth, force and dignity very rare in the performance of feminine pianists. Her massive chords and brilliant passage work are like those of the best male performers, rather than the work of a talented girl.

If there are three or four men living who could surpass her in passages where controlled strength is required, there is no one who could improve on her performance of the "Allegretto Scherzando" of this concerto. It has been heard here many times, but no one has ever come anywhere near equalling her interpretation of it.

She has the crisp phrasing, the firm yet delicate touch and the beautiful singing tone needed for an ideal performance. Best of all she does not sentimentalize, and yet is never academic. As a pupil of Cortot and a winner of a "first prize" at the Paris Conservatory she has, of course, been admirably trained. But only phenomenal ability could make it possible for a mere child to play as she does.

She is to be ranked with the youthful Hofmann and with Heifetz as an example of a young player whose performance is never immature. Her future appearances in Boston will be eagerly awaited by everyone who was lucky enough to hear her yesterday.

The rest of the concert brought routine performances of Tschaikowsky's "Pathetic" symphony and of the prelude and "Love-Death" from Wagner's "Tristan," which is "not of an age, but for all time."

A brilliant performance of Rossini's overture to "William Tell," which wears on the whole better than most of Tschaikowsky, was the concluding number. A very [illegible]

Adv. Nov 23

Miss Brard More Than a Prodigy, Says Elson

By LOUIS C. ELSON.

THE week began very strongly with a pension fund concert, given by our orchestra in Symphony Hall, last Sunday afternoon. As if by prescience M. Monteux had placed Tschaikowsky's symphony of struggle and death on the program, and, while the "Pathetique" was being played, every auditor dedicated it to the memory of the noble founder of the orchestra, who had just passed away. The work brought memories of Mr. Emil Paur, who used to interpret it with our orchestra in an unapproachable manner. In this performance it was not so graphic, except in the third movement, which was performed with a truly barbaric fervor which suited its fierce military vein excellently. The "Tristan and Isolde" selection was very welcome, as indicating a restoration: the king has come into his own again. The "Wm. Tell Overture" was also brilliantly interpreted.

But the most striking success of the concert was the Boston debut of Madeleine Brard, a young miss of sixteen, who is more than a prodigy, who is in some respects a finished artist. She played St. Saens' G minor piano concerto, a work which has entirely dethroned Mendelssohn's concerto in the same key. She played it not as a well-learned lesson, but as well as any artist who has given it in Boston, not excepting the composer himself.

Yet in spite of all the fire that scintillated in the finale, we found the fifty Scherzo the chief glory of her performance. Here there was crisp delicacy and a hearty abandon that was elfin in character and must have aroused the most blase auditor.

We must hear her in more varied works before we can judge of her [illegible] scope, but that here is a great artist in embryo, a second Teresa Carrena, is certain. The young artist was recalled endlessly with wild enthusiasm. What with Rosita Renard a couple of weeks ago and this young "phenomenon" last Sunday, the French young ladies are certainly in the lead[illegible], and the Paris Conservatoire, from which both graduated, is proving that it has great piano teachers.

Tall Girl of 16 as Musical Marvel

SYMPHONY patrons gasped when a small young person advanced upon their exclusive stage, shaking her black curls, and primly arranging her short, white skirts, she seated herself at the piano. Like the child Mozart discovered at his spinet, she fingered the keys.

Then she began to play. Magdeleine Brard, Parisian pianist, had made her Boston debut. And, as she played, the wonder grew. Like fairy wings her little fingers flitted across the keys. Famous musicians leaned forward that they might not miss a note. Critics gasped. And as Magdeleine Brard played the tension grew.

Never in the history of the Boston Symphony concerts has a performer made so profound an impression as the little French pianist. In a blaze of glory she has left us. But the memory of her recital will linger throughout the seasons of many symphonies.

Though hailed today as the greatest prodigy of the piano since the childhood days of Josef Hofmann, little Mademoiselle Brard is as charmingly unaffected as a country school girl. Her youthful freshness quite contradicts the impression one gained at Symphony.

Before sailing for New York last Winter, Magdeleine played for the benefit of the Red Cross at Bordeaux. General Winfield Scott, U. S. A., who was stationed there, was so delighted with her performance that he removed one of the stars from his shoulder and pinned it on the coat of the little lady whose genius had so charmed him.

The little girl in knee-length skirts laughed delightedly at the recollection.

"Don't you just love Yankee soldiers?" she questioned naively. "I adore them."

Modestly Mademoiselle recounted the tale of her triumphs. "I was fourteen," she said, "when the Prix d'Honneur was awarded me. I'm still terribly excited about it, for it's the highest prize the Conservatoire can bestow, you know. I was twelve when the Conservatoire gave me my first prize, and thirteen when I received the Prize of Excellence. All the awards were unanimous and covered by the greatest pianists in

MLLE. BRARD, PIANIST, WHO WON TRIUMPH IN BOSTON

No performer has ever created a more profound impression on an audience here than the little French girl who has achieved success on two continents.

Brooklyn, N. Y.

OCT 19 1919

Boston Impressions of the Boston Orchestra

Again the question of the Boston Symphony Orchestra and its conductor looms large in the musical world. Time was when its visits to the metropolis carried a definite guaranty of quality, both of orchestral playing and of conducting. Since, however, the passing of Dr. Muck and the reorganization of the band's personnel there has been in the mind of all music lovers the undeniable fear that the prestige of former years was a moribund quality.

This year Pierre Monteux, released from operatic duties at the Metropolitan, has succeeded to the post held all too briefly by Henri Rabaud. He made his first appearance as permanent conductor in two concerts in Symphony Hall, Boston, a week ago, conducting the following program: Beethoven's Second Symphony, Cesar Franck's symphonic poem, "The Wild Huntsman"; Debussy's Prelude to "The Afternoon of a Faun," and the "Catalonia" of Albeniz.

Boston's critical fraternity did not agree on the merits of conductor and orchestra. But they may speak for themselves. According to Phillip Hale in the Herald—

"Of all of Beethoven's symphonies, the second is the least interesting, the least characteristic, in 1919. The first pleases by its simplicity, by its relationship with the symphonies of Haydn and Mozart that preceded it. There are moments in the second that are unmistakably in the incomparable manner of the great Beethoven, but on the whole the pleasure of yesterday afternoon was in the reading, the performance, rather than in the music itself. Mr. Monteux's interpretation was romantically classical, not so mistakenly reverential that it became jejune and tedious; on the other hand, it was not forced, not unduly dramatic; there was no attempt to be sensational, with the air of 'Now I'll show you how Beethoven's music should be performed.' The interpretation was vital, vivid, musically beautiful. Especially worthy of praise was the treatment of the Introduction, the Scherzo and the Finale. In the Larghetto there might have been more sustained passages of truly piano effect.

"Franck's symphonic poem was really heard here for the first time, although it had been played thrice at these concerts before yesterday. On previous occasions the expression of the supernatural seemed tame, almost timid. There was little suggestion of horror, terror, the demoniacal. One thought that good "Pere" Franck here, as in "The Beautitudes," was unable to express the satanic; that Weber's few measures accompanying the ride through the air of the demon hunter and his train in "Der Freischuetz" were far more imaginative than the many measures of Franck. Yet this demoniacal quality is in Franck's symphonic poem. It needed an imaginative, dramatic conductor to bring it out. As the music was played the other day the effect was well nigh overwhelming.

Debussy's exquisite Prelude has been a stumbling block to many conductors. Even Mr. Weingartner chose so sluggish a pace that the music was lifeless. Even Dr. Muck, singularly fortunate in his choice of tempi, erred in the same direction. The Prelude was never so beautiful as it was the other day, not even when Mr. Monteux conducted the performance of the ballet with Nijinsky as the Faun at the Boston Opera House. Yesterday the tonal coloring, the balance of timbers, the prevailing, the solo

ESTABLISHED 1881

From

NOV 18

Evening Public Ledger

Philadelphia, Pa.

MR. FERIR has had a long and distinguished career as a viola player, having been solo viola of the Boston Symphony Orchestra for a number of years before he came to Philadelphia, which was a little more than a year ago. He has had a large experience in string quartet work, having played in the quartet of Willy Hess and Anton Witek in Boston, while those violinists were filling the position of concertmeister of the Boston Symphony, and also in the Rich Quartet of this city, last year.

He is one of the few men who made the viola their special instrument from the start, as he always intended to become a viola player and did not go to that instrument from the violin as do nine hundred and ninety-nine out of every thousand viola players. Louis Bailly is another who made the viola is special instrument.

Most viola players, as has been said, begin with the violin and then go to the viola for any one of a number of reasons. Louis Svecenski, viola player in the Kneisel Quartet from the day it was organized until Mr. Kneisel disbanded it, a period of almost thirty years, was one of the finest viola players in the world, but he came to this country to be one of the first violins of the Boston Symphony Orchestra. He took up the viola at the combined request of Mr. Kneisel and Mr. Gericke, then conductor of the Boston Orchestra, Mr. Kneisel because he wanted him in the quartet he was about to organize and Mr. Gericke because he needed him for solo viola of the orchestra. His experience has been that of most of the great viola players.

In the leaving of Mr. Ferir the Philadelphia Orchestra and the musical life of the city suffer a severe loss.

Mr. Rabaud, who, it may be presumed, was an exponent of the style of conducting and program making which Mr. Monteux will follow. However, last year it was a temporary position; now it is for a year. And to a certain extent, whether it is wise or fair or just, or not, the audience cannot help making a little forecast of the 23 concerts to come from the one it heard on Friday.

"The Beethoven symphony received a perfunctory reading. The conductor added nothing of his own, being seemingly more occupied with holding his men to the tempo he chose than with letting his fancy run in the scherzo or the slow movement. His best work of the afternoon was in the Debussy number, for here he realized the poetry of the score. The Cesar Franck piece, example of a day of music writing that is gone, seems an unworthy representative of the great French master because it lacks the spontaneity and authority of other works of this pioneer of modernism. It is not a very alarming moment that his portrayal of fear brings forth. Listening to the Albeniz suite was no difficult task, being filled rather with the pleasurable excitement of wondering what sort of an odd sound would next emanate from the orchestra."

MR. MONTEUX, in the opening concert of the Boston Symphony Orchestra at the Academy of Music last Monday evening, completely reversed the form he showed as the conductor of the first concert here last season when he led the orchestra until Mr. Raband arrived in this country. At that time he gave the Cesar Franck symphony, and, as was mentioned in these columns, his reading was a marvel of detail. The intensely complicated architecture of the symphony, especially the last movement, which is a wonderful mosaic of the themes of the previous movements, combined with the new thematic material in the last movement itself, was brought out with a keen sense of values architectural, thematic and dynamic, but especially architectural.

Naturally one expected something of a similar reading of the Schumann B-flat symphony last Monday evening, even allowing for the fact that, compared to the Franck symphony, the Schumann is simplicity itself in so far as construction goes. But the very reverse occurred. Mr. Monteux paid but slight attention to the detail of the work and even less to the dynamics, although the symphony is not one of strong dynamic contrasts, and evidently concentrated upon a poetic reading.

The orchestra is not yet up to the standard of the old Boston Symphony. It is a first-class body of performers and has many artists of the highest rank, notably in the woodwinds, but it does not play with anything like the unanimity and precision which it had under former conductors. This is especially true with regard to the rhythms, which in a number of places in the symphony, as well as in the Liszt concerto, were decidedly weak, or rather, lacking in certainty.

BOTH conductor and orchestra were at their best in the "Fire Bird" suite of Stravinsky. The composition is of the type which would appeal more to a French conductor than a symphony in the classic style, even with the infiltration of romanticism which the Schumann symphonies all have. French composers have never been fond of the symphony as a form, nor conspicuously successful in its composition, although the revolt of Berlioz from all styles of strict form, at the crucial period of modern French instrumental composition, may have had something to do with this.

However, the fact remains, and to it may be ascribed, at least in part, the comparative nonsuccess of French conductors with the symphony. The same holds true also of the Italians, with the exception of Toscanini, who was both original and forceful in symphonic interpretation.

The Stravinsky suite was delightful music and was interpreted and played with the finest taste and thorough understanding and sympathy. In knowledge and sincerity, it parallels Scriabine, though not nearly so difficult to understand as the work of that remote and original genius. All sincere music may not be good, but all good music is sincere, and this element was highly apparent in the Stravinsky numbers.

The music is written strictly to the text of the legend, but it is legitimate descriptive music. It does not attempt to depict actual physical scenes, which is the rock upon which so many modern composers' hopes have been wrecked, but simply supplies the musical commentary upon the dramatic course of the story. In some mysterious manner it keeps before the audience the fact that it is a fantasy and not life itself that is being revealed. Even the lullaby, with its sinister insistent beat of the tympani, almost like a funeral march, fits perfectly into the dramatic action. It is to be hoped that Mr. Stokowski will play this suite also this year.

THUS early in the season we have

Music Notes

Boston Symphony Orchestra Opens Providence Season This Week. — Flonzaley Quartette To-day.—Pierre Monteux on American Music

* * *

The Boston Symphony Orchestra has already given 20 concerts in a number of cities and in every instance to packed audiences. Now it comes to reawaken the enthusiasm of Providence music lovers. Although the programmes for the later concerts have not been completed it is unofficially given out that a composition by Stravinsky will be given in the second concert on Dec. 16.

Mr. Monteux, who will be introduced to a Providence audience by the concert next Tuesday, has agreed to take under consideration the possibility of giving a hearing to new American music which promises merit, but is not necessarily of a calibre to win it a place in his programmes. This is in line with similar movements started in Chicago and elsewhere. Mr. Monteux points out that the crowded schedule of the orchestra leaves little time for private performances, but that he will co-operate with American composers in this way to the extent that the organization's programme permits.

Mr. Monteux is of undeniably catholic taste in his choice of music, nor does he believe that war memories should prevent restoring to common enjoyment the works of "enemy" composers. For American music he has, naturally, a special interest now, and since his return to the country last August he has consulted a number of our native composers.

* * *

"We may in time develop a true 'American' music," he declares, "but that time has not arrived yet. At present American music is impregnated with the influence of old-world music—of the Italian and the German, and the Russian composer.

"Unlike the music of these nations, you cannot recognize American music at once as typically characteristic. Something as yet is lacking. The time may be near when all this will be changed. When the true American comes, there will be no doubt of the nationality. It will possess the 'dance spirit' which characterizes Russian music—but with a different style—an American style.

"I think it will come. It will be very original, very American."

* * *

Emilio de Gogorza, baritone, who will be heard for the first time in the city on Tuesday evening as soloist with the Boston Symphony Orchestra, is one of the few singers of note who have won a place through concert singing alone. He is an American by birth, having been born in New York in 1874. He was educated in Spain, the homeland of his parents, and has inherited to a great degree the Spanish temperament which manifests itself in the originality of his interpretations. He was a boy soprano in the Episcopalian churches of England and on his return to America continued the work for a short time. In New York Gogorza studied with Emilio Agramonte and made his debut in 1897 with another student of Agramonte, Marcella Sembrich. Since that time he has appeared in recitals and concerts throughout the United States and also with the principal orchestras. Although he has never sung in opera his repertoire includes many well-known arias.

From

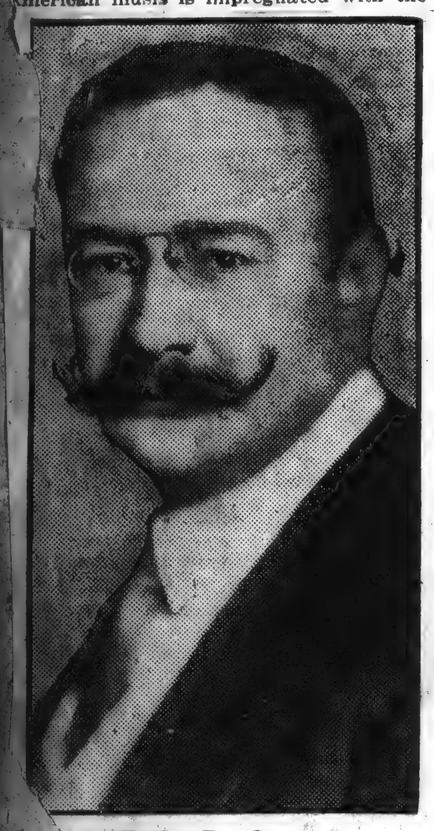
Not only have the music lovers of Providence enjoyed a varied assortment of excellent programmes during the week, but next week promises to hold some attractions which have a distinction and an appeal all their own.

Foremost of the attractions for next week will be the first concert of the Boston Symphony Orchestra, under Pierre Monetux, who will appear for the first time in this city.

He will lead Beethoven's Second Symphony, Debussy's Prelude to Mallarme's Eclogue, "The Afternoon of a Faun," and Liszt's elaborately and brilliantly scored symphonic poem, "The Preludes." Emilie de Gogorza, the foremost baritone of the concert stage, will sing, as soloist of the evening, Massenet's amorous aria from "The King of Lahore," and Gluck's "Pitiless Diana" from "Iphigenia in Aulis."

Since the personnel of the Boston Symphony Orchestra has been changed in no noteworthy respect save in the 'cello and viola sections, and since these, while formerly of high excellence, have been actually improved, perhaps the great orchestra has never before assembled such an illustrious body of musicians at one time.

When "The Afternoon of a Faun" was performed at the Boston concerts, Mr. H. T. Parker wrote in the Boston Transcript: "The performance yielded richly the beauty of this music, now famous the world over for its voice and imagery. Mr. Laurent, whose flute solo was matchless in its phrases, is still but one of a wood-wind choir which is a little company of masters. The string choir advances in brightness and plasticity of tone. Sundry changes have bettered the brass. The orchestra is again the instrument to stir a conductor's ambition, an audience's pride. And the outcome? The Symphony Concerts have returned to the old standards, and brought with them the old prestige." In confirmation of this verdict the orchestra has so far performed 20 performances this season in a number of cities and with no single exception to packed audiences.



Emilio De Gogorza
ne Soloist With Boston Symphony
rchestra, on Tuesday Evening.

I., NOVEMBER 16, 191

Musical

By N B. PETTIS

BOSTON SYMPHONY CONCERT TUESDAY.

The Boston Symphony Orchestra will open its Providence season next Tuesday evening, Nov. 18, in Infantry Hall when Pierre Monteaux, who has already made a generally fine impression as the new conductor, will make his first bow to this city. He will lead Beethovens Second Symphony, Debussy's Prelude to Mallarme's Eclogue, "The Afternoon of a Faun," and Liszt's elaborately and brilliantly ludes." Emilio de Gogorza, the foremost baritone of the concert stage, will sing, as soloist of the evening Massenet's amorous aria from "The King of Lahore," and Gluck's "Pitiless Diana" from "Iphigenia in Aulis."

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From

Pierre Monteux

New Leader of Boston Symphony Orchestra Will Make His First Appearance in Providence at Concert at Infantry Hall This Evening.

E PROVIDENCE JOURNAL,

OVEMBER 19, 1919

BOSTON SYMPHONY OPENS SEASON HERE

Orchestra Begins 39th Year in Concert at Infantry Hall.

PIERRE MONTEUX WELCOMED

New Conductor Makes Providence Debut with Americanized Organization. — Emilio De Gogorza, Baritone Soloist, Scores Unqualified Success.

The Boston Symphony Orchestra began its 39th season here last evening. Infantry Hall held the largest audience seen at these concerts in many a day, and Pierre Monteux, the orchestra's new leader, together with the men, received a splendid welcome.

The organization, now thoroughly Americanized, and under the leadership of such a man as Mr. Monteux is undoubtedly entering upon a period of prosperity and artistic achievement which should excel that attained in the past. In making this statement and prediction due account is taken of the orchestra's record, its famous conductors and personnel of earlier days. But new blood has now been added, its membership has been purged of an undesirable element, a new and vitalizing enthusiasm is manifest in its playing and that still higher artistic levels will be reached seems certain.

The performance last evening was of absorbing interest. The Beethoven Symphony in D-major No. 2, written when the composer was depressed in spirit because of rapidly increasing deafness, is familiar to Providence audiences through its many presentations here by the Boston Symphony players. Last evening its effect was one of breadth and power. Mr. Monteux's reading being dignified yet vigorous and virile. The new leader is a man of force and personality and is inclined to use his instrumental resources lavishly. In general outline and effect the symphony was played in a manner that made it appear a musical structure of towering proportions. Perhaps Mr. Monteux's liking for stately tempi in many portions of the work added to the effect of grandeur produced. At all events, the director made a profound impression in this first symphony he has conducted here, and he was applauded to the echo at its conclusion. After returing several times to bow in acknowledgement he motioned to the players, who rose and shared in the applause.

The Debussy "Prelude a l'Apres-Midi d'un Faune" showed the conductor in an entirely different light. The poetical musical creation of the French modernist was a thing of ravishing beauty under Mr. Monteux's baton. Light and shade, mystery and visions of beauty seemed blended in the strange and fascinating harmonies which, interspersed with plaintive fragments for flute, violin and oboe, rose and fell. The martial and brilliant "Les Preludes" of Lizst was inspiring in its sweep, strength and fine climaxes. At the close of this final number a storm of applause arose and continued after many of the audience had left their seats.

Emilio De Gogorza, baritone, who is remembered by his appearances here a few seasons ago, sang two operatic airs and after the second, "Promesse de mon avenir," by Massenet, was recalled six times. His voice seemed less resonant than a few years ago, but it is still powerful and searching in quality and is used with great dramatic effect.

The programme:

Beethoven....Symphony in D-major, No. 2 Op.36
Adagio molto; Allegro con brio.
Larghetto.
Schorzo.
Allegro molto.
Massenet....Recitative and air, "Promesse de mon avenir," from "Le Roi de Labore."
Debussy..."Prelude a l'Apres-Midi d'un Faunce"
Gluck..Recitative and air, "Diane impitoyable," from "Iphigenie en Aulide."
Lizst..."Les Preludes," Symphonic Poem No. 3

ESTABLISHED 1861

From
Evening Public Ledger
Philadelphia, Pa.

RACHMANINOFF WITH BOSTON ORCHESTRA

Soloist Scores Great Triumph in Fine Concert—Stravinsky Work Also Performed

Sergei Rachmaninoff, one of the greatest of present-day musicians, whether judged from the standpoint of composer or performer, was the star of the Boston Symphony Orchestra concert at the Academy of Music last evening. An immense audience was attracted not only by the soloist, but also by the first appearance of the Orchestra under the new conductor, Pierre Monteux.

Mr. Rachmaninoff played the Lizst concerto in E flat, commonly known as the "triangle concerto" on account of the piquant solo which that instrument

instrument of percussion, especially in a concerto. His reading was highly individual, but without the slightest infraction of the Liszt traditions. It was an entirely masculine interpretation, without the least approach to sentimentalizing, although it was full of delicate sentiment. His tone was as always, round and full and of great power in the fortissomo passages. He has the strength necessary to play the tremendous close of the concerto without being overwhelmed by the orchestra, although Mr. Monteux used the entire orchestra for the accompaniment. It was a masterly performance of one of the great compositions of all time for piano and orchestra, and Mr. Rachmaninoff received a large number of recalls at the close.

The orchestra itself appeared in three compositions, the Schumann symphony in B flat, the overture and the fifth ballet from Beethoven's "Prometheus" and five numbers from Stravinsky's danced legend, "The Bird of Fire." The orchestra was at its best in the Stravinsky number, and at its worst in the symphony.

As a whole the orchestra shows a decided improvement over its form of last year, as the tone is better and there appears to be a return to the discipline necessary to a great orchestra and which was so noticeably lacking, especially toward the close of last season. In the symphony, however, there was little shading, the tonal quantity of the orchestra being nearly on the same level throughout the whole work. There were spots, too, where the rhythms were not distinct and where the characteristic syncopations of Schumann was decidedly muddy, and there was an unhappy moment or two at the close of the scherzo.

On the other hand, the tone quality was fine throughout in the melodies with which the symphony abounds, especially in the wood-wind. The attacks were good, although there were places where the notes were not released together, notably in the first violins. Mr. Monteux's interpretation was generally along the conventional lines, but he took the last movement slower than it is usually played, with a consequent gain in clarity, but a corresponding loss in the spirit of springlike joyousness that the symphony epitomizes.

The Beethoven numbers, a rather infrequently given work of his first period, were well played. The ballet music allowed some of the solo instruments of the orchestra an excellent chance to show their fine tone quality, the "soloists" being Messrs. Bedetti, the new solo cellist; Laurent, first flute; Sand, first clarinet; Laus, bassoon, and Holy, harp. It was an enjoyable number and well received.

The Stravinsky work created a most favorable impression, both as a composition and for the fine manner in which it was performed. It is modern music, but by no mean freakish. It shows a thorough knowledge of all the resources of composition, and while it is descriptive music, it is real music of this type, because it does not attempt the impossible in description, nor go beyond the legitimate bounds of the art.

Stravinsky is one of the few moderns who are not afraid to write a real melody, and his melodies, while individual and original, are attractive and conform closely to the feeling of the text of the legend.

He does not by any means disdain modern dissonances, but the hearer feels that they are being used for a purpose, and not simply in an overstrained attempt to be original, no matter at what cost to the ears of the audience. The orchestration is effective, but not rich, when compared to that of Rimsky-Korsakoff or Tschaikowsky. It was beautifully performed in every detail, and was very much the finest piece of work from every standpoint that the orchestra did in the concert.

EVENING GLOBE
New York City

Music.

Boston Symphony Plays Music by Stravinsky.

The second local concert this season of the Boston Symphony Orchestra, Saturday afternoon in Carnegie Hall, began with Haydn's symphony "The Queen of France" (the queen being Marie Antoinette). Whether this one of Haydn's 125 symphonies had or had not been played in New York before I am not sure, but I am sure that it is both unfamiliar and worth playing. Mr. Monteux conduoted it sympathetically, without the antiquarian affectation, the insistence that the music must sound quaint, which obsesses some conductors of Haydn. He brought out, but in no spirit of undue emphasis, the breadth, the touch of pomp, in the first movement.

The slow movement as he conducted it was a gem. It is music of the smiling countryside, sweet with the murmur of streams and the call of birds. The orchestra played it with ravishing beauty of sound and the most delicate and successful adjustment of tonal values. It was indeed a triumph for the conductor and his men. In the minuet there are similar landward hints, as if the dancers in stately measure had entered the pastoral scene. It, too, went admirably, as did the finale, a Haydn frolic of jest and youthful jollity.

Beethoven's "King Stephen" overture followed. Why Mr. Monteux for each of his opening concerts should choose one of the very [illegible] Beethoven I cannot guess, but there is ample excuse on historical grounds for an occasional performance of the "King Stephen," as well as the further excuse of some passages of indisputable beauty. The overture need not be played better than it was on Saturday.

The second half of the programme was given over to the modern in César Franck's symphonic poem "Le Chasseur maudit" and a suite from Stravinsky's ballet "The Fire Bird." The performance of "Le Chasseur maudit" was both magnificent and illuminating. For once the demoniac character of the music, which some have denied as a possibility with the simple and pious Père Franck, was clearly manifest. In fact the performance was so genuinely instructive that one found one's self asking why the symphonic poems of César Franck have been so consistently neglected here. Those of Liszt and of Saint-Saëns are played continually, but it would be very easy to maintain that they are inferior to the compositions in the same class by Franck.

The music of "The Fire Bird" is scarcely less fascinating in the concert room than in the theatre; and if in the theatre it has the advantages of dancers and scenery, in the concert room it is likely to have the advantage of a better orchestra. Mr. Monteux is a Stravinsky expert and under his guidance the Boston band is also a Stravinsky expert. It is a natural hope that as soon as the only available score of Stravinsky's "Consecration of Spring" can be procured from its place of wartime internment in Berlin, Mr. Monteux will conduct for us that work also. It is pointed to as the milestone on the road to the future beyond which music has not yet advanced, and Mr. Monteux has conducted it many times, both as a concert piece and in the theatre, for audiences in Paris and in London. It is high time we heard it in New York.

Saturday's audience, as is usual at Boston Symphony concerts, filled Carnegie Hall, and like Thursday night's was singularly grudging of applause.

PITTS SANBORN.

From
EVENING POST,
New York City

MUSIC AND DRAMA

Saturday and Sunday Music.

A dispatch from Paris last Friday said that "a referendum taken recently at a large concert resulted in an almost unanimous vote favoring the return of German music." One newspaper, commenting on the subject, said: "Why not take advantage of the music of a vanquished foe, considering it one of the spoils of war?"

The same argument has been repeatedly submitted by the musical editor of the *Evening Post*. At the same time he concurred with Ernest Newman of London in deeming this an oppertune time to eliminate from our programmes pieces by German composers which would sink like stones if they were not floated by an inflated name.

The Parisian conductor of the Boston Symphony Orchestra, Pierre Monteux, had on his Carnegie Hall, New York, programme last Thursday numbers from Beethoven's "Prometheus," and again on Saturday afternoon the same composer's overture to "King Stephen." Beethoven, by his own confession, often wrote pot boilers for the sake of the money he needed to be able to give his time to worth-while compositions. When the London Philharmonic got the "King Stephen" overture it was declined as being "unworthy" of Beethoven. The verdict was correct, and it applies also to the "Prometheus." Why, then, did M. Monteux put them on his programmes?

César Franck's symphonic poem, "The Wild Huntsman," was quite exciting after the empty "King Stephen," but why were the bells played so softly that they were almost inaudible?

The feature of this concert was the final number, the "Suite from the Danced Story, the Fire Bird," by Stravinsky. This was not a novelty; the complete work was danced and played by the Ballet Russe at the Century Theatre on January 17, 1916. But in the concert hall, too, it makes a dazzling impression, and the audience enjoyed it exceedingly. Stravinsky is a futurist, but a futurist plus genius, and that makes all the difference in the world. A victim of the Bolshevikian highwaymen, he is now lying ill in Switzerland, and in want. We shall recur to him in the magazine section next Saturday.

ESTABLISHED 1881 NOV 16 1919

From Morning Telegraph
New York City

We Like Monteux, Too.

New Yorkers evidenced their warm interest in the series of concerts to be [illegible] in the metropolis by the Boston [illegible]ony Orchestra in that every seat [illegible]e Hall was sold days in [illegible]

NEW YORK
ESTABLISHED 1881

From STANDARD UNION
Brooklyn, N. Y.

BOSTON SYMPHONY CONCERT

Under the baton of Pierre Monteux, now permanent conductor, the Boston Symphony Orchestra opened its annual series of five Brooklyn concerts at the Academy of Music on Friday evening last, before an audience that completely filled all seats and permissible standing spaces. Brooklyn is still fond of the Bostonian orchestral organization despite the slings and arrows of misfortune that have pursued it during the past two seasons. Mr. Monteux, as temporary conductor, opened the series in Brooklyn a year ago, having also subsequently directed opera here during the annual visits of the Metropolitan Opera Company. He is, therefore, no stranger in our musical midst, and was accorded a personal greeting of applause that was more than conventionally perfunctory in its welcoming ring. To assert that Mr. Monteux has as yet brought the orchestra back to its Gericke-Muck high tide of perfection would be taking liberty with fact, for the shades and inner shades of subtle orchestral tone qualities such as those associated with the B. S. O. of former years, are not now as fully evident in the performance of this famous band. The two violin sections are unequal in tone color, and the brass choir, although heard less than usual at this concert, has a tendency toward thickness of tone. The woodwind tonal effect was soft and ingratiating, and the cellos and violas little short of magnificent. In Schumann's B flat major symphony Mr. Monteux did not get the full values of lights and shades of its springtime feeling, for which this symphony is famous. Here are tripping Mendelssohnianisms, enriched by the deep romanticisms of Robert Schumann, and in places where a light fantastic element was called for Mr. Monteux was heavy handed. More happy was the conductor in the congenial swing of Beethoven's opus 43 overture and fifth ballet from "The Creatures of Prometheus" ballet, which, though cast in a familiar antiquated mold, nevertheless retains an unfaded Beethoven spirit. The overture has much movement, while the ballet limps in adagio tempo. The latter, however, afforded beautiful solo opportunities for cello, flute, clarinet, bassoon and harp, and full advantage thereof was taken respec-

[illegible] Leginska, Laus and Holy. Sergei Rachmaninoff, eminent Russian composer, conductor and pianist, soloist upon this occasion, opened new vistas of pianistic interpretation by his wonderful playing of Liszt's E flat major concerto, being recalled no less than a dozen times at its conclusion. His performance was well worthy the attention of a group of concert pianists who feature this concerto in their repertoires. M. Rachmaninoff brought to his task an astounding virtuosity, comprehension and complete understanding that made of him a commanding figure at the piano in collaboration with orchestral background. Into his interpretation he infused the brooding spirit of veritable wizardry, such as, no doubt, Liszt [illegible]

might have done. It was an expected revelation in regard to the possibilities of the concerto itself which is a work of thin pomposity. At times the pianoforte was overlorded by the strings. The soloist and orchestra were also frequently at sixes and sevens as to tempo. Enesco's suite for orchestra, op. 9, given in Brooklyn nearly a decade ago by the late Gustav Mahler, brought to a close the evening's programme. In this work are dramatic modernisms to which Mr. Monteux's musical temperament instinctively springs. The work itself has moments of decided uniqueness and compelling charm. The long stretches of string unison in its "Prelude a l'unision" are impressive, although the unchangeableness of mood and color becomes a parent of monotony. Most happy indeed were the conductor and players in the gorgeous finale, music quite akin in feeling to that of Stravinsky in his "Petrouchka" ballet.

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At the Boston Symphony Orchestra's concert at Carnegie Hall on Saturday there was somewhat of a rush back stage to shake the hand of Pierre Monteux, the scholarly leader of the band. Leading the rush were Michel Fokine, the Russian dancer; Morris Gest, the producer of "Chu Chin Chow" and "Aphrodite" (only twenty dollars to sit in the front rows, boys!); Ethel Leginska, Wynne Pyle, respectively, the English and Texan pianists, while at the back of the hall stood Walter Damrosch applauding with a distinguished group of fellow musicians.

From
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Two Orchestral Concerts.

After the unrefined efforts of New York's latest orchestra, it was a pleasure to listen in Carnegie Hall yesterday afternoon to the tones of one of our mature and euphonious aggregations of players, the New York Symphony Orchestra. To be sure, Walter Damrosch recently lost several of his best players, but he has succeeded in filling their places satisfactorily, and his band seems to be about as good as ever, which is fortunate, because of its impending spring trip to Europe. But Mr. Damrosch will have to put a little more zinger, as well as ginseng, into his readings if he hopes to give foreigners samples of the first-class things we have over here in the way of orchestral music. His reading of the first Brahms symphony yesterday was rather lethargic till the final exultant Beethoven strains were reached.

Albert Spalding was the soloist. He was most cordially greeted after his absence for two years in the army service in Italy. During his sojourn in that country some rare and well-deserved honors were bestowed upon him. His playing of the Mendelssohn violin concerto was not on his own highest level, which is easily understood and pardoned, but it was nevertheless a performance beautiful in many details and infused with spirit. The concert closed with Wagner's "Tristan" prelude and finale.

There was no soloist in the evening, when the Boston Symphony Orchestra gave its first performance in Carnegie Hall. When this orchestra lost more than thirty of its best players because of the war, and its founder, Major Higginson, left it to its fate, it seemed as if its knell had sounded, but it has gradually improved, and while still far below its former standard in smoothness and tonal refinement, it sounded better last night than it did at any time last season. There was a good deal to command, too, in M. Monteux's reading of Schumann's "Spring" symphony; rather more, strange to say, than in his reading of Debussy's "Afternoon of a Faun." The music from Beethoven's "Prometheus" was hardly worth playing. When the great composer wrote that he nodded somnolently. Enesco's suite, opus 9, closed the entertainment, which was enjoyed by a large audience.

CITIZEN
Brooklyn, N. Y.

BOSTON ORCHESTRA HERE.

Is at Its Best in the Schumann Symphony.

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its first concert of the season at the Academy of Music last night, under Institute auspices, before an audience so large that the evidence that this famous orchestra had lost none of its wonted drawing powers with Brooklyn concertgoers was conclusive.

As an added attraction Sergei Rachmaninoff, eminent Russian composer and pianist, was the soloist, and his pianistic efforts, which were simply classic elegance, proved to be one of the high lights of the programme. His reception developed into genuine enthusiasm.

The Boston organization offered a programme which, orchestrally speaking, was more eventful than any other symphonic performance given the past season and was eminently creditable to both Conductor Monteux and his men.

In the Schumann Symphony, which is a joyously imaginative, youthful and buoyant "Spring Symphony," with its laughing choirs and abounding joy in melody, the Bostonians were at their best.

Beethoven's "Creatures of Prometheus" furnished Conductor Monteux with a good vehicle to display the best points in his orchestra's present form. It was played wonderfully well. The conductor and musicians alike well earned the applause they received.

Mr. Rachmaninoff's playing of Liszt's concerto in E flat major for pianoforte and orchestra was executed with a wonderful variety of tone and contrast. He displayed unusual resources of dynamic contrast and variety and an artistic interpretation which brings home convincingly to his audience the psychologic meaning of every composition he plays.

The concert closed with Enesco's suite for orchestra, Op. 9, which was played with fervor and finesse. To say that Mr. Monteux fully rose to his opportunities would not be to overpraise him. He read each number with full adherence to its unmistakable meaning. The audience was notably demonstrative and quite determined to show Conductor Monteux and his men that their efforts were highly es[illegible]

E PROVIDENCE JOURNAL,

OVEMBER 19, 1919

BOSTON SYMPHONY OPENS SEASON HERE

Orchestra Begins 39th Year in Concert at Infantry Hall.

PIERRE MONTEUX WELCOMED

New Conductor Makes Providence Debut with Americanized Organization. — Emilio De Gogorza, Baritone Soloist, Scores Unqualified Success.

The Boston Symphony Orchestra began its 39th season here last evening. Infantry Hall held the largest audience seen at these concerts in many a day, and Pierre Monteux, the orchestra's new leader, together with the men, received a splendid welcome.

The organization, now thoroughly Americanized, and under the leadership of such a man as Mr. Monteux is undoubtedly entering upon a period of prosperity and artistic achievement which should excel that attained in the past. In making this statement and prediction due account is taken of the orchestra's record, its famous conductors and personnel of earlier days. But new blood has now been added, its membership has been purged of an undesirable element, a new and vitalizing enthusiasm is manifest in its playing and that still higher artistic levels will be reached seems certain.

The performance last evening was of absorbing interest. The Beethoven Symphony in D-major No. 2, written when the composer was depressed in spirit because of rapidly increasing deafness, is familiar to Providence audiences through its many presentations here by the Boston Symphony players. Last evening its effect was one of breadth and power. Mr. Monteux's reading being dignified yet vigorous and virile. The new leader is a man of force and personality and is inclined to use his instrumental resources lavishly. In general outline and effect the symphony was played in a manner that made it appear a musical structure of towering proportions. Perhaps Mr. Monteux's liking for stately tempi in many portions of the work added to the effect of grandeur produced. At all events, the director made a profound impression in this first symphony he has conducted here, and he was applauded to the echo at its conclusion. After returing several times to bow in acknowledgement he motioned to the players, who rose and shared in the applause.

The Debussy "Prelude a l'Apres-Midi d'un Fanne" showed the conductor in an entirely different light. The poetical musical creation of the French modernist was a thing of ravishing beauty under Mr. Monteux's baton. Light and shade, mystery and visions of beauty seemed blended in the strange and fascinating harmonies which, interspersed with plaintive fragments for flute, violin and oboe, rose and fell. The martial and brilliant "Les Preludes" of Lizst was inspiring in its sweep, strength and fine climaxes. At the close of this final number a storm of applause arose and continued after many of the audience had left their seats.

Emilio De Gogorza, baritone, who is remembered by his appearances here a few seasons ago, sang two operatic airs and after the second, "Promesse de mon avenir," by Massenet, was recalled six times. His voice seemed less resonant than a few years ago, but it is still powerful and searching in quality and is used with great dramatic effect.

The programme:

Beethoven....Symphony in D-major, No. 2 Op.36
Adagio molto; Allegro con brio.
Larghetto.
Scherzo.
Allegro molto.
Massenet....Recitative and air, "Promesse de mon avenir," from "Le Roi de Labore."
Debussy..."Prelude a l'Apres-Midi d'un Faunce"
Gluck..Recitative and air, "Diane impitoyable," from "Iphigenie en Aulide."
Lizst..."Les Preludes," Symphonic Poem No. 3

ESTABLISHED 1881

From
Evening Public Ledger
Philadelphia, Pa.

RACHMANINOFF WITH BOSTON ORCHESTRA

Soloist Scores Great Triumph in Fine Concert—Stravinsky Work Also Performed

Sergei Rachmaninoff, one of the greatest of present-day musicians, whether judged from the standpoint of composer or performer, was the star of the Boston Symphony Orchestra concert at the Academy of Music last evening. An immense audience was attracted not only by the soloist, but also by the first appearance of the Orchestra under the new conductor, Pierre Monteux.

Mr. Rachmaninoff played the Lizst concerto in E flat, commonly known as the "triangle concerto" on account of the piquant solo which that instrument of percussion, especially in a concerto. His reading was highly individual, but without the slightest infraction of the Liszt traditions. It was an entirely masculine interpretation, without the least approach to sentimentalizing, although it was full of delicate sentiment. His tone was as always, round and full and of great power in the fortissomo passages. He has the strength necessary to play the tremendous close of the concerto without being overwhelmed by the orchestra, although Mr. Monteux used the entire orchestra for the accompaniment. It was a masterly performance of one of the great compositions of all time for piano and orchestra, and Mr. Rachmaninoff received a large number of recalls at the close.

The orchestra itself appeared in three compositions, the Schumann symphony in B flat, the overture and the fifth ballet from Beethoven's "Prometheus" and five numbers from Stravinsky's danced legend, "The Bird of Fire." The orchestra was at its best in the Stravinsky number, and at its worst in the symphony.

As a whole the orchestra shows a decided improvement over its form of last year, as the tone is better and there appears to be a return to the discipline necessary to a great orchestra and which was so noticeably lacking, especially toward the close of last season. In the symphony, however, there was little shading, the tonal quantity of the orchestra being nearly on the same level throughout the whole work. There were spots, too, where the rhythms were not distinct and where the characteristic syncopations of Schumann was decidedly muddy, and there was an unhappy moment or two at the close of the scherzo.

On the other hand, the tone quality was fine throughout in the melodies with which the symphony abounds, especially in the wood-wind. The attacks were good, although there were places where the notes were not released together, notably in the first violins. Mr. Monteux's interpretation was generally along the conventional lines, but he took the last movement slower than it is usually played, with a consequent gain in clarity, but a corresponding loss in the spirit of springlike joyousness that the symphony epitomizes.

The Beethoven numbers, a rather infrequently given work of his first period, were well played. The ballet music allowed some of the solo instruments of the orchestra an excellent chance to show their fine tone quality, the "soloists" being Messrs. Bedetti, the new solo cellist; Laurent, first flute; Saud, first clarinet; Laus, bassoon, and Holy, harp. It was an enjoyable number and well received.

The Stravinsky work created a most favorable impression, both as a composition and for the fine manner in which it was performed. It is modern music, but by no mean freakish. It shows a thorough knowledge of all the resources of composition, and while it is descriptive music, it is real music of this type, because it does not attempt the impossible in description, nor go beyond the legitimate bounds of the art.

Stravinsky is one of the few moderns who are not afraid to write a real melody, and his melodies, while individual and original, are attractive and conform closely to the feeling of the text of the legend.

He does not by any means disdain modern dissonances, but the hearer feels that they are being used for a purpose, and not simply in an overstrained attempt to be original, no matter at what cost to the ears of the audience. The orchestration is effective, but not rich, when compared to that of Rimsky-Korsakoff or Tschaikowsky. It was beautifully performed in every detail, and was very much the finest piece of work from every standpoint that the orchestra did in the concert.

EVENING GLOBE
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BOSTON ORCHESTRA HERE.

Is at Its Best in the Schumann Symphony.

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave its first concert of the season at the Academy of Music last night, under Institute auspices, before an audience so large that the evidence that this famous orchestra had lost none of its wonted drawing powers with Brooklyn concertgoers was conclusive.

As an added attraction Sergei Rachmaninoff, eminent Russian composer and pianist, was the soloist, and his pianistic efforts, which were simply classic elegance, proved to be one of the high lights of the programme. His reception developed into genuine enthusiasm.

The Boston organization offered a programme which, orchestrally speaking, was more eventful than any other symphonic performance given the past season and was eminently creditable to both Conductor Monteux and his men.

In the Schumann Symphony, which is a joyously imaginative, youthful and buoyant "Spring Symphony," with its laughing choirs and abounding joy in melody, the Bostonians were at their best.

Beethoven's "Creatures of Prometheus" furnished Conductor Monteux with a good vehicle to display the best points in his orchestra's present form. It was played wonderfully well. The conductor and musicians alike well earned the applause they received.

Mr. Rachmanipoff's playing of Liszt's concerto in E flat major for pianoforte and orchestra was executed with a wonderful variety of tone and contrast. He displayed unusual resources of dynamic contrast and variety and an artistic interpretation which brings home convincingly to his audience the psychologic meaning of every composition he plays.

The concert closed with Enesco's suite for orchestra, Op. 9, which was played with fervor and finesse. To say that Mr. Monteux fully rose to his opportunities would not be to overpraise him. He read each number with full adherence to its unmistakable meaning. The audience was notably demonstrative and quite determined to show Conductor Monteux and his men that their efforts were highly es[illegible]

EAGLE

Address 55 Brooklyn, N. Y.

Date

BOSTON SYMPHONY HERE

A Crowded House Welcomed the Band and Rachmaninoff.

It is indeed good news for Brooklyn that the Boston Symphony Orchestra has returned with every seat for the season at the Academy sold and last night with a large fringe of auditors standing. All the wounds caused by Doktor Muck and his Germanism have been healed, including those in the orchestra caused by the expulsion of a considerable number of German aliens. The first movement of the Schumann Symphony last night disclosed the balance and purity so long associated with this band and the audience settled for an evening of pure enjoyment.

The chief interest, however, centered not in the orchestra nor in its conductor, Pierre Monteux, who received merely a polite greeting on his entrance and a cordial recall after the Schumann, a tribute in which he insisted that the band should share. The hero of the night was Rachmaninoff, the pianist. The audience showed that they wanted him when he came on and wanted him still more badly when he went off. There must have been at least a dozen recalls. The old first Concerto of Liszt has been played to death, but under Rachmaninoff's fingers, or rather under his mighty spirit, it suggested a paraphrase of Lady Macbeth's comment on the murdered Duncan: "Who would have thought the old thing had so much blood in it!" Blood and fire were the qualities that marked the great Russian's performance. In the long procession of pianists who have used the Concerto there have been some who coaxed a more perfect singing tone and perhaps more clearness in some of the rapid passages, though nobody achieved greater delicacy in the soft passage with the strings. But nobody has poured himself through the composition with such compelling eloquence as Rachmaninoff. The Concerto last night did not sound like a trick piece for the piano but like a bit of musical inspiration, which shows how effectively Rachmaninoff reinforced Liszt. The accompaniment was a special credit to Monteux and his men.

Schumann denominated his B-flat Symphony "Spring." Its composition is of the springtide in its composer's life, the early days of his marriage to Clara Wieck. Certainly it is bright, joyous, blithe, with the freshest of youthful fancy. Last evening, however, it was rude and rough under the heavy hand of Mr. Monteux. The fault always in such a performance of the particular work is of two sources, a positive murkiness of orchestration on the composer's part and a negative failure on the conductor's part to clear up the fog of the composer's primitive orchestrating. Mr. Monteux took his Schumann straight. Considering the difference between the orchestra of Schumann's day and that of the present, even the most precise Schumannite can offer no logical objection to what he might consider "tampering."

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The Boston Symphony still possesses many of its ancient qualities. In personnel it undoubtedly fills the first place among such orchestras as are heard in New York. The strings, at least in potentiality, are finer even than those that played under the late unlamented Doktor Muck and during the past two years there has been a notable betterment of the second violin section. Certainly the wood and brass choirs are incomparable. But Mr. Monteux does not insist upon the finer and most ingratiating qualities of orchestral playing; the story comes from Boston that he is far from the inexorable taskmaster his predecessors were.

In fact, Mr. Monteux is not a conductor of the first rank. That is no recent discovery. He is an excellent musician, a fine gentlemen, and an indifferent conductor. And until a new evangel comes, the unique position of the Boston orchestra will be a thing of the past. Today its playing does not fill the ancient requirement of being everything that is excellent.

Public Ledger

Philadelphia, Pa.

MUSICAL BARRAGE IS ON FOR NEW YORK

The Wonder Is That There Are Concertgoers Enough for All the Concert-Givers

By PIERRE V. R. KEY

New York, Nov. 9.—In music, as with the tide, we find an ebb and flow. There was a strong upward swing last week to our harmonic progression; a tightening all round that bespoke a "waiting moment's" arrival. For to the blare of the New Symphony's brasses were added those of a more golden-like quality belonging to the Boston musicians and Walter Damrosch's well-matured New York Symphony Orchestra.

From the town of wisdom came Pierre Monteux, but he did not bring the old-time, once revered, Boston Symphony. The name still remains, a name which to many possesses the same glittering allure. Changes in the personnel, however, have ensued since the days of its fullest glory. All the while the other orchestras have been growing, until the older and long-respected "brother" has fallen back a peg.

It was inevitable. The fittest alone survive, just as the deserving assuredly catches up. So have we reached the moment when tradition stands leveled before what is newer and quite as good. All about us may we find orchestras wholly the equals of the Boston men. I shall be surprised if, before the season's end, decree does not place two or three organizations above those hailing from New England.

* * *

From TRIBUNE

Address: Providence, R. I.

Date NOV 19 1919

ORCHESTRA OPENS SEASON HERE

Boston Symphony, with Pierre Monteux, Welcomed by Music Lovers.

With its new French conductor, Pierre Monteux, formerly of the Metropolitan Opera Company, New York, the Boston Symphony Orchestra gave the first of its series of Providence concerts in Infantry Hall last evening. The hall was filled with a representative and brilliant audience, an audience, too, that was enthusiastic throughout the concert and gave a welcome to the conductor that was as spontaneous as it was sincere.

Emilio De Gogorza, baritone, was the soloist and the program follows: Beethoven Symphony in D. major, No. 2, Op. 36; I. Adagio molto; Allegro con brio; II. Larghetto; III. Scherzo; IV. Allegro molto. Massenet: Recitative and Air "Promesse de mon avenir" from "Le Roi de Lahore." Debussy: "Prelude a l'Apres-Midi d'un Faune [Eglogue de S. Mallarme]" (Prelude to "The Afternoon of a Faun [Eclogue by S. Mallarme]"). Gluck: Recitative and Air, "Diane impitoyable," from "Iphigenie en Aulide." Liszt: "Les Preludes," Symphonic Poem o. 3 (after Lamartine).

It is difficult to imagine a better performance of Beethoven's second symphony than that of last evening and Mr. Monteux's reading of it was vital, vivid and musically beautiful.

Especially worthy of praise was the introduction, the scherzo and the finale, the scherzo being played with superb effect.

Mr. Monteaux, however, seemed to inspire his men to unusual heights last evening, however, and the audience was not slow to recognize his genius and felt something of the enthusiasm with which the conductor led his forces and at the end of the symphony a storm of applause long continued brought Mr. Monteaux to the front of the platform six times to bow his achievements. It was a notable tribute to a great artist and the rest of the program was not less enjoyed than its splendid beginning.

Debussy's exquisite prelude was a gem of the program, the tonal coloring, the poetic feeling, the wonderful harmony of the work being brought out under the skill of the conductor with such masterly orchestral effect as to arouse the audience to added enthusiasm and a burst of applause followed.

The final number on the program, "Les Preludes" (after Lamartine), is descriptive of joy and sorrow, the calm and struggle of life.

The effect of the interpretation of this massive work was electrical, its climaxes being magnificently played, especially at the close of the work, when the ful orchestra united in a march movement of grandeur and power, closing with a superb climax of beautifully blended harmony, full of tragic fire and dramatic strength.

Mr. De Gogorza, the soloist of the evening, scored a vocal triumph in his two big arias with the orchestra. He has a singularly warm and flexible voice, which he uses with consummate skill. His singing was highly dramatic, full of authority and his voice was easily heard above the orchestra.

Moreover, his singing was characterized by elegance of style and rare musicianly intelligence. He was recalled a half-dozen or more times, but encores are barred at the Symphony concerts.

N. B. P.

From R. I.

NOV 1919

PIERRE MONTEUX LEADS SYMPHONY FIRST TIME HERE

Pierre Monteux, who for the first time appeared in Providence as the new conductor of the Boston Symphony Orchestra, impressed the big audience in Infantry Hall last night as a man bound, by leadership, artistic temperament and past successes to be capable of achieving, with his reorganized orchestra, even greater heights than in the long history of the orchestra have been reached by other leaders.

It was the first time the orchestra had been in Providence since the unfortunate experience with Dr. Karl Muck, since deported as a dangerous alien enemy. The undesirables in the orchestra have all gone the way of the distinguished former conductor and new blood and new ambitions have come to make the 39th Symphony season one which holds forth great promises for the future.

Beethoven's Symphony in D-Major No. 2 was the principal number of last evening's programme. Written when the composer was greatly depressed because of his growing deafness, it holds much of color which only an able conductor and capable temperamental musicians could interpret in the way in which the Boston Symphony did last evening. There was an effect of grandeur and stateliness which was produced and yet was not too severe.

The "Prelude a l'Apres-Midi d'un Fanne" by Debussy, something entirely different, one of the most beautiful works of the French school of modernists, gave the conductor opportunity to display still further his versatility in producing the coloring necessary in this class of music. Lizst's "Les Preludes" was played with much effect.

Emilio De Gogorza, baritone, who is well known to Providence music lovers, sang in a voice which, if not quite resonant as a few years ago, was, nevertheless, effective and quite worth hearing, especially since he possesses the dramatic ability to an unusual degree.

The programme follows:

Beethoven...Symphony in D-major, No. 2 Op. 36
- Adagio molto; Allegro con brio.
- Larghetto.
- Scherzo.
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Debussy.."Prelude a l'Apres-Midi d'un Faunce"

Gluck..Recitative and air, "Diane Impitoyale," from "Iphigenie en Aulide."

Liszt.."Les Preludes," Symphonic Poem No. 3

From Evening Star

NOV 5 - 1919

Washington, D. C.

The Boston Symphony Orchestra was heard yesterday afternoon by a distinguished audience. Miss Margaret Wilson occupying the President's box with her sister, Mrs. Francis B. Sayre; Mrs. Bolling and Miss Bolling, mother and sister of Mrs. Wilson; Mrs. James Garfield and Mr. and Mrs. Joseph Davies. Mrs. Robert Lansing and Mrs. Truman H. Newberry occupied a box opposite, and Mrs. Van Spantvoord Merle-Smith also had a box for the concert, and had as guests Mrs. Kirk, Mrs. Michael J. Lanahan, Mrs. Albert B. Buddock, Mrs. Maitland Dwight and Mrs. Christian A. Herter.

Others there were Mrs. James L. Mann, Mrs. J. H. Hewson, Mrs. Victor Kauffmann, Dr. and Mrs. Wallace Radcliffe, the Misses Sedgley and Admiral O'Neil.

Melodies From M...

Balt Star

BY J. NORRIS

The new-born child is welcomed by the few; the adult by the many.

Never was there better example of this than at the concert of the Boston Symphony Orchestra in Baltimore last Wednesday, when "extremes met" in Handel's so-called "largo" and Florent Schmitt's suite, "The Tragedy of Salome."

Singing of the opera excerpt caused the general spontaneous applause of the concert.

Never within the memory of the writer has any work played publicly in Baltimore by any orchestra received so little aggregate aplause from an audience (which was attentive) as the suite. This was so indicative of an attitude as to attract notice. It is capable of just comparison, too, as the circumstance was differentiated clearly from the extent of receptions which usually follow last numbers of programs—which the suite was.

Commonly, audiences give a more or less perfunctory applause after last numbers—but a general applause—before rather precipitate preparations for departure. Upon this occasion, however, the audience collectively, which practically filled the Lyric Theater, sat for an appreciable time inert, then revived, and, while a few persons applauded—so few that they might have been counted—prepared slowly to go and did so silently.

It was an involuntary recognition of the stupendous.

This work of Schmitt (who is a Frenchman) is probably the most abstruse, complex product of present-day musical thought presented publicly to date in Baltimore, although its substance was formed at least 12 years ago. The eager student of musical art witnessed its exhibition with all the elation and zest of one penetrating little or unexplored domains. It was not so easy to "get his number," either, for applause or lack of it is not necessarily an index, as is well known. The audience, collectively, however, seemed to be stunned by the strangeness of what it had heard; its attention seemed to be that which the amazing, the uncomprehended, from which there is no escape, compels; and when the cause was removed, the auditors were limp, without initiative.

It is not to be inferred from this that the audience was hostile to the composition; and if any one were hostile to it, it seems reasonably certain that his number, too, constituted a minority. To read hostility into unresponsiveness would be a serious mistake, and it is hoped no one will interpose an impediment by making it. Moreover, many in the audience doubtless recognized that some persons were merely having their "turn" at listening to something which appealed especially strongly to them; and they exercised the forbearance they expect for themselves under similar circumstances.

It was an occasion of joy, and also an occasion of fear that one might not experience its like again—that something, someone might stop the wheels of progress here whose kind is just beginning really to turn.

The organization deserves great credit for the new work it has done here this season. Knowing the comparative remoteness of the Schmitt work, it doubtless experienced no disappointment from its reception here. It should experience none. Moreover, it has the eager sympathy of all forward-looking persons, who are ready for all the pioneering there is, and whose consequent hunger requires appropriate food.

May the Boston Symphony Orchestra, Pierre Monteux, conductor, be spiritually and financially rich enough to continue in Baltimore, in spite of any obstacle which may interpose to disseminate knowledge of what is going on in the advanced musical world today and in which other places in the world have been sharing for long, at the same time not denying anyone full access to the "fossils" and other historic exhibits, but exhibiting them in glass cases where they belong and not in wild animals' cages.

Searching in the future for truth seems to be a reasonably difficult task; yet, the one who searches in the past for it "has his work cut out for him"—as an inverted term expresses it. So much has not been "cut out" for him, which could have been with nothing more difficult than exercise of will, that his task in this respect is unreasonably difficult.

In this work he encounters the baffling lack of records; but this lack subdivides in part into a condition arising from thoughtlessness and heedlessness.

It sounds splendid, sometimes, to hear someone talking grandly about "opening the pages of history;" but it doesn't kindle enthusiasm alike. Many feel nothing more than a faint initial sensation and memory checks it; and this sensation is due frequently to suggestion touching something desired rather than something accomplished.

Recently Philip Hale, of Boston, "opened the pages of history" to find something of Haydn's Symphony in B flat major, The Queen of France (played in Baltimore this season) as relating to Boston. When he opened them, ghosts of the departed came out and mocked him. He tells of it simply, as follows, in his published official program notes of the Boston Symphony Orchestra:

"I have been unable to find any record of a performance of this symphony by any Boston orchestra in a symphony concert since 1839. No doubt the symphony has been played here, for Haydn's symphonies were on the program of orchestral concerts in Boston from 1783 to 1800. It is impossible to identify them, for they were announced as 'Grand Symphony of Haydn,' 'Overture of Haydn' or 'Full Piece of Haydn.'"

Blank pages are "bad enough," but of useless ones, what shall be said?

Post Dispatch

WEDNESDAY, NOVEMBER 19, 1919.

BOSTON SYMPHONY PLAYERS GREETED BY LARGE AUDIENCE

Orchestra, Headed by Pierre Monteux, Begins 39th Year in Concert at Infantry Hall. Emilio de Gogorza, Baritone Soloist, Applauded.

The Boston Symphony Orchestra began its 39th season here last evening. Infantry Hall held the largest audience seen at these concerts in many a day, and Pierre Monteux, the orchestra's new leader, together with the men, received a splendid welcome.

The organization, now thoroughly Americanized, and under the leadership of such a man as Mr. Monteux is undoubtedly entering upon a period of prosperity and artistic achievement which should excel that attained in the past. In making this statement and prediction due account is taken of the orchestra's record, its famous conductors and personnel of earlier days. But new blood has now been added, its membership has been purged of an undesirable element, a new and vitalizing enthusiasm is manifest in its playing and that still higher artistic levels will be reached seems certain.

The performance last evening was of absorbing interest. The Beethoven Symphony in D-major No. 2, written when the composer was depressed in spirit because of rapidly increasing deafness, is familiar to Providence audiences through its many presentations here by the Boston Symphony players. Last evening its effect was one of breadth and power. Mr. Monteux's reading being dignified yet vigorous and virile. The new leader is a man of force and personality and is inclined to use his instrumental resources lavishly. In general outline and effect the symphony was played in a manner that made it appear a musical structure of towering proportions. Perhaps Mr. Monteux's liking for stately tempi in many portions of the work added to the effect of grandeur produced. At all events, the director made a profound impression in this first symphony he has conducted here, and he was applauded to the echo at its conclusion. After returing several times to bow in acknowledgement he motioned to the players, who rose and shared in the applause.

The Debussy "Prelude a l'Apres-Midi d'un Fanne" showed the conductor in an entirely different light. The poetical musical creation of the French modernist was a thing of ravishing beauty under Mr. Monteux's baton. Light and shade, mystery and visions of beauty seemed blended in the strange and fascinating harmonies which, interspersed with plaintive fragments for flute, violin and oboe, rose and fell. The martial and brilliant "Les Preludes" of Lizst was inspiring in its sweep, strength and fine climaxes. At the close of this final number a storm of applause arose and continued after many of the audience had left their seats.

Emilio De Gogorza, baritone, who is remembered by his appearances here a few seasons ago, sang two operatic airs and after the second, "Promesse de mon avenir," by Massenet, was recalled six times. His voice seemed less resonant than a few years ago, but it is still powerful and searching in quality and is used with great dramatic effect.

The programme:

Beethoven....Symphony in D-major, No. 2 Op.36
- Adagio molto; Allegro con brio.
- Larghetto.
- Scherzo.
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The chief interest, however, centered not in the orchestra nor in its conductor, Pierre Monteux, who received merely a polite greeting on his entrance and a cordial recall after the Schumann, a tribute in which he insisted that the band should share. The hero of the night was Rachmaninoff, the pianist. The audience showed that they wanted him when he came on and wanted him still more badly when he went off. There must have been at least a dozen recalls. The old first Concerto of Liszt has been played to death, but under Rachmaninoff's fingers, or rather under his mighty spirit, it suggested a paraphrase of Lady Macbeth's comment on the murdered Duncan: "Who would have thought the old thing had so much blood in it!" Blood and fire were the qualities that marked the great Russian's performance. In the long procession of pianists who have used the Concerto there have been some who coaxed a more perfect singing tone and perhaps more clearness in some of the rapid passages, though nobody achieved greater delicacy in the soft passage with the strings. But nobody has poured himself through the composition with such compelling eloquence as Rachmaninoff. The Concerto last night did not sound like a trick piece for the piano but like a work of musical inspiration, which shows how effectively Rachmaninoff reinforced Lizst. The accompaniment was a special credit to Monteux and his men.

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Philadelphia, Pa.

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Others there were Mrs. James I Mann, Mrs. J. H. Hewson, Mrs. Victo Kauffmann, Dr. and Mrs. Wallace Radcliffe, the Misses Sedgle and Admiral O'Neil.

Melodies From M

Bal Star

BY J. NORRIS

The new-born child is welcomed by the few; the adult by the many.

Never was there better example of this than at the concert of the Boston Symphony Orchestra in Baltimore last Wednesday, when "extremes met" in Handel's so-called "largo" and Florent Schmitt's suite, "The Tragedy of Salome."

Singing of the opera excerpt caused the general spontaneous applause of the concert.

Never within the memory of the writer has any work played publicly in Baltimore by any orchestra received so little aggregate aplause from an audience (which was attentive) as the suite. This was so indicative of an attitude as to attract notice. It is capable of just comparison, too, as the circumstance was differentiated clearly from the extent of receptions which usually follow last numbers of programs—which the suite was.

Commonly, audiences give a more or less perfunctory applause after last numbers—but a general applause—before rather precipitate preparations for departure. Upon this occasion, however, the audience collectively, which practically filled the Lyric Theater, sat for an appreciable time inert, then revived, and, while a few persons applauded—so few that they might have been counted—prepared slowly to go and did so silently.

It was an involuntary recognition of the stupendous.

This work of Schmitt (who is a Frenchman) is probably the most abstruse, complex product of present-day musical thought presented publicly to date in Baltimore, although its substance was formed at least 12 years ago. The eager student of musical art witnessed its exhibition with all the elation and zest of one penetrating little or unexplored domains. It was not so easy to "get his number," either, for applause or lack of it is not necessarily an index, as is well known. The audience, collectively, however, seemed to be stunned by the strangeness of what it had heard; its attention seemed to be that which the amazing, the uncomprehended, from which there is no escape, compels; and when the cause was removed, the auditors were limp, without initiative.

It is not to be inferred from this that the audience was hostile to the composition; and if any one were hostile to it, it seems reasonably certain that his number, too, constituted a minority. To read hostility into unresponsiveness would be a serious mistake, and it is hoped no one will interpose an impediment by making it. Moreover, many in the audience doubtless recognized that some persons were merely having their "turn" at listening to something which appealed especially strongly to them; and they exercised the forbearance they expect for themselves under similar circumstances.

It was an occasion of joy, and also an occasion of fear that one might not experience its like again—that something, someone might stop the wheels of progress here whose kind is just beginning really to turn.

The organization deserves great credit for the new work it has done here this season. Knowing the comparative remoteness of the Schmitt work, it doubtless experienced no disappointment from its reception here. It should experience none. Moreover, it has the eager sympathy of all forward-looking persons, who are ready for all the pioneering there is, and whose consequent hunger requires appropriate food.

May the Boston Symphony Orchestra, Pierre Monteux, conductor, be spiritually and financially rich enough to continue in Baltimore, in spite of any obstacle which may interpose to disseminate knowledge of what is going on in the advanced musical world today and in which other places in the world have been sharing for long, at the same time not denying anyone full access to the "fossils" and other historic exhibits, but exhibiting them in glass cases where they belong and not in wild animals' cages.

Searching in the future for truth seems to be a reasonably difficult task; yet, the one who searches in the past for it "has his work cut out for him"—as an inverted term expresses it. So much has not been "cut out" for him, which could have been with nothing more difficult than exercise of will, that his task in this respect is unreasonably difficult.

In this work he encounters the baffling lack of records; but this lack subdivides in part into a condition arising from thoughtlessness and heedlessness.

It sounds splendid, sometimes, to hear someone talking grandly about "opening the pages of history;" but it doesn't kindle enthusiasm alike. Many feel nothing more than a faint initial sensation and memory checks it; and this sensation is due frequently to suggestion touching something desired rather than something accomplished.

Recently Philip Hale, of Boston, "opened the pages of history" to find something of Haydn's Symphony in B flat major, The Queen of France (played in Baltimore this season) as relating to Boston. When he opened them, ghosts of the departed came out and mocked him. He tells of it simply, as follows, in his published official program notes of the Boston Symphony Orchestra:

"I have been unable to find any record of a performance of this symphony by any Boston orchestra in a symphony concert since 1839. No doubt the symphony has been played here, for Haydn's symphonies were on the program of orchestral concerts in Boston from 1783 to 1800. It is impossible to identify them, for they were announced as 'Grand Symphony of Haydn,' 'Overture of Haydn' or 'Full Piece of Haydn.'"

Blank pages are "bad enough," but of useless ones, what shall be said?

Post Dispatch Tribune

WEDNESDAY, NOVEMBER 19, 1919.

BOSTON SYMPHONY PLAYERS GREETED BY LARGE AUDIENCE

Orchestra, Headed by Pierre Monteux, Begins 39th Year in Concert at Infantry Hall. Emilio de Gogorza, Baritone Soloist, Applauded.

The Boston Symphony Orchestra began its 39th season here last evening. Infantry Hall held the largest audience seen at these concerts in many a day, and Pierre Monteux, the orchestra's new leader, together with the men, received a splendid welcome.

The organization, now thoroughly Americanized, and under the leadership of such a man as Mr. Monteux is undoubtedly entering upon a period of prosperity and artistic achievement which should excel that attained in the past. In making this statement and prediction due account is taken of the orchestra's record, its famous conductors and personnel of earlier days. But new blood has now been added, its membership has been purged of an undesirable element, a new and vitalizing enthusiasm is manifest in its playing and that still higher artistic levels will be reached seems certain.

The performance last evening was of absorbing interest. The Beethoven Symphony in D-major No. 2, written when the composer was depressed in spirit because of rapidly increasing deafness, is familiar to Providence audiences through its many presentations here by the Boston Symphony players. Last evening its effect was one of breadth and power. Mr. Monteux's reading being dignified yet vigorous and virile. The new leader is a man of force and personality and is inclined to use his instrumental resources lavishly. In general outline and effect the symphony was played in a manner that made it appear a musical structure of towering proportions. Perhaps Mr. Monteux's liking for stately tempi in many portions of the work added to the effect of grandeur produced. At all events, the director made a profound impression in this first symphony he has conducted here, and he was applauded to the echo at its conclusion. After returing several times to bow in acknowledgement he motioned to the players, who rose and shared in the applause.

The Debussy "Prelude a l'Apres-Midi d'un Fanne" showed the conductor in an entirely different light. The poetical musical creation of the French modernist was a thing of ravishing beauty under Mr. Monteux's baton. Light and shade, mystery and visions of beauty seemed blended in the strange and fascinating harmonies which, interspersed with plaintive fragments for flute, violin and oboe, rose and fell. The martial and brilliant "Les Preludes" of Lizst was inspiring in its sweep, strength and fine climaxes. At the close of this final number a storm of applause arose and continued after many of the audience had left their seats.

Emilio De Gogorza, baritone, who is remembered by his appearances here a few seasons ago, sang two operatic airs and after the second, "Promesse de mon avenir," by Massenet, was recalled six times. His voice seemed less resonant than a few years ago, but it is still powerful and searching in quality and is used with great dramatic effect.

The programme:

Beethoven....Symphony in D-major, No. 2 Op.36
Adagio molto; Allegro con brio.
Larghetto.
Scherzo.
Allegro molto.

Massenet....Recitative and air, "Promesse de mon avenir," from "Le Roi de Lahore."

Debussy..."Prelude a l'Apres-Midi d'un Faunce."

Gluck..Recitative and air, "Diane impitoyable," from "Iphigenie en Aulide."

Liszt..."Les Preludes," Symphonic Poem No. 3

From TIMES
Address: Washington, D. C.
Date NOV 5 -

RACHMANINOFF IN A NEW CONCERTO

A new piano concerto by Rachmaninoff, played with the composer at the piano, and the first concert of the season of the Boston Symphony Orchestra with Pierre Monteux as conductor, were the two musically important events that brought a capacity audience to the National Theater yesterday afternoon for the first of the five concerts of this orchestra, presented by Mrs. Wilson-Greene.

If M. Monteux continues to give as finely built programs, with the spirit and fineness of his interpretations, this will prove a significant season with the Boston players.

Seldom is one privileged to hear a great creative artist interpret his own work. And Sergei Rachmaninoff is doubly great in that his playing and his creations are both great art. He grips one with the depth of his musicianship, the power that is in him—not in force, but in idea, in all that genius gives which words cannot express. And he sways and thrills one with the mastery and the exquisite pianism of his playing.

It was his third concerto. His second he played here last season. Racial, yet universal, there is such a wealth of imagination in this composition that one would like to program it, rather than say "concerto for pianoforte with orchestra, in D minor, No. 3, Op. 30."

A romance it is, not a tragedy. Pure melody he has given, set in an infinity of entrancing music figures 'till one marvels at the mind that has strung them together in such unity. The orchestra is equally rich in this tone-poem. Varied rhythms, character, warmth of color and vibrancy are in the orchestra. And the piano holds cadenza passages of exquisite runs and trills as of running waters. A ballet moment—a long crescendo—fair dynamic force, and tone-painting of exquisite hue.

Spirit of Russia.

The waltz! It enters into whimsical romance of the second movement with irresistible Russian spirit, intense, capricious, a Bacchanale in a pastoral setting! While the finale works into a soaring love song as sweeping as the love death of "Tristan." Six or more recalls thundered approval. Even the orchestra joined in enthusiasm for the great master, a Titan, and artist!

In his program M. Monteux added the exquisite prelude to "The Afternoon of a Faun," of Debussy, giving in all, a pure classic of Haydn in the happy symphony entitled "The Queen of France," and then in relief, the great Russian Romance, this myth of France, and types of Spain in the Enesco "Suite." It revealed analysis, animated by a touch alive and subtle, with complete mastery of detail.

"Intermede" Fascinating.

The orchestra played superbly. The "Prelude in Unison" of Enesco was a great achievement as this entire huge body—like one great instrument—wrought out the vibrant, sweeping color in rich tones and strange tonalities. Fascinating was the "Intermede" with its four-four rhythm against a six-eight.

The rhythmic sway of the Latin is as compelling as the Slav. Into the other worldliness of the "Faun" he put a life and passion, and an individuality that made it new. The symphony was a series of delicious figures of contrast and delicate caprice.

These types stand out strongly stamped as sheer beauty and charm, as atmosphere and wonder, and again as Oriental temperament and tone in counter rhythms that waltzed into a Bacchanale, that held rich harmony in massive chords. M. Monteux offers vital and fine interpretations with that dramatic response that holds his hearers—expectancy.

J. MacB.

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Rachmaninoff, Pianist and Soloist, Shares in the Unstinted Applause.

The Boston Symphony Orchestra under the direction of Pierre Monteux, gave the first concert in its Washington series this season at the National Theater yesterday with Sergei Rachmaninoff, pianist, as soloist. The large audience was enthusiastic, and remained until the end of the long program when they recalled M. Monteux several times.

The new conductor arranged an intensely interesting program for yesterday, opening with Haydn's symphony in B flat major, "La Reine de France," followed by the soloist who played his own concerto in D minor, opus 30, No. 3; Debussy's prelude, "L'Apres midi d'un Faune," and a suite for orchestra, opus 9, by Georges Enesco. The symphony was played with charming delicacy and the usual perfect ensemble which has made this organization famous, although the tone of the first violins could have been improved upon in the symphony.

The Enesco suite in an unusual composition, written, through the first three movements, in simple harmonies. In the first movement, for strings and kettledrum, the strings played in unison almost throughout, making an effect of simplicity and great beauty.

Mr. Rachmaninoff was at his best, showing no coldness of tone as in his appearance here last season. The concerto itself is full of beauty of melody and harmonies, is very difficult and fascinating in rhythm, and has a richly orchestrated accompaniment. Mr. Rachmaninoff played with brilliant technic, smooth legato in the melodies and warmth of feeling, making the concerto a work of great beauty and color.

The audience recalled him many times. Mr. Monteux, who will be the conductor of the symphony through the season, conducted the first concert in Washington last season and by his work yesterday strengthened the splendid impression he made then.

K. B.

From Post
Washington, D. C.
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As usual, there was a highly representative, as well as large, gathering assembled in the Opera House of the Academy of Music on the occasion of the second in the series of Boston Symphony Orchestra concerts, last week Friday evening. And the audience was well rewarded for attending by an agreeably varied program; Russia, Germany, Italy and France were drawn from. Of the evening's *pièce de résistance*, Tschaikowsky's Sixth Symphony, there is nothing new to be said. The "Pathetic" has stood the test of a little more than a quarter of a century with American concert-goers and it is generally liked. If the average person who hears it is unable to picture in his mind's eye all that Philip Hale so carefully sets down in his program notes, that does not mar particularly the enjoyment of music which speaks a common language. The symphony was well played under the direction of Monteux, who seemed, however, to revel rather more in the intricacies of the only other orchestral number—"La Tragédie de Salome," by Florent Schmitt, who was born in Lorraine, of Alsatian parents, in 1870, and therefore is a Frenchman. This "mute drama," in the Paris première of which Loie Fuller danced, really calls for a ballet performance. Nevertheless, the orchestral arrangement of five scenes—with the help of the omnipresent Philip Hale—affords much pleasure, to which the introduction of women's voices behind the scenes adds not a little. "La Tragédie de Salome" was played with fine spirit. Of the three vocal numbers by Louise Homer which immediately preceded it, "O don fatale," that famous old concert war horse from Verdi's "Don Carlos," was brilliantly sung by the great contralto. Over this and over "Nature's Adoration," by Beethoven, and the "Ombra mai fù" from Handel's "Xerxes"—music best known to all as the "Largo"—the audience waxed enthusiastic. And with good reason, for Homer is a wonderful singer. So, by the way, is Emilia de Gogorza, who will return to his native Brooklyn to sing at the next Boston Symphony concert—January ninth.

DEC 6 - 1919

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New York City

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Mail & Empire
From
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From TRIBUNE
Address: Providence, R. I.
Date NOV 9 - 1919

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From Morning Telegraph
New York City
NOV 23 1919

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EVENING JOURNAL
New York City
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HERALD, SATURDA

Y, NOVEMBER 22, BO

HONOR FOUNDER OF SYMPHONY

Orchestra's Sixth Concert Is in Memory of Maj. Higginson

PROGRAM MADE UP OF HIS FAVORITES

By PHILIP HALE

The sixth concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Schubert, Unfinished Symphony; Brahms, Concerto No. 2 for Piano; Beethoven, Symphony No. 5. Felix Fox was the pianist.

This concert was in memory of Maj. Higginson, the founder and sustainer of the orchestra. The program was made up of compositions that he especially liked to hear. To discuss the nature of these compositions without regard to the performance, if any discussion were needed, would now be out of place. The symphonies have long been regarded as the full expressions of the composer's characteristics and they are familiar to all lovers of music. The concerto had been performed nearly a dozen times at these concerts. It was heard in the more recent years three times in succession: in 1916, 1917, 1918. The performances by Josephy and Adele aus der Ohe are gratefully remembered by the older concert-goers; the performances by Messrs. Bauer and Gabrilowitsch are fresh in the memory.

It is not out of place to praise the interpretation of the symphonies and the concerto by Mr. Monteux and the orchestra. Mr. Monteux had before this shown that a Frenchman can be as eloquent an interpreter of the great German masters as of the modern and ultra-modern French; but yesterday he revealed new strength and beauty in the fragment of Schubert's Symphony—unfortunately for the world it is a fragment, for it is doubtful whether Schubert could have sustained his lofty flight to the end—and not within our recollection have the grandeur, the mystic[illegible] and the triumphant exaltation of the Fifth Symphony been so boldly brought before one.

Too many conductors regard only the lyrical side of Schubert's genius; they soften or ignore his dramatic intensity, forgetting that among his songs are the "Doppelgaenger," "Atlas," "The Dwarf," not to mention other masterpieces of a robust and even wild imagination. M. Vincent d'Indy, a stickler for form, deplores the fact that Schubert died before he had taken lessons in counterpoint of Simon Sechter, and does not hesitate to say that Schubert's symphonic works have, for the most part, only a mediocre interest; works injured by the absolute want of order, proportion, and general harmonious arrangement." It is true that many of Schubert's compositions are diffuse; that in them he was charmingly and at last tiresomely garrulous; but this reproach cannot be urged against the first movement of the "Unfinished." Here is music that is much more than

"Notes, with many a winding bout
Of linked sweetness long drawn out."

Mr. Monteux not only felt the dramatic intensity, the passion of certain pages, but, by his art, his personal authority, and his magnetism, the audience felt with him.

In like manner the fiery, self-torturing first Allegro of Beethoven was no longer taken smugly for granted as a long esteemed composition by a justly respected musician: it was as vital and modern as if the great war had inspired a genius. (In fact, as the whole symphony was performed yesterday, it deserves the title "Eroica" more than the third, with its final variations). The transition from the Scherzo to the Finale is a test of a conductor's vision. Here again Mr. Monteux triumphed in his solving of this crux. After the double-bass figure—"the gambols of a frolicsome elephant," to quote Berlioz—come those strange, sinister measures of preparation for the superb tonal outburst. After this outburst the problem is how to maintain the spirit of exultation to the end, without drooping, without halting. Mr. Monteux clearly showed that this problem is not without a convincing, stirring solution.

Mr. Fox, a pianist of clear, fluent, polished technic, also an excellent musician, was called on at the eleventh hour to play the piano part of Brahms's voluminous concerto. The task for one that has long been in readiness is an arduous one. Mr. Fox acquitted himself with pleasure to the hearers and with credit to himself. A feature of the performance was the playing by Mr. Bedetti of the violoncello solo in the andante, playing that ravished the ear by tonal beauty and richness and wholly satisfied the musical understanding.

The concert will be repeated tonight. The program of the concerts next week is as follows: Chausson, symphony in B flat major; songs with orchestra; Beethoven, "Nature's Adoration"; Handel, "Ombra Mai Fu," from "Xerxes"; Bach, "My Heart Ever Faithful"; [illegible], "The Pleasure-Dome of Kubla"; [illegible] symphonic poem (after the poem [illegible] first performance; Verdi, [illegible] from "Don Carlos"; [illegible] Fantasque."

BOSTON POST, SAT

NOVEMBER 22,

MEMORIAL CONCERT BY SYMPHONY

Higginson's Loved Pieces Are Played —Fox Is Soloist

BY OLIN DOWNES

The sixth programme of the Boston Symphony Orchestra, given yesterday afternoon in Symphony Hall, was "In memory of Henry Lee Higginson (Nov. 18, 1834-Nov. 14, 1919), Founder and Sustainer of the Boston Symphony Orchestra."

The programme was made of compositions which Major Higginson particularly loved. This was the only ceremonial attached to what was essentially a memorial concert, and it was the only kind of ceremonial—the performance, which Major Higginson made possible, of noble music—which would be adequate to the occasion.

FELIX FOX, PIANIST

This programme consisted of Schubert's "Unfinished" Symphony; Brahms' B-flat piano concerto and Beethoven's fifth symphony. Felix Fox of this city took the solo piano part of one of the most difficult of all piano concertos at very short notice, and was warmly and deservedly applauded for his accomplishment.

The symphony of Schubert was superbly interpreted by Mr. Monteux with justness of pace, dramatic accent, romantic feeling, as also in the noble serenity and melancholy of the slow movement. Mr. Monteux is gaining gradually the repute of an exceptionally sympathetic student of the classics, as well as a brilliant exponent of modern works with which his name has been particularly associated—witness his performance not only of this music, but of the orchestral part of the Brahms concerto. We have seldom heard so sympathetic and totally beautiful a performance of the Schubert symphony.

Mr. Fox's Performance

Then came the heroic music of Brahms. The B-flat piano concerto is rugged, powerful in its developments, at times harshly or thickly colored, and in every way uncompromising so far as effort to please the public is concerned. Therefore, this concerto has waited long for public recognition, which it is slowly but surely gaining. Mr. Fox by his musicianship presented the music with uncommon clearness and understanding. He had a very difficult and, in a sense, ungrateful task. The concerto, in professional parlance, is not "pianistic"—does not lend itself well to effective performance on the piano. It requires of the pianist temperament and imagination backed by extraordinary intellectual understanding, interpretative power and a very extensive technic.

Mr. Fox understood these qualities of the music and met them with resource which constantly became greater as the performance went on and he warmed to his work. Not only is the concerto heroic: it is a heroic deed for any man to essay a performance of it with three or four days for preparation. Therefore, no doubt, Mr. Fox used music. It would be a good thing if more pianists, even when they had ample time to prepare a concerto, would use their music, thus giving themselves as well as their audience greater mental security and ease during the performance. The poetic slow movement of the concerto, in particular, made a deep impression, and the finale was played with appropriate humor and exhilaration. Mr. Fox was repeatedly recalled.

Beethoven's Fifth

Mr. Monteux's performance of the fifth symphony was dramatic and passionate to a degree. There was not a dull moment in it. The famous "fermatas" of the first movement had uncommon force and grip. The feeling was contagious. The second movement seemed pleasantly shortened; the ominous scherzo, the shouts of triumph, the noble march of the last movement, made a great effect. For the writer, nevertheless, there was too precipitate a pace in the first movement and there was seldom the marvellous union of elemental power and fury and at the same time a profound underlying strength and very deep down the quality of repose—repose which, in Beethoven's stormiest moods, yet remains, as the bottomless depths of the ocean remain in repose, however terrible the tempest that tortures the surface of the deep. Nor are we among the majority who feel it reasonable and advisable to double brass and wood in this symphony. Last season, in an unforgettable performance of this work, Mr. Rabaud showed what could be done with Beethoven's orchestra as it was originally devised.

These are details concerning which musicians may differ. What was deeply felt was the inherent grandeur of the music, and the spirit of the great, simple man who, like the composer, had won his battles, triumphed and marched on.

CONCERT IN MEMORY OF MAJ HIGGINSON

Symphony's Tribute to Founder of Orchestra

The program of this week's Symphony concerts is in memory of Maj Higginson, founder and sustainer of the orchestra, who died on Nov 14. It is made up of pieces which were his especial favorites, none of them funeracl in character.

To both orchestra and audience the concert yesterday afternoon was one without parallel, which will be long remembered. Never again in Symphony Hall will there be occasion for an equally solemn and beautiful tribute, since no one else can ever do for the Symphony Orchestra anything comparable to what its founder did.

The first of the chosen numbers was Schubert's "Unfinished" Symphony. The performance given yesterday called to mind the perfect playing by the Flonzaley Quartet of the Adagio from Beethoven's Quartet, op. 127, under similar circumstances, at a concert in memory of their founder and sustainer, Mr De Coppet, several years ago.

The familiar music sounded as it never has before. Words are inadequate to describe its beauty. One wondered whether it could have been better played in heaven. It never has been in this world. The orchestra has sometimes seemed to surpass itself on other occasions, but it is doubtful whether its founder ever heard it play anything as well as it played this symphony yesterday.

Moments of escape from human limitations are rare, and the "clouds of glory" had faded before Brahms' Second Concerto for Pianoforte and Orchestra, the next number on the program, was begun.

Mr Felix Fox, called on at very short notice to take the piano part, gave a surprisingly good performance of the exceptionally difficult music. Except that he had the score before him there was nothing which showed that he had not been preparing for months to play it, instead of for only three days.

Many far more noted virtuosi have given less admirable performances of this concerto at Symphony concerts here. He made the piano what Brahms meant it to be, a part of the orchestra, not a solo instrument with orchestral acompaniment. Mr Monteux and the orchestra did their part equally well, but the total result was only the usual admirable performance heard with satisfaction, not a thing apart from routine.

The concluding number was, like Schubert's "Unfinished," among the best-loved of symphonies for many others besides Maj Higginson. It was Beethoven's Fifth, in C minor, which the orchestra has played oftener than any other symphony, always to eager audiences.

All the tragedy, irony and beauty of life fill this music. It reaches at times, as in the last few pages of the scherzo, heights unattained by other masters.

The performance yesterday, however, fell short of perfection. The first movement was taken at too rapid a pace, which made it seem a petulant, rather than a tragic outburst. The andante, too, lacked the underlying massive solidity given by gradually mounting and broadening phrases. Only the finale was played with the requisite restrained eloquence and intimation of inexhaustible reserves of strength. But the time for rehearsals had been unduly short.

Louise Homer will be the soloist next week, and the symphony is to be Chausson's, in B-flat major. The memorial program will be given again tonight at 8.

SWEDISH CHILDREN MADE

Monitor Nov 22

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The musical week in Boston has brought forth two pianists and two singers of interest. George Smith, who made his first public appearance, gives promise of becoming an artist of fine quality. That he possesses an adequate tech-

[illegible] seldom heard.

Schubert's "Unfinished" symphony, Beethoven's fifth and the second pianoforte concert by Brahms, all favorites of Henry Lee Higginson, the founder and sustainer of the orchestra, formed this week's program of the Boston Symphony Orchestra.

Mr. Monteux discovered new beauties in the "Unfinished" symphony. His reading was poetic and the playing of the orchestra, especially in the wood wind was a delight. The immortal fifth was given a spirited performance. There were no attempts at "new readings." The music was permitted to speak its message without interferance, for which let us thank Mr. Monteux. Felix Fox was the pianist in the Brahms concerto. Playing at short notice, Mr. Fox cannot fairly be judged by this performance. He is well and favorably known as a pianist and it was unfortunate that he attempted so long and difficult a work without more preparation. The concert at its best is but a poor medium for a pianist.

PAY HONOR TO MEMORY OF HIGGINSON

By J. V. CLARK

Boston Symphony Orchestra; Pierre Monteux, conductor; Felix Fox, pianist, soloist; sixth concert of the season at Symphony Hall. The program:

Schubert—Unfinished Symphony in B minor.
Brahms—Concerto No. 2 in B-flat major.
Beethoven—Symphony No. 5 in C minor.

The performance was given in memory of Henry Lee Higginson, founder and sustainer of the Boston Symphony Orchestra. The program consisted of three of his favorite works selected for yesterday's program by Mrs. Higginson. The occasion was highly impressive. The spirit of the great patron of the arts, who has done so much to fill with happiness the lives of thousands, who live in our midst, was present. The music had new meaning. How dear is the music that has delighted the souls of our benefactors!

"He built for himself," said Mr. Hale in his program book, "a monument; not of marble or bronze to his own glory, but a sonorous, euphoninic, eloquent witness to his love for music, his generosity, his regard for his fellowmen."

This great gift of Maj. Higginson to his city sang his praises. The inspiring peace, the fairyland loveliness of the Schubert symphony praised him.

What a gift to his fellow man, an orchestra to play those glorious pages of the C minor symphony which are the very heart, the very soul, the very mind, the very genius of Beethoven!

There is an unwritten law that occasions such as that of yesterday shall not be the subject of routine criticism. There are plenty of times to wrangle concerning the tempo at which the C minor symphony should be taken and the prominence that should be gien to the pianoforte in the Brahms concerto. There will be opportunity every time the Schubert symphony is played to compare the poetry of Conductor A's interpretation with Conductor B's.

The Higginson memorial concert will be remembered not for the brilliancy of its performance or the glory of the three great masterpieces which constituted it, but as opportunity when those of us who love music and who owe an inestimable debt to Henry Lee Higginson could gather to pay pay respect to his memory.

American Nov 22

[illegible] WATSON - CONNELLY, N.Y.C.

FELIX FOX SYMPHONY SOLOIST

By FRED J. McISAAC

During the forty years that Major Henry L. Higginson supported the Boston Symphony Orchestra he never dictated a program to any of his long line of great conductors.

Yesterday afternoon the orchestra played a program of three favorite compositions of the major, three numbers suggested by his wife. They Were Schubert's Unfinished Symphony Brahms' Concerto Number Two in B flat major, and Beethoven's Fifth Symphony.

Such a thoroughly Teutonic program had not been heard within these walls since the eclipse of Dr. Muck, and that Pierre Monteaux, the French conductor, performed them with the greatest reverence and appreciation was proof of the respect in which the memory of the founder was held, and that after all, music is not racial or national.

You have to be such a musical enthusiast as was Major Higginson who rarely missed a concert during the four decades his orchestra existed to love the Brahms concerto. It is exquisite in patches but interminably long, and much of it is dry and prosy, at least to my Pagan ears. Pianists who play it are not found on every bush, and it was placed on the program at only forty-eight hours' notice. Fortunately Felix Fox, the Boston pianist and teacher, knew the work and got it ready at a few hours' notice. Mr. Fox played brilliantly and followed the the traditions of the piece most faithfully, but Monteux's beat was a trifle slow. Aside from a few very excusable technical faults he gave a highly creditable performance.

The Andante of the Unfinished Symphony is better suited to such an occasion than any funeral march. Major Higginson loved it dearly. And the beautiful and inspired Fifth Symphony of Beethoven gave the concert a charming close.

NEW YORK
ESTABLISHED 1801 NOV 17

From
Evening Public Ledger
Philadelphia, Pa.

THE HIGGINSON INHERITANCE

THE debt which music in America owes to the late Major Henry L. Higginson is incalculable. He gave a fortune to foster both the art and appreciation of it, but the esthetic and spiritualizing forces which he thereby set in motion cannot be measured in terms of money. Major Higginson with his bounty, Theodore Thomas with his genius and enthusiasm were architects of the now refining structure of American musical taste.

The misfortunes of the Boston Symphony at the outbreak of the war profoundly shocked its idealistic patron. Karl Muck was but a temporary stain. He could not overturn Major Higginson's monument, reared not only in Boston but in Philadelphia, New York, Chicago, Cincinnati, Detroit, San Francisco—every large city which developed a noble orchestra.

Philadelphia is justly proud of its fine organization. The men who have made it are among the inheritors of the Higginson inspiration. How invigorating, different it all was from the testamentary munificence of the "my-name-on-every-brick" variety!

Traveler Nov 22

SYMPHONY PAYS TRIBUTE TO ITS FOUNDER

The Boston Symphony Orchestra, Peirre Monteux conductor, paid its tribute to the late Maj. Henry L. Higginson, founder and sustainer of the orchestra, by a memorial concert in Symphony Hall yesterday afternoon. The program was: Shubert's "Unfinished" Symphony in B minor; Brahms' Concerto No. 2 for pianoforte and orchestra; and Beethoven's Symphony No. 5 in C minor, all favorite numbers of Maj. Higginson. Felix Fox was at the piano.

One could scarcely have asked for a more impressive memorial. The numbers were beautifully played, Mr. Monteux and his orchestra bringing out every possible point. Mr. Fox was notably successful at the piano.

Transcript Nov 21

Mr. Monteux's Next Programme

Released from commemorative rites, Mr. Monteux proposes a promising programme for the Symphony Concerts of next week. They will begin with Chausson's symphony, added to the repertory of the orchestra by Mr. Gericke, sustained there by his successors, last played two seasons and more ago under Dr. Muck. In the whole range of Parisian symphonies in our day, only Franck's and d'Indy's second are comparable with it in exaltation of mood and eloquence of voice. Mr. Monteux does well to play it once more. The second orchestral piece of the programme is new music by a relatively new composer, Mr. C. T. Griffes's tone-poem, "The Pleasure-Domes of Kubla Khan" suggested by Coleridge's little remembered verse. Hitherto in Boston, Mr. Griffes has been known only by a few songs and short piano-pieces. They have sufficed, however, to indicate him as one of the more imaginative and individual of younger American composers. The final orchestral number is Chabrier's sharply rhythmic and warmly colored "Bourrée Fantasque" as scored from the original piano-piece by the admiring Mottl. Between these symphonic pieces Mme. Homer will sing the air from Bach, "My Heart Ever Faithful"; the air from Händel's opera, "Xerxes," best known in orchestral arrangement as his Largo; Beethoven's song, "Nature's Adoration"; and the air, "O Don Fatale" from Verdi's opera, "Don Carlos." In all or nearly all these numbers Mme. Homer has already been heard and applauded at the Symphony Concerts. Why, then, take the pains to "get up" new pieces? For no reason at all, if one happens to be a well-liked—and none too ambitious—singer.

Items and Announcements

The Symphony Concerts of Friday, Nov. 28, and Saturday, Nov. 29, will be the last that the orchestra will undertake at home for three weeks—the longest break in the annual series that the longest memory may recall. During the first week in December it will make the monthly journey to New York, Philadelphia and other cities southward. Thence—and contrary to custom—it will go westward to Pittsburg, Buffalo and neighboring cities for another week of concerts. Conductor and men will not return to Boston until Sunday, Dec. 14, to be heard again at Symphony Hall on Friday and Saturday, Dec. 19 and 20.

HERALD, SATURDA... BOSTON POST, SAT... Record Nov 22

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HONOR FOUNDER OF SYMPHONY

Orchestra's Sixth Concert Is in Memory of Maj. Higginson

PROGRAM MADE UP OF HIS FAVORITES

By PHILIP HALE

The sixth concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Schubert, Unfinished Symphony; Brahms, Concerto No. 2 for Piano; Beethoven, Symphony No. 5. Felix Fox was the pianist.

This concert was in memory of Maj. Higginson, the founder and sustainer of the orchestra. The program was made up of compositions that he especially liked to hear. To discuss the nature of these compositions without regard to the performance, if any discussion were needed, would now be out of place. The symphonies have long been regarded as the full expressions of the composer's characteristics and they are familiar to all lovers of music. The concerto had been performed nearly a dozen times at these concerts. It was heard in the more recent years three times in succession: in 1916, 1917, 1918. The performances by Josephy and Adele aus der Ohe are gratefully remembered by the older concert-goers; the performances by Messrs. Bauer and Gabrilowitsch are fresh in the memory.

It is not out of place to praise the interpretation of the symphonies and the concerto by Mr. Monteux and the orchestra. Mr. Monteux had before this shown that a Frenchman can be as eloquent an interpreter of the great German masters as of the modern and ultra-modern French; but yesterday he revealed new strength and beauty in the fragment of Schubert's Symphony—fortunately for the world it is a fragment, for it is doubtful whether Schubert could have sustained his lofty flights to the end—and not within our recollection have the grandeur, the mystery and the triumphant exaltation of the Fifth Symphony been so boldly brought before one.

Too many conductors regard only the lyrical side of Schubert's genius; they soften or ignore his dramatic intensity, forgetting that among his songs are the "Doppelgaenger," "Atlas," "The Dwarf," not to mention other masterpieces of a robust and even wild imagination. M. Vincent d'Indy, a stickler for form, deplores the fact that Schubert died before he had taken lessons in counterpoint of Simon Sechter, and does not hesitate to say that Schubert's symphonic works have, for the most part, only a mediocre interest; works injured by the absolute want of order, proportion, and general harmonious arrangement." It is true that many of Schubert's compositions are diffuse; that in them he was charmingly and at last tiresomely garrulous; but this reproach cannot be urged against the first movement of the "Unfinished." Here is music that is much more than

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In like manner the fiery, self-torturing first Allegro of Beethoven was no longer taken smugly for granted as a long esteemed composition by a justly respected musician: it was as vital and modern as if the great war had inspired a genius. (In fact, as the whole symphony was performed yesterday, it deserves the title "Eroica" more than the third, with its final variations). The transition from the Scherzo to the Finale is a test of a conductor's vision. Here again Mr. Monteux triumphed in his solving of this crux. After the double-bass figure—"the gambols of a frolicsome elephant," to quote Berlioz—come those strange, sinister measures of preparation for the superb tonal outburst. After this outburst the problem is how to maintain the spirit of exultation to the end, without drooping, without halting. Mr. Monteux clearly showed that this problem is not without a convincing, stirring solution.

Mr. Fox, a pianist of clear, fluent, polished technic, also an excellent musician, was called on at the eleventh hour to play the piano part of Brahms's voluminous concerto. The task for one that has long been in readiness is an arduous one. Mr. Fox acquitted himself with pleasure to the hearers and with credit to himself. A feature of the performance was the playing by Mr. Bedetti of the violoncello solo in the andante, playing that ravished the ear by tonal beauty and richness and wholly satisfied the musical understanding.

The concert will be repeated tonight. The program of the concerts next week is as follows: Chausson, symphony in B flat major; songs with orchestra; Beethoven, "Nature's Adoration"; Handel, "Ombra Mai Fu," from "Xerxes"; Bach, "My Heart Ever Faithful"; Debussy, "The Pleasure-Dome of Kubla"; Mottl, symphonic poem (after the poem in the first performance; Verdi, the confirmation from "Don Carlos"; [illegible] and testa[illegible] infants, if any, free Fantasque." [illegible] a special [illegible] the singer. [illegible] red to appe[illegible] en of the prob[illegible]

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Mr. Monteux's performance of the fifth symphony was dramatic and passionate to a degree. There was not a dull moment in it. The famous "fermatas" of the first movement had uncommon force and grip. The feeling was contagious. The second movement seemed pleasantly shortened; the ominous scherzo, the shouts of triumph, the noble march of the last movement, made a great effect. For the writer, nevertheless, there was too precipitate a pace in the first movement and there was seldom the marvellous union of elemental power and fury and at the same time a profound underlying strength and very deep down the quality of repose—repose which, in Beethoven's stormiest moods, yet remains, as the bottomless depths of the ocean remain in repose, however terrible the tempest that tortures the surface of the deep. Nor are we among the majority who feel it reasonable and advisable to double brass and wood in this symphony. Last season, in an unforgettable performance of this work, Mr. Rabaud showed what could be done with Beethoven's orchestra as it was originally devised.

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[illegible] seldom heard.

Schubert's "Unfinished" symphony, Beethoven's fifth and the second pianoforte concert by Brahms, all favorites of Henry Lee Higginson, the founder and sustainer of the orchestra, formed this week's program of the Boston Symphony Orchestra.

Mr. Monteux discovered new beauties in the "Unfinished" symphony. His reading was poetic and the playing of the orchestra, especially in the wood wind was a delight. The immortal fifth was given a spirited performance. There were no attempts at "new readings." The music was permitted to speak its message without interferance, for which let us thank Mr. Monteux. Felix Fox was the pianist in the Brahms concerts. Playing at short notice, Mr. Fox cannot fairly be judged by this performance. He is well and favorably known as a pianist and it was unfortunate that he attempted so long and difficult a work without more preparation. The concert at its best is but a poor medium for a pianist.

PAY HONOR TO MEMORY OF HIGGINSON

By J. V. CLARK

Boston Symphony Orchestra; Pierre Monteux, conductor; Felix Fox, pianist, soloist; sixth concert of the season at Symphony Hall. The program:

Schubert—Unfinished Symphony in B minor.
Brahms—Concerto No. 2 in B-flat major.
Beethoven—Symphony No. 5 in C minor.

The performance was given in memory of Henry Lee Higginson, founder and sustainer of the Boston Symphony Orchestra. The program consisted of three of his favorite works selected for yesterday's program by Mrs. Higginson. The occasion was highly impressive. The spirit of the great patron of the arts, who has done so much to fill with happiness the lives of thousands, who live in our midst, was present. The music had new meaning. How dear is the music that has delighted the souls of our benefactors!

"He built for himself," said Mr. Hale in his program book, "a monument; not of marble or bronze to his own glory, but a sonorous, euphoninic, eloquent witness to his love for music, his generosity, his regard for his fellowmen."

This great gift of Maj. Higginson to his city sang his praises. The inspiring peace, the fairyland loveliness of the Schubert symphony praised him.

What a gift to his fellow man, an orchestra to play those glorious pages of the C minor symphony which are the very heart, the very soul, the very mind, the very genius of Beethoven!

There is an unwritten law that occasions such as that of yesterday shall not be the subject of routine criticism. There are plenty of times to wrangle concerning the tempo at which the C minor symphony should be taken and the prominence that should be gien to the pianoforte in the Brahms concerto. There will be opportunity every time the Schubert symphony is played to compare the poetry of Conductor A's interpretation with Conductor B's.

The Higginson memorial concert will be remembered not for the brilliancy of its performance or the glory of the three great masterpieces which constituted it, but as opportunity when those of us who love music and who owe an inestimable debt to Henry Lee Higginson could gather to pay pay respect to his memory.

American Nov 22

FELIX FOX SYMPHONY SOLOIST

By FRED J. McISAAC

During the forty years that Major Henry L. Higginson supported the Boston Symphony Orchestra he never dictated a program to any of his long line of great conductors.

Yesterday afternoon the orchestra played a program of three favorite compositions of the major, three numbers suggested by his wife. They Were Schubert's Unfinished Symphony Brahms' Concerto Number Two in B flat major, and Beethoven's Fifth Symphony.

Such a thoroughly Teutonic program had not been heard within these walls since the eclipse of Dr. Muck, and that Pierre Monteaux, the French conductor, performed them with the greatest reverence and appreciation was proof of the respect in which the memory of the founder was held, and that after all, music is not racial or national.

You have to be such a musical enthusiast as was Major Higginson who rarely missed a concert during the four decades his orchestra existed to love the Brahms concerto. It is exquisite in patches but interminably long, and much of it is dry and prosy, at least to my Pagan ears. Pianists who play it are not found on every bush, and it was placed on the program at only forty-eight hours' notice. Fortunately Felix Fox, the Boston pianist and teacher, knew the work and got it ready at a few hours' notice. Mr. Fox played brilliantly and followed the the traditions of the piece most faithfully, but Monteux's beat was a trifle slow. Aside from a few very excusable technical faults he gave a highly creditable performance.

The Andante of the Unfinished Symphony is better suited to such an occasion than any funeral march. Major Higginson loved it dearly. And the beautiful and inspired Fifth Symphony of Beethoven gave the concert a charming close.

NEW YORK ESTABLISHED 1801 NOV 17

From
Evening Public Ledger
Philadelphia, Pa.

THE HIGGINSON INHERITANCE

THE debt which music in America owes to the late Major Henry L. Higginson is incalculable. He gave a fortune to foster both the art and appreciation of it, but the esthetic and spiritualizing forces which he thereby set in motion cannot be measured in terms of money. Major Higginson, with his bounty, Theodore Thomas with his genius and enthusiasm were architects of the now refining structure of American musical taste.

The misfortunes of the Boston Symphony at the outbreak of the war profoundly shocked its idealistic patron. Karl Muck was but a temporary stain. He could not overturn Major Higginson's monument, reared not only in Boston but in Philadelphia, New York, Chicago, Cincinnati, Detroit, San Francisco—in every large city which developed a noble orchestra.

Philadelphia is justly proud of its fine organization. The men who have made it are among the inheritors of the Higginson inspiration. How invigorating different it all was from the testamentary munificence of the "my-name-on-every-brick" variety!

Traveler Nov 22

SYMPHONY PAYS TRIBUTE TO ITS FOUNDER

The Boston Symphony Orchestra, Peirre Monteux conductor, paid its tribute to the late Maj. Henry L. Higginson, founder and sustainer of the orchestra, by a memorial concert in Symphony Hall yesterday afternoon. The program was: Shubert's "Unfinished" Symphony in B minor; Brahms' Concerto No. 2 for pianoforte and orchestra; and Beethoven's Symphony No. 5 in C minor, all favorite numbers of Maj. Higginson. Felix Fox was at the piano.

One could scarcely have asked for a more impressive memorial. The numbers were beautifully played, Mr. Monteux and his orchestra bringing out every possible point. Mr. Fox was notably successful at the piano.

Transcript Nov 21

Mr. Monteux's Next Programme

Released from commemorative rites, Mr. Monteux proposes a promising programme for the Symphony Concerts of next week. They will begin with Chausson's symphony, added to the repertory of the orchestra by Mr. Gericke, sustained there by his successors, last played two seasons and more ago under Dr. Muck. In the whole range of Parisian symphonies in our day, only Franck's and d'Indy's second are comparable with it in exaltation of mood and eloquence of voice. Mr. Monteux does well to play it once more. The second orchestral piece of the programme is new music by a relatively new composer, Mr. C. T. Griffes's tone-poem, "The Pleasure-Domes of Kubla Khan" suggested by Coleridge's little remembered verse. Hitherto in Boston, Mr. Griffes has been known only by a few songs and short piano-pieces. They have sufficed, however, to indicate him as one of the more imaginative and individual of younger American composers. The final orchestral number is Chabrier's sharply rhythmic and warmly colored "Bourrée Fantasque" as scored from the original piano-piece by the admiring Mottl. Between these symphonic pieces Mme. Homer will sing the air from Bach, "My Heart Ever Faithful"; the air from Händel's opera, "Xerxes," best known in orchestral arrangement as his Largo; Beethoven's song, "Nature's Adoration"; and the air, "O Don Fatale" from Verdi's opera, "Don Carlos." In all or nearly all these numbers Mme. Homer has already been heard and applauded at the Symphony Concerts. Why, then, take the pains to "get up" new pieces? For no reason at all, if one happens to be a well-liked—and none too ambitious—singer.

Items and Announcements

The Symphony Concerts of Friday, Nov. 28, and Saturday, Nov. 29, will be the last that the orchestra will undertake at home for three weeks—the longest break in the annual series that the longest memory may recall. During the first week in December it will make the monthly journey to New York, Philadelphia and other cities southward. Thence—and contrary to custom—it will go westward to Pittsburg, Buffalo and neighboring cities for another week of concerts. Conductor and men will not return to Boston until Sunday, Dec. 14, to be heard again at Symphony Hall on Friday and Saturday, Dec. 19 and 20.

Symphony Concert

SYMPHONY CONCERT

COMMEMORATION BRINGS ALSO INNOVATION

Closed Doors Upon a Symphony as Possible Precedent for the Future—Music of Schubert in a Beauty and Passion Worthy of an Unusual Occasion—Vigorously Dramatized Beethoven—The Impossible Task of an Exacting and Hastily Prepared Concerto

SCHUBERT'S Unfinished Symphony began the Symphony Concert yesterday afternoon as first item in a programme designed to honor the memory of the late Mr. Higginson as founder of the orchestra in 1881, as financial sustainer of it until it was reorganized in the autumn of 1918. Between the two movements—for the first time in the longest memory at Symphony Hall—the doors were not opened for the tardy, though they received a somewhat longer grace than usual in a late beginning. Thus, only a brief pause separated the two divisions of the fragment; the music flowed, as the composer designed it, in virtually continuous stream; neither players nor hearers were disturbed by late-comers trooping down the aisles to their seats, saluting acquaintances along the way and finally "settling themselves" for the afternoon. In fact, the whole audience, timely warned of this departure from routine on an unusual occasion, was in its place before Mr. Monteux lifted his stick for the first measure. Such uninterrupted performance clearly heightened for all concerned the pleasure of the music and the performance.

According to the management, the innovation was only an incident of the day; but if it is possible for the audience to assemble promptly on one occasion, why should it not do likewise on others, and why should not that management gently, yet persistently persuade it to such courtesy? It is Mr. Monteux's custom, as it was Dr. Muck's before him, to set the symphony of the afternoon at the beginning of the concert. After the first movement the tardy are wont to provide a noisy interlude sometimes three or four minutes long; after the succeeding movements these intermezzi gradually diminish until by the end of the whole symphony the whole audience is seated. Obviously these delays and intrusions hamper the continuity and illusion of music and performance, vex the conductor intent upon his task and sensitive withal, distract and irritate not a few eager and absorbed listeners.

Now, once upon a time, it was the custom to wear hats and bonnets at the Symphony Concerts. There were rumors that the management was about to insist upon the removal of coverings for the head. "How dare it?" was the retort of many august dames and damsels. It dared quietly, politely persisted, finally prevailed. Probably like good fortune would reward it did it insist upon unopened doors through the first number upon the programme, even though it were a symphony thirty or forty minutes long. Grumbling would die away into submission; submission would fructify into habitual promptness; and no superfluous interludes would disturb the progress of symphony or suite. To write these things, moreover, is not to forget the unforeseen and unescapable delays that may befall any of us, however foresighted and well-intentioned, on our way to Symphony Hall on a Friday or a Saturday. They, however, like most incidents of living, are the luck of the day, to be taken casually, amusedly.

Another departure from routine begun yesterday, likewise abates a long-standing and increasing irritation about which the management has recently received much complaint. It has been the custom of the tardy to beguile their waiting with lively, high-pitched, amusingly intimate conversation and seemingly to place themselves for that diversion as near as possible to the closed doors. In a single afternoon those sitting near them within the hall have readily learned that John's "flier" in the stock market was not too lucrative and that Jane's conduct toward eligible suitors leaves something to be desired. Moreover, when Josepha confides these mischances to Antoinette, "you dear old thing," her tones are often shrill and by no means keyed to the symphony by Schumann or d'Indy in progress on the other side of none too thick doors. So much has this annoyance increased of late on the fringes of the auditorium, so resentful has been complaint about it, that over every entrance now stands a sign: "Silence Requested." These signs are there to stay. For within the velvet glove of the management of the Symphony Concerts is the firm hand that seeks the ways of perfection. And little things do count in weekly pleasure to the audience, in weekly zest in conductor and orchestra.

Designed as has been said to honor the memory of Mr. Higginson, the concert of yesterday in itself was rather a rite of mourning and remembrance than a public performance of symphonic music in the usual sense of the words, in the ordinary course of the season. At the request of his family and his intimates the programme traversed two pieces which, as many frequenters of Symphony Hall knew, he heard with endless pleasure before he forsook the concerts—Schubert's Unfinished Symphony and Beethoven's Fifth Symphony. Between them stood a third music to which, it seems, he listened almost as gladly—Brahms's concerto in B-flat for piano and orchestra. These numbers, of course, displaced the programme which Mr. Monteux had proposed and partially prepared the week, compelled him to revise mate[rially] by the lists of pieces arranged for [illegible]

undertake in other cities, and exacted strenuous rehearsal of the concerto and the two symphonies from conductor and players. Since the concert was a ceremony of mourning and since it was made ready under difficult circumstance, it were unbecoming to record and test it in the usual terms and processes of reviewing.

Yet it would be as unbecoming to leave unnoted the renewed, the enhancing beauty with which conductor and orchestra clothed Schubert's fragments. For the time they regained the golden tone, sensitive and supple, rich, euphonious and translucent, which of old was a chief glory of the band; while Mr. Monteux himself plied upon the music the divination which is the conductor's crown—enkindling force upon his men, transporting illusion upon his audience. At his hands, the music spoke with manifold and exalted voice—in serene and songful flow, in shadowed melancholy, in impatient and passionate intensity, in the warm glow, the penetrating strangeness of romantic vision. Nowhere has Schubert written more moody a music, nowhere a symphonic music of such sustained yet diverse emotion. From it springs the beauty of instrumental song that was the fountain of his youth. From it also rises the power and passion that, had death relented, might have poured through his maturity. In this music, which Mr. Higginson cherished above all other, in a performance worthy of the zenith of the orchestra, sounded his true funeral rite in the concert hall.

Again it were duty to orchestra, to conductor, to hearers and to that fetich which is called "the record" to note the vigor of progress, the incisiveness of rhythm and accent, the largeness of phrase, the high pitch of tonal emotion, the sustained dramatizing energy with which Mr. Monteux projected Beethoven's symphony upon his hearers. There have been performances in easy memory which achieved a deeper beauty, which more abounded in imaginative stroke and shading, which sought and maintained a loftier voice. These distinctions lie well within Mr. Monteux's abilities, as he had proved, half an hour before, upon Schubert's music. For Beethoven's he preferred another way—a way that cost the transition into the finale not a little of its throbbing mystery, that made the slow movement seem short-breathed and a little impatient, but a way also that wrought the first movement into a tumult of passionate outcry and bore the finale to surging climax. Beethoven of the theatre, if the hearer chose, but Beethoven also dramatizing and dramatized in tones.

Between the symphonies, Brahms's concerto—a wholly unreasonable, an almost impossible task for conductor, orchestra and pianist in two or three days of preparation—came lengthily and went dryly in as lucid and painstaking performance as such circumstance permitted. When pianist after pianist had declined the solo part or foregone it because of other engagements, Mr. Félix Fox undertook it. His willingness as well as his accomplishment praise him. Equally diligent but equally hard-pressed was Mr. Monteux. And in this baffling music "the readiness" is by no means "all." The munificence, the sense of obligation, the just ambition of Mr. Higginson indeed founded the orchestra and for thirty-odd years sustained it. Through all those years, his devotion to the highest standards of repertory and performance never flagged. When he laid down the orchestra it was at the zenith of a deserved and unsurpassed fame. For once a founder and sustainer, a succession of conductors, an orchestra variously renewed had held fast to a single ideal and in its sign conquered. To ask of leader, band and pianist the impossible feat of Brahms's concerto made ready in two or three rehearsals was neither to honor Mr. Higginson's memory nor to maintain his standards. The maintenance of these ideals in even artistic course best commemorates, best perpetuates him.

H. T. PARKER

MUSIC A TRIBUTE TO HIGGINSON

Symphony Program Made Up of Favorite Numbers of the Founder

By LOUIS C. ELSON.

Program.

Schubert, Unfinished Symphony.
Brahms, Second Piano Concerto.
Soloist, Mr. Felix Fox.
Beethoven, Fifth Symphony.

The program of Friday afternoon and Saturday evening was changed into a tribute to the memory of Major Higginson, for it was made up of three works which were his especial favorites. These works are not new to Boston and certainly require no analysis. It was a feast of classical music of the purest type.

The unfinished symphony was read with more of shading and finesse than romance. It probably contains the best melodies that were ever put into this form, for Schubert's symphonies were really songs in disguise and were never very powerful on the development side, although the andante contains some of the best figure treatment that Schubert ever achieved. Still, the melodies are the chief charm of both movements and the work can bear some degree of sentiment.

Beethoven's fifth symphony is also clear sailing, both for conductor and audience, and made up in its development what the Schubert work lacked.

MEASURING THE STANDARD.

The surprisingly effective performance of M. Rabaud with this orchestra was, however, not rivalled. Not that there are faults to find. M. Monteux is probably blameless in the matter. But there was a time when our orchestra was far ahead of every other organization of its kind, while now it is but one of a half a dozen good American orchestras. In such works as these two one can make comparisons with ease and surety, and measured by such a yard-stick, the superiority of our band is not as clearly evident as it used to be.

The chief figure of the first movement was sometimes ragged and the work was often boisterous. Even the strings did not shine in the andante, where there used to be a most perfect ensemble. It is possible that the sudden change of program caused a lack of rehearsals and that the men had not become used to the difference of reading from the former performances.

The Brahms concerto was far more complex than the symphonies before and after it. Yet the present writer recalls a remark of the late Professor Carl Baermann about this concerto: "When I first took it up I studied its difficult passages as a duty. But afterwards I began to see that each of these had a definite artistic purpose that could not have been expressed differently."

Mr. Felix Fox, our estimable resident pianist, was the soloist, and he conquered the difficulties which beset the thorny path with considerable success. It is a work which may have appealed to Major Higginson, who was a trained musician, but it certainly can never be an appeal to the general public; it was too abstruse for that.

FOX WAS THE FEATURE.

The pianist, too, can never shine here as in a Liszt or a Rachmaninoff concerto, for the soloist must frequently abnegate his prominence and must sink into the ensemble, as if he were but a single tone-color in a symphony. This Mr. Fox bravely did, and he deserves credit for his careful attention to the ensemble effects. He never attempted to make a solo out of this eminently orchestral work.

And the orchestra and M. Monteux seconded him well, so that, for the musician, this became the chief number of the concert. It was the most ambitious work that this pianist has ever done before a Boston public and we are glad to pronounce it successful.

The pianist did not play the work from memory, but had the music before him. This is unusual, but it is sensible, for it is certainly better that the music, rather than the performer, should be upon the rack. Mr. Fox was recalled with much enthusiasm at the completion of his task.

Post Nov 23

SYMPHONY CONCERT

Preceding an absence of two weeks, during which time the Boston Symphony Orchestra will perform in 11 cities of the South and West, Pierre Monteux has arranged a programme of exceptional interest for the regular pair of concerts in Symphony Hall next Friday afternoon and Saturday evening. For the first number he will revive Ernest Chausson's noble Symphony in B flat, considered one of the master works of French music. The Symphony has its tragic significance in that the composer died by an accident while still young and on the threshold of his musical career. Attention will doubtless be attracted by a new work which will have its first performance upon this programme. "The Pleasure-Dome of Kubla Khan," a musical setting of Coleridge's poem by the talented and highly praised young composer, Charles P. Griffes. The rather important piano obligato to the piece will be played by Mr. Alfred De Voto. Chabrier's rhythmic "Bourree Fantasque" will be the closing number.

As the soloist for this pair of concerts, Mme. Louise Homer, contralto, will sing three perennially beautiful songs, "Nature's Adoration," by Beethoven; Handel's aria from the opera "Xerxes," from which the popular "Largo" was derived, and Bach's air, "My Heart Ever Faithful."

Adv. Nov 23

SYMPHONY CONCERTS

At next week's Symphony concerts Mr. Monteux will revive Ernest Chausson's Symphony in B flat. A new work which will have its first performance here is "The Pleasure-Dome of Kubla Khan," a musical setting of Coleridge's poem by Charles P. Griffes. The piano obligato will be played by Alfred de Voto. Chabrier's rhythmic "Bourree Fantasque" will be the closing number.

Mme. Louise Homer, the contralto, will sing three songs.

Concerts

Nov 22

CONCERTS NEXT WEEK

A Notably Interesting Programme for the Symphony Orchestra—Mr. Heifetz Anew—Mr. Maier's Recital for Children—The Boston Quintet for Chamber-Pieces—Mrs. Littlefield in Songs—The First of the "Morning Musicales"—Other Entertainments

A NOTABLE new piece to be played for the first times anywhere, a long overlooked show-piece, and a piece from the "standard" repertory of the Symphony Concerts fill the orchestral part of Mr. Monteux's programme for next Friday afternoon and Saturday evening. The new piece is a tone-poem, "The Pleasure-Domes of Kubla Khan," suggested by fragments of Coleridge's half-forgotten verse and written by Charles T. Griffes, one of the younger and more imaginative American composers. As yet he is known in concert-halls only by songs, piano-pieces and a "Poem" for flute and orchestra while for the theatre he has arranged sundry Japanese dances for Michio Itow. Through nearly all his music flows a fantastical, visionary, quasi-Oriental vein that should be quickened by Coleridge's dream-steeped poetry. The show-piece is Mottl's arrangement for orchestra of Chabrier's "Bourrée Fantasque," a glorified and transmogrified dance originally written for the piano and comparable in rhythmic vivacity and blaze of color with the composer's familiar "Espana." Not for long has it been played at the Symphony Concerts. The "standard" piece is Chausson's symphony in B-flat, lofty of mood, grave of voice, austere yet penetrating, worthy to companion Franck's symphony or d'Indy's in modern French music. For interludes Mme. Homer, the familiar and applauded alto singer, will assist the orchestra. Her numbers, nearly all of which she has already sung here, are the air from one of Bach's cantatas, "My Heart Ever Faithful"; the air from Handel's opera, "Xerxes," best known in orchestral transcription as his Largo; Beethoven's swelling song, "Nature's Adoration," and an air, "O Don Fatale," from the sombre opera, "Don Carlos."

Herald Nov 23

SYMPHONY CONCERT

Preceding an absence of two weeks during which time the Boston Symphony orchestra will perform in 11 cities of the South and West, Mr. Monteux has arranged a program of exceptional interest for the concerts in Symphony Hall next Friday afternoon and Saturday evening. For the first number he will revive Chausson's Symphony, which has tragic significance in that the composer died by an accident when even greater things were expected of him. A new work, which will have its first performance, is "The Pleasure Dome of Kubla Khan," a setting of Coleridge's poem by Charles P. Griffes. The rather important piano obbligato to the piece will be played by Alfred De Voto. Chabrier's "Bourree Fantasque" will be the closing number. As the soloist for this pair of concerts, Mme. Louise Homer will sing "Nature's Adoration," by Beethoven; Handel's Aria from the opera "Xerxes," from which the popular "Largo" was derived; Bach's Aria, "My Heart Ever Faithful," and "O Don Fatale," from "Don Carlos."

Traveler

NOVEMBER 22, 1919—

LOUISE HOMER WITH SYMPHONY

Mme. Louise Homer, contralto, is to be the soloist at the Symphony concerts next week. She will sing Beethoven's "Nature's Adoration," Handel's aria from "Xerxes" (the so-called "Largo"), Bach's "My Heart Ever Faithful," and Verdi's "O Don Fatale" from "Don Carlos." The symphony will be Ernest Chausson's symphony in B flat. The program will also include the first hearing at these concerts of Charles T. Griffes's musical setting of Coleridge's "The Pleasure-Dome of Kubla Kahn" and Chabrier's "Bourree Fantasque."

Mme Homer Coming

Louise Homer, contralto, will be the soloist at this week's Symphony concert. She will sing Beethoven's "Nature's Adoration," the aria "Ombra mai fu," popularized as "Handel's Largo"; Bach's "My Heart Ever Faithful" and Verdi's "O don Fatale." The orchestra will play Chausson's eloquent Symphony in B flat, favorably remembered from several performances in recent years. The other numbers will be an interesting novelty, a tone poem by Charles T. Griffes, "The Pleasure Dome of Khubla Khan," and a revival, Chabrier's "Bourree Fantasque."

Several works by Mr Griffes are being performed by the various orchestras in this country during the current season. This tone poem, after Coleridge's familiar poem, will be the first of his works to be performed at Boston Symphony concerts.

American Nov 22

LOUISE HOMER SOLOIST

For the regular Boston Symphony concerts next Friday and Saturday (to be followed by a two-weeks' absence during which the orchestra will tour a number of cities in the South and West, Pierre Monteaux has arranged the following interesting program: Ernest Chausson's Symphony in B flat, considered one of the master works of French music; Charles F. Griffes' musical setting of Coleridge's poem, "The Pleasure-Dome of Kubla Khan" (the first performance of this work by the talented and much-talked-of young composer); finally, Chabrier's "Bourree Fantasque." Madame Louise, the perennial favorite among contraltos, will sing Beethoven's "Nature's Adoration," Handel's aria from "Xerxes" (the so-called "Largo"), and Bach's "My Heart Ever Faithful." Verdi's "Don Fatale" from "Don Carlos" should disclose the diva's more intensely dramatic powers.

m N. Y. COMMERCIAL
dress: New York
NOV 22 1919 58
te

For the Boston Symphony Orchestra concert to be given in Carnegie Hall on Thursday evening, Dec. 4, Pierre Monteux will play Ernest Chausson's noble Symphony in B flat. For the matinee Tschaikowsky's "Pathetic" Symphony, unheard in New York by the Boston Symphony Orchestra for eleven years, will head a program which will also include Florent Schmitt's suite from the mimodrama "The Tragedy of Salome," and "Catalonia," by the Spanish composer Albeniz.

m EVENING MAIL
dress: New York City
NOV 22
te

The farewell concert to America of the Vatican Choirs under the personal direction of Maestro Raffaele Casimiri will be given Tuesday evening December 2d, at the Metropolitan Opera House.

For the Boston Symphony Orchestra concert to be given in Carnegie Hall on Thursday evening, December 4th, Pierre Monteux will play Ernest Chausson's Noble symphony in B flat major.

ESTABLISHED 1851
NOV 23 1919
From Times
New York City

The Boston Symphony's next New York concert, on Dec. 4, will present Chausson's symphony in B flat and Charles Griffes's setting of Coleridge's

"Kubla Khan," together with Balakireff's "Thamar," and Chabrier's "Bourree."

m EVENING GLOBE
dress: New York City
NOV 20 19

'CATALONIA' TO BE PLAYED

When next the Boston Symphony Orchestra comes to town it will introduce to New York an orchestral work by the Spanish composer Albeniz, hitherto known here by his piano pieces. It is a symphonic poem entitled "Catalonia," and unless meantime Mr. Damrosch gives a hearing to "La procesion del Rocio" by Turina, it will seemingly be the first orchestral work by a Spaniard to be performed in New York.

It will be played at the Saturday afternoon concert on Dec. 6, completing a programme that will begin with Tchaikovsky's "Pathetic" symphony and include also Florent Schmitt's suite from the mimodrama "The Tragedy of Salome."

The programme announced for the Thursday evening concert, Dec. 4, comprises Chausson's symphony in B flat major, a new work by Charles T. Griffes suggested by Coleridge's poem "Kubla Khan," Balakireff's symphonic poem "Thamar," and Chabrier's "Bourree fantasque."

EVENING GLOBE
New York City

'CATALONIA' TO BE PLAYED

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From TELEGRAM
Address New York City
Date

At the second evening concert of the Boston Symphony Orchestra to be given in Carnegie Hall next Thursday, December 4, Pierre Monteux will conduct Ernest Chausson's Symphony in B flat, a new work by Charles P. Griffes based upon Coleridge's "Pleasure-Dome of Kubla Khan," Balakireff's Symphonic Poem "Tharmar" and Chabrier's "Bourrée Fantasque."

For the Saturday matinee the programme will include Tschaikowsky's "Pathetic" Symphony, Florent Schmitt's "Tragedy of Salome" and Albeniz's "Catalonia" (by request).

Symphony Concert

SYMPHONY CONCERT

COMMEMORATION BRINGS ALSO INNOVATION

Closed Doors Upon a Symphony as Possible Precedent for the Future—Music of Schubert in a Beauty and Passion Worthy of an Unusual Occasion—Vigorously Dramatized Beethoven—The Impossible Task of an Exacting and Hastily Prepared Concerto

SCHUBERT'S Unfinished Symphony began the Symphony Concert yesterday afternoon as first item in a programme designed to honor the memory of the late Mr. Higginson as founder of the orchestra in 1881, as financial sustainer of it until it was reorganized in the autumn of 1918. Between the two movements—for the first time in the longest memory at Symphony Hall—the doors were not opened for the tardy, though they received a somewhat longer grace than usual in a late beginning. Thus, only a brief pause separated the two divisions of the fragment; the music flowed, as the composer designed it, in virtually continuous stream; neither players nor hearers were disturbed by late-comers trooping down the aisles to their seats, saluting acquaintances along the way and finally "settling themselves" for the afternoon. In fact, the whole audience, timely warned of this departure from routine on an unusual occasion, was in its place before Mr. Monteux lifted his stick for the first measure. Such uninterrupted performance clearly heightened for all concerned the pleasure of the music and the performance.

According to the management, the innovation was only an incident of the day; but if it is possible for the audience to assemble promptly on one occasion, why should it not do likewise on others, and why should not that management gently, yet persistently persuade it to such courtesy? It is Mr. Monteux's custom, as it was Dr. Muck's before him, to set the symphony of the afternoon at the beginning of the concert. After the first movement the tardy are wont to provide a noisy interlude sometimes three or four minutes long; after the succeeding movements these intermezzi gradually diminish until by the end of the whole symphony the whole audience is seated. Obviously these delays and intrusions hamper the continuity and illusion of music and performance, vex the conductor intent upon his task and sensitive withal, distract and irritate not a few eager and absorbed listeners.

Now, once upon a time, it was the custom to wear hats and bonnets at the Symphony Concerts. There were rumors that the management was about to insist upon the removal of coverings for the head. "How dare it?" was the retort of many august dames and damsels. It dared quietly, politely persisted, finally prevailed. Probably like good fortune would reward it did it insist upon unopened doors through the first number upon the programme, even though it were a symphony thirty or forty minutes long. Grumbling would die away into submission; submission would fructify into habitual promptness; and no superfluous interludes would disturb the progress of symphony or suite. To write these things, moreover, is not to forget the unforeseen and unescapable delays that may befall any of us, however foresighted and well-intentioned, on our way to Symphony Hall on a Friday or a Saturday. They, however, like most incidents of living, are the luck of the day, to be taken casually, amusedly.

Another departure from routine begun yesterday, likewise abates a long-standing and increasing irritation about which the management has recently received much complaint. It has been the custom of the tardy to beguile their waiting with lively, high-pitched, amusingly intimate conversation and seemingly to place themselves for that diversion as near as possible to the closed doors. In a single afternoon those sitting near them within the hall have readily learned that John's "flier" in the stock market was not too lucrative and that Jane's conduct toward eligible suitors leaves something to be desired. Moreover, when Josepha confides these mischances to Antoinette, "you dear old thing," her tones are often shrill and by no means keyed to the symphony by Schumann or d'Indy in progress on the other side of none too thick doors. So much has this annoyance increased of late on the fringes of the auditorium, so resentful has been complaint about it, that over every entrance now stands a sign: "Silence Requested." These signs are there to stay. For within the velvet glove of the management of the Symphony Concerts is the firm hand that seeks the ways of perfection. And little things do count in weekly pleasure to the audience, in weekly zest in conductor and orchestra.

Designed as has been said to honor the memory of Mr. Higginson, the concert of yesterday in itself was rather a rite of mourning and remembrance than a public performance of symphonic music in the usual sense of the words, in the ordinary course of the season. At the request of his family and his intimates the programme traversed two pieces which, as many frequenters of Symphony Hall knew, he heard with endless pleasure before he forsook the concerts—Schubert's Unfinished Symphony and Beethoven's Fifth Symphony. Between them stood a third music to which, it seems, he listened almost as gladly—Brahms's concerto in B-flat for piano and orchestra. These numbers, of course, displaced the programme which Mr. Monteux had proposed and partially prepared the week, compelled him to revise materially the lists of pieces arranged for [illegible] concerts the orchestra is to undertake in other cities, and exacted strenuous rehearsal of the concerto and the two symphonies from conductor and players. Since the concert was a ceremony of mourning and since it was made ready under difficult circumstance, it were unbecoming to record and test it in the usual terms and processes of reviewing.

Yet it would be as unbecoming to leave unnoted the renewed, the enhancing beauty with which conductor and orchestra clothed Schubert's fragments. For the time they regained the golden tone, sensitive and supple, rich, euphonious and translucent, which of old was a chief glory of the band; while Mr. Monteux himself plied upon the music the divination which is the conductor's crown—enkindling force upon his men, transporting illusion upon his audience. At his hands, the music spoke with manifold and exalted voice—in serene and songful flow, in shadowed melancholy, in impatient and passionate intensity, in the warm glow, the penetrating strangeness of romantic vision. Nowhere has Schubert written more moody a music, nowhere a symphonic music of such sustained yet diverse emotion. From it springs the beauty of instrumental song that was the fountain of his youth. From it also rises the power and passion that, had death relented, might have poured through his maturity. In this music, which Mr. Higginson cherished above all other, in a performance worthy of the zenith of the orchestra, sounded his true funeral rite in the concert hall.

Again it were duty to orchestra, to conductor, to hearers and to that fetich which is called "the record" to note the vigor of progress, the incisiveness of rhythm and accent, the largeness of phrase, the high pitch of tonal emotion, the sustained dramatizing energy with which Mr. Monteux projected Beethoven's symphony upon his hearers. There have been performances in easy memory which achieved a deeper beauty, which more abounded in imaginative stroke and shading, which sought and maintained a loftier voice. These distinctions lie well within Mr. Monteux's abilities, as he had proved, half an hour before, upon Schubert's music. For Beethoven's he preferred another way—a way that cost the transition into the finale not a little of its throbbing mystery, that made the slow movement seem short-breathed and a little impatient, but a way also that wrought the first movement into a tumult of passionate outcry and bore the finale to surging climax. Beethoven of the theatre, if the hearer chose, but Beethoven also dramatizing and dramatized in tones.

Between the symphonies, Brahms's concerto—a wholly unreasonable, an almost impossible task for conductor, orchestra and pianist in two or three days of preparation—came lengthily and went dryly in as lucid and painstaking performance as such circumstance permitted. When pianist after pianist had declined the solo part or foregone it because of other engagements, Mr. Félix Fox undertook it. His willingness as well as his accomplishment praise him. Equally diligent but equally hard-pressed was Mr. Monteux. And in this baffling music "the readiness" is by no means "all." The munificence, the sense of obligation, the just ambition of Mr. Higginson indeed founded the orchestra and for thirty-odd years sustained it. Through all those years, his devotion to the highest standards of repertory and performance never flagged. When he laid down the orchestra it was at the zenith of a deserved and unsurpassed fame. For once a founder and sustainer, a succession of conductors, an orchestra variously renewed had held fast to a single ideal and in its sign conquered. To ask of leader, band and pianist the impossible feat of Brahms's concerto made ready in two or three rehearsals was neither to honor Mr. Higginson's memory nor to maintain his standards. The maintenance of these ideals in even artistic course best commemorates, best perpetuates him.

H. T. PARKER

MUSIC A TRIBUTE TO HIGGINSON

Symphony Program Made Up of Favorite Numbers of the Founder

By LOUIS C. ELSON.

Program.

Schubert. Unfinished Symphony.
Brahms. Second Piano Concerto. Soloist, Mr. Felix Fox.
Beethoven. Fifth Symphony.

The program of Friday afternoon and Saturday evening was changed into a tribute to the memory of Major Higginson, for it was made up of three works which were his especial favorites. These works are not new to Boston and certainly require no analysis. It was a feast of classical music of the purest type.

The unfinished symphony was read with more of shading and finesse than romance. It probably contains the best melodies that were ever put into this form, for Schubert's symphonies were really songs in disguise and were never very powerful on the development side, although the andante contains some of the best figure treatment that Schubert ever achieved. Still, the melodies are the chief charm of both movements and the work can bear some degree of sentiment.

Beethoven's fifth symphony is also clear sailing, both for conductor and audience, and made up in its development what the Schubert work lacked.

MEASURING THE STANDARD.

The surprisingly effective performance of M. Rabaud with this orchestra was, however, not rivalled. Not that there are faults to find. M. Monteux is probably blameless in the matter. But there was a time when our orchestra was far ahead of every other organization of its kind, while now it is but one of a half a dozen good American orchestras. In such works as these two one can make comparisons with ease and surety, and measured by such a yard-stick, the superiority of our band is not as clearly evident as it used to be.

The chief figure of the first movement was sometimes ragged and the work was often boisterous. Even the strings did not shine in the andante, where there used to be a most perfect ensemble. It is possible that the sudden change of program caused a lack of rehearsals and that the men had not become used to the difference of reading from the former performances.

The Brahms concerto was far more complex than the symphonies before and after it. Yet the present writer recalls a remark of the late Professor Carl Baermann about this concerto: "When I first took it up I studied its difficult passages as a duty. But afterwards I began to see that each of these had a definite artistic purpose that could not have been expressed differently."

Mr. Felix Fox, our estimable resident pianist, was the soloist, and he conquered the difficulties which beset the thorny path with considerable success. It is a work which may have appealed to Major Higginson, who was a trained musician, but it certainly can never be an appeal to the general public; it was too abstruse for that.

FOX WAS THE FEATURE.

The pianist, too, can never shine here as in a Liszt or a Rachmaninoff concerto, for the soloist must frequently abnegate his prominence and must sink into the ensemble, as if he were but a single tone-color in a symphony. This Mr. Fox bravely did, and he deserves credit for his careful attention to the ensemble effects. He never attempted to make a solo out of this eminently orchestral work.

And the orchestra and M. Monteux seconded him well, so that, for the musician, this became the chief number of the concert. It was the most ambitious work that this pianist has ever done before a Boston public and we are glad to pronounce it successful.

The pianist did not play the work from memory, but had the music before him. This is unusual, but it is sensible, for it is certainly better that the music, rather than the performer, should be upon the rack. Mr. Fox was recalled with much enthusiasm at the completion of his task.

SYMPHONY CONCERTS

At next week's Symphony concerts Mr. Monteux will revive Ernest Chausson's Symphony in B flat. A new work which will have its first performance here is "The Pleasure-Dome of Kubla Khan," a musical setting of Coleridge's poem by Charles P. Griffes. The piano obligato will be played by Alfred de Voto. Chabrier's rhythmic "Bourree Fantasque" will be the closing number.

Mme. Louise Homer, the contralto, will sing three songs.

SYMPHONY CONCERT

Preceding an absence of two weeks, during which time the Boston Symphony Orchestra will perform in 11 cities of the South and West, Pierre Monteux has arranged a programme of exceptional interest for the regular pair of concerts in Symphony Hall next Friday afternoon and Saturday evening. For the first number he will revive Ernest Chausson's noble Symphony in B flat, considered one of the master works of French music. The Symphony has its tragic significance in that the composer died by an accident while still young and on the threshold of his musical career. Attention will doubtless be attracted by a new work which will have its first performance upon this programme. "The Pleasure-Dome of Kubla Khan," a musical setting of Coleridge's poem by the talented and highly praised young composer, Charles P. Griffes. The rather important piano obligato to the piece will be played by Mr. Alfred De Voto. Chabrier's rhythmic "Bourree Fantasque" will be the closing number.

As the soloist for this pair of concerts, Mme. Louise Homer, contralto, will sing three perennially beautiful songs. "Nature's Adoration," by Beethoven; Handel's aria from the opera "Xerxes," from which the popular "Largo" was derived, and Bach's air, "My Heart Ever Faithful."

CHILDREN'S CONCERT

Concerts

CONCERTS NEXT WEEK

A Notably Interesting Programme for the Symphony Orchestra—Mr. Heifetz Anew—Mr. Maier's Recital for Children—The Boston Quintet for Chamber-Pieces—Mrs. Littlefield in Songs—The First of the "Morning Musicales"—Other Entertainments

A NOTABLE new piece to be played for the first times anywhere, a long overlooked show-piece, and a piece from the "standard" repertory of the Symphony Concerts fill the orchestral part of Mr. Monteux's programme for next Friday afternoon and Saturday evening. The new piece is a tone-poem, "The Pleasure-Domes of Kubla Khan," suggested by fragments of Coleridge's half-forgotten verse and written by Charles T. Griffes, one of the younger and more imaginative American composers. As yet he is known in concert-halls only by songs, piano-pieces and a "Poem" for flute and orchestra while for the theatre he has arranged sundry Japanese dances for Michio Itow. Through nearly all his music flows a fantastical, visionary, quasi-Oriental vein that should be quickened by Coleridge's dream-steeped poetry. The show-piece is Mottl's arrangement for orchestra of Chabrier's "Bourrée Fantasque," a glorified and transmogrified dance originally written for the piano and comparable in rhythmic vivacity and blaze of color with the composer's familiar "Espana." Not for long has it been played at the Symphony Concerts. The "standard" piece is Chausson's symphony in B-flat, lofty of mood, grave of voice, austere yet penetrating, worthy to companion Franck's symphony or d'Indy's in modern French music. For interludes Mme. Homer, the familiar and applauded alto singer, will assist the orchestra. Her numbers, nearly all of which she has already sung here, are the air from one of Bach's cantatas, "My Heart Ever Faithful"; the air from Händel's opera, "Xerxes," best known in orchestral transcription as his Largo; Beethoven's swelling song, "Nature's Adoration," and an air, "O Don Fatale," from the sombre opera, "Don Carlos."

Mme Homer Coming

Louise Homer, contralto, will be the soloist at this week's Symphony concert. She will sing Beethoven's "Nature's Adoration," the aria "Ombra mai fu," popularized as "Handel's Largo"; Bach's "My Heart Ever Faithful" and Verdi's "O don Fatale." The orchestra will play Chausson's eloquent Symphony in B flat, favorably remembered from several performances in recent years. The other numbers will be an interesting novelty, a tone poem by Charles T. Griffes, "The Pleasure Dome of Khubla Khan," and a revival, Chabrier's "Bourree Fantasque."

Several works by Mr Griffes are being performed by the various orchestras in this country during the current season. This tone poem, after Coleridge's familiar poem, will be the first of his works to be performed at Boston Symphony concerts.

LOUISE HOMER SOLOIST

For the regular Boston Symphony concerts next Friday and Saturday (to be followed by a two-weeks' absence during which the orchestra will tour a number of cities in the South and West, Pierre Monteaux has arranged the following interesting program: Ernest Chausson's Symphony in B flat, considered one of the master works of French music; Charles F. Griffes' musical setting of Coleridge's poem, "The Pleasure-Dome of Kubla Khan" (the first performance of this work by the talented and much-talked-of young composer); finally, Chabrier's "Bourree Fantasque." Madame Louise, the perennial favorite among contraltos, will sing Beethoven's "Nature's Adoration," Handel's aria from "Xerxes" (the so-called "Largo"), and Bach's "My Heart Ever Faithful." Verdi's "Don Fatale" from "Don Carlos" should disclose the diva's more intensely dramatic powers.

SYMPHONY CONCERT

Preceding an absence of two weeks during which time the Boston Symphony orchestra will perform in 11 cities of the South and West, Mr. Monteux has arranged a program of exceptional interest for the concerts in Symphony Hall next Friday afternoon and Saturday evening. For the first number he will revive Chausson's Symphony, which has tragic significance in that the composer died by an accident when even greater things were expected of him. A new work, which will have its first performance, is "The Pleasure Dome of Kubla Khan," a setting of Coleridge's poem by Charles P. Griffes. The rather important piano obbligato to the piece will be played by Alfred De Voto. Chabrier's "Bourree Fantasque" will be the closing number. As the soloist for this pair of concerts, Mme. Louise Homer will sing "Nature's Adoration," by Beethoven; Handel's Aria from the opera "Xerxes," from which the popular "Largo" was derived; Bach's Aria, "My Heart Ever Faithful," and "O Don Fatale," from "Don Carlos."

NOVEMBER 22, 1919—

LOUISE HOMER WITH SYMPHONY

Mme. Louise Homer, contralto, is to be the soloist at the Symphony concerts next week. She will sing Beethoven's "Nature's Adoration," Handel's aria from "Xerxes" (the so-called "Largo"), Bach's "My Heart Ever Faithful," and Verdi's "O Don Fatale" from "Don Carlos." The symphony will be Ernest Chausson's symphony in B flat. The program will also include the first hearing at these concerts of Charles T. Griffes's musical setting of Coleridge's "The Pleasure-Dome of Kubla Kahn" and Chabrier's "Bourree Fantasque."

From N. Y. COMMERCIAL
Address: New York
Date 1919 58

For the Boston Symphony Orchestra concert to be given in Carnegie Hall on Thursday evening, Dec. 4, Pierre Monteux will play Ernest Chausson's noble Symphony in B flat. For the matinee Tschaikowsky's "Pathetic" Symphony, unheard in New York by the Boston Symphony Orchestra for eleven years, will head a program which will also include Florent Schmitt's suite from the mimodrama "The Tragedy of Salome," and "Catalonia," by the Spanish composer Albeniz.

From EVENING MAIL
Address: New York City
Date

The farewell concert to America of the Vatican Choirs under the personal direction of Maestro Raffaele Casimiri will be given Tuesday evening December 2d, at the Metropolitan Opera House.

For the Boston Symphony Orchestra concert to be given in Carnegie Hall on Thursday evening, December 4th, Pierre Monteux will play Ernest Chausson's Noble symphony in B flat major.

ESTABLISHED 1851 NOV 23 1919

From Times
New York City

The Boston Symphony's next New York concert, on Dec. 4, will present Chausson's symphony in B flat and Charles Griffes's setting of Coleridge's

From

"Kubla Khan," together with Balakireff's "Thamar" and Chabrier's "Bourree."

From EVENING GLOBE
Address: New York City

'CATALONIA' TO BE PLAYED

When next the Boston Symphony Orchestra comes to town it will introduce to New York an orchestral work by the Spanish composer Albeniz, hitherto known here by his piano pieces. It is a symphonic poem entitled "Catalonia," and unless meantime Mr. Damrosch gives a hearing to "La procesion del Rocio" by Turina, it will seemingly be the first orchestral work by a Spaniard to be performed in New York.

It will be played at the Saturday afternoon concert on Dec. 6, completing a programme that will begin with Tchaikovsky's "Pathetic" symphony and include also Florent Schmitt's suite from the mimodrama "The Tragedy of Salome."

The programme announced for the Thursday evening concert, Dec. 4, comprises Chausson's symphony in B flat major, a new work by Charles T. Griffes suggested by Coleridge's poem "Kubla Khan," Balakireff's symphonic poem "Thamar," and Chabrier's "Bourree fantasque."

From EVENING GLOBE
Address: New York City

'CATALONIA' TO BE PLAYED

When next the Boston Symphony Orchestra comes to town it will introduce to New York an orchestral work by the Spanish composer Albeniz, hitherto known here by his piano pieces. It is a symphonic poem entitled "Catalonia," and unless meantime Mr. Damrosch gives a hearing to "La procesion del Rocio" by Turina, it will seemingly be the first orchestral work by a Spaniard to be performed in New York.

From TELEGRAM
Address New York City
Date

At the second evening concert of the Boston Symphony Orchestra to be given in Carnegie Hall next Thursday, December 4, Pierre Monteux will conduct Ernest Chausson's Symphony in B flat, a new work by Charles P. Griffes based upon Coleridge's "Pleasure-Dome of Kubla Khan," Balakireff's Symphonic Poem "Tharmar" and Chabrier's "Bourrée Fantasque."

For the Saturday matinee the programme will include Tschaikowsky's "Pathetic" Symphony, Florent Schmitt's "Tragedy of Salome" and Albeniz's "Catalonia" (by request).

Synod m[illegible]

Philadelphia, Pa.
NOV 22 1919

To open the second Boston symphony concert of this season at the Academy on Monday evening, December 1, Conductor Monteux has chosen Ernest Chausson's symphony in B flat, considered one of the master works of French music. Mr. Monteux will also conduct Balakireff's symphonic poem, "Thamar." The closing number will be Chabrier's "Bourree Fantasque." Louise Homer will sing Beethoven's "Nature's Adoration," Handel's aria from his opera "Xerxes," from which the popular "Largo" was made; Bach's air, "My Heart Ever Faithful," and Verdi's dramatic "O Don Fatale," from the opera "Don Carlos."

Inquirer
Philadelphia, Pa.

Homer Boston Symphony Soloist

As soloist at the second Boston Symphony concert of the season in the Academy of Music on Monday evening, December 1, Madame Louise Homer, the great contralto, will sing the following perennially beautiful songs: Beethoven's "Nature's Adoration," Handel's Aria from his opera "Xerxes," from which the popular Largo was derived, and Bach's air, "My Heart Ever Faithful;" also Verdi's dramatic "O Don Fatale," from the opera "Don Carlos." Pierre Monteux has chosen for the same concert Chausson's noble Symphony in B flat, considered one of the master works of French music. The symphony has a tragic significance in that the composer died by an accident while still young and on the threshold of his artistic career. For the rest, Balakireff's symphonic poem, "Thamar," of ballet fame, and Chabrier's "Bourree Fantasque."

From
Press,
Philadelphia, Pa.
NOV 23

To open the second Boston Symphony concert of this season at the Academy of Music on Monday evening, December 1, Pierre Monteux, the noted conductor, has chosen Ernest Chausson's noble Symphony in B flat, considered one of the master works of French music. The symphony has a tragic significance in that the composer died by an accident while still young and on the threshold of his artistic career. Mr. Monteux will also conduct Balakireff's darkly and sensuously colored symphonic poem, "Thamar," which he also made famous in danced version when conducting the Russian ballet. The closing number will be Chabrier's "Bourree Fantasque." Madame Louise Homer, the great contralto, will sing the following perennially beautiful songs: Beethoven's "Nature's Adoration," Handel's aria from his opera "Xerxes," from which the popular Largo was made, Bach's air, "My Heart Ever Faithful," and Verdi's dramatic "O Don Fatale," from the opera "Don Carlos."

Evening Public Ledger
Philadelphia, Pa.
NOV 22 1919

The soloist at the second Boston Symphony concert in the Academy on Monday evening, December 1, will be Madame Louise Homer. The symphony will be Chausson's in B flat, and the other numbers Balakireff's symphonic poem "Thamar" and Chabrier's "Bourree Fantasque."

RECORD
Philadelphia, Pa.
NOV 23 1919

—To open the second Boston Symphony Concert of this season at the Academy of Music on Monday evening, December 1, Pierre Monteux, the conductor, has chosen Ernest Chausson's noble symphony in B flat, considered one of the master works of French music. Monteux will also conduct Balakireff's darkly and sensuously colored symphonic poem, "Thamar," which he also made famous in dance version when conducting the Russian Ballet. The closing offering will be Chabrier's Bourree Fantastique. Louise Homer, contralto, will sing Beethoven's "Nature's Adoration," Handel's aria from his opera, "Xerxes," from which the popular Largo was made; Bach's air, "My Heart Ever Faithful," and Verdi's dramatic "O Don Fatale," from the opera, "Don Carlos."

From
Evening Sun
Baltimore, Md.
NOV 22 1919

The second concert of the Boston Orchestra, under the direction of Pierre Monteux, will take place at the Lyric on the evening of December 3, when the assisting artist will be Louise Homer, the distinguished Metropolitan contralto. The orchestra will play the Tschaikowsky "Pathetique" symphony and Florent Schmitt's "The Tragedy of Salome" suite with its concealed chorus of female voices, and Mme. Homer will sing the "O Don Fatale" aria from Verdi's "Don Carlos;" "Nature's Adoration," by Beethoven, and the opening number from Handel's opera of "Xerxes."

From
AMERICAN,
Baltimore, Md.

BOSTON SYMPHONY SOLOIST.

To open the second Boston symphony concert of the season in the Lyric Theater on Wednesday evening, December 3, Pierre Monteux has chosen Tschaikowsky's masterpiece the "Pathetic" Symphony No. 6. Mr. Monteux will also conduct Florent Schmitt's Suite from his Mimo-drama, "The Tragedy of Salome."

Madame Louise Homer, the popular contralto, will be the soloist of this concert.

STAR
Address: Baltimore, Md.
NOV 22

BOSTON SYMPHONY.

For the second Boston Symphony Orchestra concert of the season, to be given in the Lyric Theater, on Wednesday evening, December 3d, Mr. Monteux has arranged a program wherein a standard and perennially popular symphony is balanced by one of the most daring scores of the day. Tschaikowsky's "Pathetic Symphony" is too well known and liked to need description; Florent Schmitt's suite, "The Tragedy of Salome," written for a mimodrama, and so performed in Paris, is one of the most widely-discussed of modern French works. The music calls for a female chorus behind the stage. The soloist of this concert will be Madam Louise Homer, the most popular contralto of two generations. She is to sing an aria which should reveal her dramatic powers to advantage—Verdi's "O Don Fatale," from the opera, "Don Carlos," and two songs of well-nigh immortal beauty—"Nature's Adoration," by Beethoven, and the opening number from Handel's opera, "Xerxes," the original form of the so-called "Largo."

From STAR
Address: Baltimore, Md.
Date NOV 24 1919

Under its new conductor, Pierre Monteux, and as then constituted, the Boston Symphony Orchestra and its indicated policy were—in the true sense of the much-abused term—a "revelation," upon the recent opening concert of the orchestra's present Baltimore season, a revelation of high values.

Opportunity for duplication of this many-sided artistic success at its next Baltimore concert, on December 3, is indicated by the program announced.

This is to consist of Tschaikowsky's gripping "Pathetic" Symphony, a modern work—Florent Schmitt's suite, entitled "The Tragedy of Salome," and vocal pieces, with orchestra, by Mme. Louise Homer, contralto. Mme. Homer's numbers are to consist of the air, "O Don Fatale," from Verdi's opera, "Don Carlos;"

From
Evening Star
Washington, D. C.

Louise Homer With Boston Symphony.

Mme. Louise Homer, the famous contralto, will be the soloist at the Boston Symphony concert in the New National Theater next Tuesday afternoon. Rich, voluminous and organ-like her tones will be heard in Verdi's dramatic aria, "O Don Fatale," from "Don Carlos"; "Nature's Adoration," by Beethoven; Bach's "My Heart Ever Faithful" and Handel's so-called "Largo" in its original form. For the symphonic program Pierre Monteux will present Chausson's "Symphony in B flat," "The Pleasure Dome of Kubla Khan," a new work by the American composer, Charles P. Griffes, and the symphonic poem, "The Pre-

Music

M. Monteux To Give New Work.

Pierre Monteux is making the presentation of important new modern works a notable feature of his first season as director of the Boston Symphony.

At the first of this organization's concerts here he gave us our introduction to Stravinsky in that marvelous "Oiseau de Feu" music, and at the second of the season's engagements he is going to present another striking new composition, Florent Schmitt's "Tragedy of Salome."

This was written for a mimodrama or ballet (they used foolishly to call it "ocular opera" in the Pavlowa-Mordkin days), and it was performed in this form in Paris. The score contains episodes for a chorus of female voices off-stage. Query: Whence in the world are these choral females to be forthcoming for the Lyric concert.

Mme. Homer, the great American contralto of the Metropolitan Opera,

From STAR
Address: Baltimore, Md.
Date NOV 22

BOSTON SYMPHONY.

For the second Boston Symphony Orchestra concert of the season, to be given in the Lyric Theater, on Wednesday evening, December 3d, Mr. Monteux has arranged a program wherein a standard and perennially popular symphony is balanced by one of the most daring scores of the day. Tschaikowsky's "Pathetic Symphony" is too well known and liked to need description; Florent Schmitt's suite, "The Tragedy of Salome," written for a mimodrama, and so performed in Paris, is one of the most widely-discussed of modern French works. The music calls for a female chorus behind the stage. The soloist of this concert will be Madam Louise Homer, the most popular contralto of two generations. She is to sing an aria which should reveal her dramatic powers to advantage—Verdi's "O Don Fatale," from the opera, "Don Carlos," and two songs of well-nigh immortal beauty—"Nature's Adoration," by Beethoven, and the opening number from Handel's opera, "Xerxes," the original form of the so-called "Largo."

From
Brooklyn Life
New York City

The Boston Symphony With a New Conductor.

It is generally agreed that the war shaking-up of the honored Boston Symphony Orchestra did not redound to the good of this organization, however satisfying it may have been to the popular demands of the moment. On the whole, it was a saddening necessity from an artistic point of view However, the orchestra is getting on its feet again and at the initial concert of the season's series on the seventh of this month it gave an excellent account of itself. And Pierre Monteux showed himself an efficient conductor, as he had done previously in the same auditorium with both opera and the Ballet Russe. He was well received, although so far as applause is concerned the greater honors of the evening went to Sergei Rachmaninoff, the soloist of the evening, whose number was the Liszt Concerto in E flat major for pianoforte and orchestra. His was, indeed, a superb performance The Schumann symphony in B flat major, the overture and adagio of the Beethoven ballet, "The Creatures of Prometheus," and the Enesco suite No. 9 were the remaining numbers of a program which might have been varied more to advantage. Of the orchestral numbers, the ballet adagio was especially pleasing in that it offered a touch of lightness. The audience about filled the house, which is to the credit of Brooklyn.

From
Brooklyn Life
New York City

Of Varied Interest.

Second Boston Symphony Concert.

For the Second Boston Symphony Concert of the season, to be given in the Academy of Music on Friday evening, December fifth, Mr. Monteux has arranged a program wherein a standard and perennially popular symphony is balanced by one of the most daring scores of the day. Tschoikowsky's "Pathetic" Symphony is too well known and liked to need description; Florent Schmitt's Suite, "The Tragedy of Salome," written for a mimodrama and so performed in Paris, is one of the most widely discussed of modern French works. The music calls for a female chorus behind the stage. The soloist of this concert will be Madame Louise Homer, the most popular contralto of two generations. She is to sing Verdi's "O Don Fatale" from the Opera "Don Carlos," and two songs of well-nigh immortal beauty—"Nature's Adoration" by Beethoven, and the opening number from Handels Opera "Xerxes"—the original form of the so-called "Largo."

TIMES
Address: Washington, D. C.
NOV

Concert Programs Of Week

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From
Call
NOV 2
New York City

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From

NOV 22 1919

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TRIBUNE
Address: Providence, R. I.
Date NOV 21 19

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In the meantime, the orchestra indicates it intends to be comprehensive. May it be so, always; and may its brilliantly efficient execution,

m CITIZEN
dress: Brooklyn, N. Y.
NOV 2

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m EAGLE
dress Brooklyn, N. Y.
NOV 23 19

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ESTABLISHED 1841 NOV 15 1919

EAGLE
Address Brooklyn, N. Y.
Date NOV 28 1919

For the Boston Symphony Orchestra concert to be given in Carnegie Hall on Thursday evening, Dec. 4, Pierre Monteux will play Ernest Chausson's noble Symphony in B flat major, considered one of the master works of French music. The symphony has a tragic significance in that the composer died by an accident while still a young man and on the threshold of his musical career. Another score of interest will be a new work by the young and highly praised composer, Charles P. Griffes, a musical setting of Coleridge's "Kubla Khan." For the rest, Blakireff's Symphonic poem "Thamar," and Chabrier's "Bourree Fantasque."

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m TELEGRAM
dress New York City
NOV 22

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EVENING SUN
dress New York City
NOV 22

THE SYMPHONIES.

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From North American
Philadelphia, Pa.
NOV 23 1919

To open the second Boston symphony concert of this season at the Academy on Monday evening, December 1, Conductor Monteux has chosen Ernest Chausson's symphony in B flat, considered one of the master works of French music. Mr. Monteux will also conduct Balakireff's symphonic poem "Thamar." The closing number will be Chabrier's "Bourree Fantasque." Louise Homer will sing Beethoven's "Nature's Adoration," Handel's aria from his opera "Xerxes," from which the popular Largo was made; Bach's air, "My Heart Ever Faithful," and Verdi's dramatic "O Don Fatale," from the opera "Don Carlos."

Inquirer
Philadelphia, Pa.

Homer Boston Symphony Soloist

As soloist at the second Boston Symphony concert of the season in the Academy of Music on Monday evening, December 1, Madame Louise Homer, the great contralto, will sing the following perennially beautiful songs: Beethoven's "Nature's Adoration," Handel's Aria from his opera "Xerxes," from which the popular Largo was derived, and Bach's air, "My Heart Ever Faithful;" also Verdi's dramatic "O Don Fatale," from the opera "Don Carlos." Pierre Monteux has chosen for the same concert Chausson's noble symphony in B flat, considered one of the master works of French music. The symphony has a tragic significance in that the composer died by an accident while still young and on the threshold of his artistic career. For the rest, Balakireff's symphonic poem, "Thamar," of ballet fame, and Chabrier's "Bourree Fantasque."

From
Press,
Philadelphia, Pa.
NOV 23

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* * *

Evening Public Ledger
Philadelphia, Pa.
22 1919

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RECORD
Philadelphia, Pa.
NOV 23 1919

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* * *

From
Evening Star
Washington, D. C.
NOV 26 1919

Louise Homer With Boston Symphony.

Mme. Louise Homer, the famous contralto, will be the soloist at the Boston Symphony concert in the New National Theater next Tuesday afternoon. Rich, voluminous and organ-like, her tones will be heard in Verdi's dramatic aria, "O Don Fatale," from "Don Carlos"; "Nature's Adoration," by Beethoven; Bach's "My Heart Ever Faithful" and Handel's so-called "Largo" in its original form. For the symphonic program Pierre Monteux will present Chausson's "Symphony in B Flat," "The Pleasure Dome of Kubla Khan," a new work by the American composer, Charles P. Griffes, and the symphonic poem, "The Pre-

From
News
Baltimore, Md.

Music

M. Monteux To Give New Work.

Pierre Monteux is making the presentation of important new modern works a notable feature of his first season as director of the Boston Symphony.

At the first of this organization's concerts here he gave us our introduction to Stravinsky in that marvellous "Oiseau de Feu" music, and at the second of the season's engagements he is going to present another striking new composition, Florent Schmitt's "Tragedy of Salome."

This was written for a mimodrama or ballet (they used foolishly to call it "ocular opera" in the Pavlowa-Mordkin days), and it was performed in this form in Paris. The score contains episodes for a chorus of female voices off-stage. Query: Whence in the world are these choral females to be forthcoming for the Lyric concert.

Mme. Homer, the great American contralto of the Metropolitan Opera,

From
Evening Sun
Baltimore, Md.

The second concert of the Boston Orchestra, under the direction of Pierre Monteux, will take place at the Lyric on the evening of December 3, when the assisting artist will be Louise Homer, the distinguished Metropolitan contralto. The orchestra will play the Tschaikowsky "Pathetique" symphony and Florent Schmitt's "The Tragedy of Salome" suite with its concealed chorus of female voices, and Mme. Homer will sing the "O Don Fatale" aria from Verdi's "Don Carlos;" "Nature's Adoration," by Beethoven, and the opening number from Handel's opera of "Xerxes."

From
AMERICAN,
Baltimore, Md.

BOSTON SYMPHONY SOLOIST.

To open the second Boston symphony concert of the season in the Lyric Theater on Wednesday evening, December 3, Pierre Monteux has chosen Tschaikowsky's masterpiece the "Pathetic" Symphony No. 6. Mr. Monteux will also conduct Florent Schmitt's Suite from his Mimo-drama, "The Tragedy of Salome."

Madame Louise Homer, the popular contralto, will be the soloist of this concert.

From STAR
Address: Baltimore, Md.
NOV 24

BOSTON SYMPHONY.

For the second Boston Symphony Orchestra concert of the season, to be given in the Lyric Theater, on Wednesday evening, December 3d, Mr. Monteux has arranged a program wherein a standard and perennially popular symphony is balanced by one of the most daring scores of the day. Tschaikowsky's "Pathetic Symphony" is too well known and liked to need description; Florent Schmitt's suite, "The Tragedy of Salome," written for a mimodrama, and so performed in Paris, is one of the most widely-discussed of modern French works. The music calls for a female chorus behind the stage. The soloist of this concert will be Madam Louise Homer, the most popular contralto of two generations. She is to sing an aria which should reveal her dramatic powers to advantage—Verdi's "O Don Fatale," from the opera, "Don Carlos," and two songs of well-nigh immortal beauty—"Nature's Adoration," by Beethoven, and the opening number from Handel's opera, "Xerxes," the original form of the so-called "Largo."

From STAR
Address: Baltimore, Md.
Date NOV 24 1919

Under its new conductor, Pierre Monteux, and as then constituted, the Boston Symphony Orchestra and its indicated policy were—in the true sense of the much-abused term—a "revelation," upon the recent opening concert of the orchestra's present Baltimore season, a revelation of high values.

Opportunity for duplication of this many-sided artistic success at its next Baltimore concert, on December 3, is indicated by the program announced.

This is to consist of Tschaikowsky's gripping "Pathetic" Symphony, a modern work—Florent Schmitt's suite, entitled "The Tragedy of Salome," and vocal pieces, with orchestra, by Mme. Louise Homer, contralto. Mme. Homer's numbers are to consist of the air, "O Don Fatale," from Verdi's opera, "Don Carlos;" Beethoven's "Adoration," and the air commonly known as "The

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In the meantime, the orchestra indicates it intends to be comprehensive. May it be so, always; and may its brilliantly efficient execution, achieved at its last concert here, be lasting! That concert, all in all, was

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Address: Brooklyn, N. Y.

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Address Brooklyn, N. Y.
Date [illegible] NOV 23 1919

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ESTABLISHED 1880 NOV 15 1919

From
Brooklyn Life
New York City

The Boston Symphony With a New [illegible]

It is generally agreed that the war s[illegible] honored Boston Symphony Orchestra d[illegible] good of this organization, however s[illegible] been to the popular demands of the m[illegible] it was a saddening necessity from an artistic point of view However, the orchestra is getting on its feet ag[illegible]in and at the initial concert of the season's series on the seventh of this month it gave an excellent account of itself And Pierre Monteux showed himself an efficient conduct[illegible], as he had done previously in the same auditorium with both opera and the Ballet Russe. He was well received, although so far as applause is concerned the greater honors of the evening went to Sergei Rachmaninoff, the soloist of the evening, whose number was the Liszt Concerto in E flat major for piano-forte and orchestra. His was, indeed, a superb performance The Schumann symphony in B flat major, the overture and adagio of the Beethoven ballet, "The Creatures of Prometheus," and the Enesco suite No. 9 were the remaining numbers of a program which might have been varied more to advantage. Of the orchestral numbers, the ballet adagio was especially pleasing in that it offered a touch of lightness The audience about filled the house, which is to the credit of Brooklyn.

ESTABLISHED 1880 NOV 15 1919

From
Brooklyn Life
New York City

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From TELEGRAM
Address New York City

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From EVENING SUN
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THE SYMPHONIES.

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New York Music

CONCERT-CHRONICLE

NOVEL EXPERIENCES WITH MUSIC UNAPPLAUDED

Hardly a Hand Stirs at the Symphony Concert of Saturday—Mr. Heifetz Returns to Prove Again His Ripening as Interpretive Musician—If Mr. Kreisler Should Retire Anew?—Zimro and Its Jewish Quest—The Coming of the Berkshire Quartet

PURISTS of pleasure have been known to wish that there might be no applause at concerts. Let the music sound and sink into the minds and hearts of listeners, each according to inclination and desert, with no postlude of clapping hands at the end of the final periods. Let conductor, singer, virtuoso do his best and rest content with the silent benediction of those who appreciate his prowess. Then would the concert hall become a seat of æsthetic sensation unalloyed, not a room for the play of what the metaphysicians call "crowd-impulses." Usually these aspirations go the way of similar counsels of perfection in a human and therefore fallible world. Yet, for once, at the Symphony Concert of Saturday evening, they were fulfilled. Not that those enjoying this fulfillment upon their submissive neighbors craved rare æsthetic sensation. Far from it. Their purpose was to transform a public concert, at which music was taken at the doors, into a semi-private memorial service for the late Mr. Higginson. At the end of the first movement of Schubert's Unfinished Symphony, a few auditors, warm with pleasure in music and performance, began to applaud. Mild hisses here and there stilled them, since in theatre or concert-hall Americans are amusingly obedient to whomsoever assumed to speak; while as usual through a hand clapped, though at the intervals between the several numbers many presumed to speak, while as usual through the intermission a cheerful buzz of gossip, speculation and opinion filled the corridors.

Of course, just occasion for applause was frequent. But for this unexpected censorship, it might have been even heartier than it was on Friday afternoon. Again Mr. Monteux and the orchestra enriched the beauty of Schubert's music. Conductor and pianist—Mr. Fox—both profited by the additional rehearsal, as it were, of Beethoven's concerto at the concert of the preceding day. They were better agreed as to pace, for example; salient details stood clearer, like the warm-voiced horn-calls of the first movement or the sharpened passages for strings in the second; while all concerned summoned the pensive melancholy—the still happiness, almost, of deep delight—that informs the Andante and the light rhythms and piquant transitions of the finale. In fine, Mr. Fox, Mr. Monteux and the orchestra with them nearly brought to pass a task impossible within the conditions others laid upon them. Yet they were left to their own virtue for reward. Finally, if ever applause would have been relief to nervous tension, that moment came at the end of the exultant finale, bounding with the joy of life, of Beethoven's fifth symphony. Whatever Mr. Monteux does or fails to do with the preceding divisions, he makes that movement a music of wind and flame. On Friday plaudits becomingly answered him; on Saturday the congregation merely dispersed.

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H. T. PARKER

Transcript Nov 26

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NOVEMBER 24, 1919

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Transcript Nov 26

Music

CONCERT-CHRONICLE

THE FOUNDER, THE WILL AND THE ORCHESTRA

Mr. Higginson Leaves Nothing to Symphony Hall — His Mistrustful Mood Toward the Reorganized Band — Mrs. Littlefield Sings Fresh and Interesting Songs Unevenly—A New Conductor for the Worcester Festival — Kreisler Acclaimed

AS was to be expected, Mr. Higginson's will makes no mention of the endowment with which he once purposed to secure the future of the Symphony Orchestra. When the band passed from his hands, he counted himself free from obligation of maintenance and even declined, if common report is to be trusted, to share in the subscriptions that met the deficit of last year. Indeed, had not the wiser counsels of close friends finally prevailed, the probability was that he would have dispersed the orchestra in the summer of 1918, so bitterly did he resent the tumults and disorders into which the anti-German moods of wartime plunged it; so firmly did he believe that, reorganized and differently controlled, it could never regain its old perfections. The bequest that he had often promised, publicly and privately, was seemingly revoked, while certainly his mistrust of the new régime continued to the end. Else he would hardly have directed one of his executors to hold as trustee various scores and instruments for three or five years and then decide whether the new Symphony Orchestra has been wisely enough managed and held to sufficiently high standards to deserve and receive them. Like most musically-minded men of his generation, and the more for long association with German conductors, Mr. Higginson could hardly conceive of an orchestra or, indeed, of the whole art of music other than in German terms. Being a man of worldly and musical experience he was unlikely ever to have made the absurd remark attributed to him in his war-time chagrins—that only German conductors could read a score. Deep in his mind and heart, however, was mistrust of all other conductors and of any régime but his at Symphony Hall. He transferred the orchestra to the present trustees; but, naturally in a man of his years, temperament and experiences, the conviction remained unaltered. So also do various ironies.

From
Morning Telegraph
New York City
NOV 23 1919

HAROLD BAUER CHOSEN BY BOSTON SYMPHONY

Harold Bauer, the pianist, who plays the Beethoven E flat major concerto, with Artur Bodanzky and the New Symphony Orchestra at the latter's concerts at Carnegie Hall next Tuesday afternoon and Wednesday evening, was the recipient of a signal honor this week.

He was invited to appear as soloist at the memorial concert given by the Boston Symphony Orchestra in Boston for the late Major Higginson. Much to Mr. Bauer's regret, he was forced to refuse because of conflicting engagements.

Nov 26

Y, THE BOSTON HERALD

Higginson Will Leaves No Endowment Fund to Symphony Orchestra

Library, Musical Scores and Instruments Only Bequests—Widow Receives Practically Entire Estate

Maj. Henry L. Higginson, contrary to general expectations, did not leave an endowment to provide for the future existence of the Boston Symphony Orchestra, which he founded and financed until his recent death. This fact was revealed yesterday when his will was filed in the Suffolk registry of probate.

Under the terms of the document his only bequests to the orchestra are his musical library, musical scores and musical instruments, the combined value of which is estimated at $75,000. The major's widow, Ida Agassiz Higginson, receives practically his entire estate.

It was generally believed that Maj. Higginson had intended to perpetuate the orchestra which he had contributed to the musical world to place the art on a higher plane by endowing it with a $1,000,000 fund, the income of which would have been adequate to meet the expense of maintaining the organization.

Belief Strengthened

This belief was strengthened a number of years ago when Maj. Higginson, before sailing for Europe, confided to a Boston editor that "if anything happens to me on this trip or hereafter the Symphony concerts will go on just the same." While Maj. Higginson did not at that time specify that he had made provision in his will for continuing the orchestra, about six years ago announcement was made that he planned to leave $1,000,000 for that purpose.

At the time this announcement was made Maj. Higginson is quoted as saying: "It is my desire to have the Symphony orchestra benefit all of the people; that was my early ambition in founding it, as I believe that a man who lives for himself and his individual interest is a poor specimen of a citizen."

Although Maj. Higginson's failure to endow the orchestra created surprise throughout musical circles, fears that the orchestra would be obliged to disband because of lack of financial support were allayed yesterday when Judge Frederick P. Cabot, chairman of the board of trustees of the organization, announced that a campaign would be conducted soon to raise a permanent fund for the orchestra and to provide against future exigencies.

Earlier Will Presumed

Whether Maj. Higginson executed an earlier will to the one offered for probate yesterday, and which is dated Oct. 19, 1918, could not be learned. Charles Francis Adams, one of the trustees of the will, being inaccessible. The presumption is that he had drawn a will several years ago in which provision for the orchestra was made.

Maj. Higginson's heart and soul were in the Symphony orchestra. For many years he met the annual deficits of the orchestra. These ranged from $20,000 to nearly $100,000. All these he paid cheerfully, until the last two or three years, when they were met by subscriptions from music lovers.

The will remembers Harvard in the event that the family line stops. On the same contingency the Massachusetts General Hospital may benefit. The will gives some art objects to the Boston Museum of Fine Arts. These are the only public gifts of the will and codicil.

The document leaves to the son, Alexander H. Higginson, the testator's gold watch, jewelry and swords, and the right to select 30 paintings, 30 ornaments, 10 Japanese articles and 300 books, and gives the rest of the personal effects of the testator to the widow.

Residue to Widow

Then the will leaves to the widow the entire residue of the estate, the bulk of it outright. In the event of her death within 30 days the residue is to be placed in trust with Charles Francis Adams and Judge Cabot for the benefit of the son, who have discretion in payment of income.

In the above contingency, on the death of the son the trustees, if the income amount to $10,000 or more, are to pay to the son's wife $5000 annually, or if the income is less than $10,000 half of the income is to go to the son's wife and the other half or less at the issue.

Harvard will only benefit under the following clause of the will, which provides that, if the widow of the testator do not survive him 30 days, then, after the son's death, on the death of the wife of the son, or on the death of the grandson, Henry Lee Higginson, whichever shall last happen, the trustees shall pay over the principal and accrued income by hand to the then living issue of the son per stirpes (by the blood), and in default of such then living issue the trustees shall pay over one-fifth of the principal and undistributed income to the Massachusetts General Hospital and four-fifths to the president and fellows of Harvard College.

The codicil to the will, which was executed Dec. 26, 1918, contains the gift to the Symphony Orchestra. The gift is made with considerable reservation. The testator's library of music, including scores used by the orchestra, and the testator's musical instruments, including those used by the Symphony, was given to Charles Francis Adams in trust. Mr. Adams is instructed to allow the Symphony Orchestra to use the library and instruments free of expense, except charges for care and insurance; but he is also instructed, in not less than three years or more than five, either to turn the library and instruments over to the Symphony orchestra or to sell the same wherever he thinks most advantageous.

The testator says, incidentally: "I hope he (the trustee) will be guided by the manner in which the Symphony Orchestra shall have been and is being managed and the prospect of continued existence in accordance with high standards."

The codicil makes a gift to the Boston Museum of Fine Arts of such art objects of the testator as at the time of his death shall be loaned to the museum.

Remains in Firm

Evidently Mr. Higginson intended his money should remain in the firm of Lee, Higginson & Co., for the will declares that after the value of his partnership interest in that firm shall have been determined, the executors shall demand payment in cash only of sufficient to pay debts and taxes and shall accept 6 per cent. 10-year notes for the balance.

One provision of the will is that on loans for other than business reasons where the sums are not more than $1000 the executors shall not attempt to collect the same.

An interesting provision is contained in a paragraph concerning a trust fund that exists for the benefit of the grandson, Henry Lee Higginson. The beneficiary is given certain power of appointment over that fund, the non-exercise of which will result by the will in the fund going into the residue of the estate. The paragraph also states that if the grandson shall ever cease to bear the name of the testator, the fund shall also eventually go into the residue, he losing his power of appointment.

The codicil makes the following personal bequests: $5000 to the daughter-in-law, Jean Higginson; $1000 to the grandson, Henry L. Higginson; $10,000 to Charles A. Ellis, former manager of the Symphony Orchestra; $5000 to the testator's secretary, Bertha O. Hinckley; $2000 to Arthur I. Glidden, employed by Lee, Higginson & Co.; $2000 to George N. Page, in the service of the testator; $1000 to the chauffeur, Michael McManus; $2000 to Catherine Fraser, in his service; $2000 to Frieda Ellingren; $200 each to Annie North and Mary McKenna if they were in his employ at the time of his death.

The executors are Clift Rogers Clapp of Newton and Charles Francis Adams of Concord.

DUKE'S WIFE TE
From
Bill Board
Cincinnati, O.

PRIVATE HEARINGS

Of New Compositions of American Composers To Be Given by Pierre Monteux, Director of Boston Symphony Orchestra

Boston, Nov. 12.—Pierre Monteux, director of the Boston Symphony Orchestra, very promptly responded to the suggestion made by The Boston Post concerning private hearings of compositions from young American composers and is arranging to institute a series of private concerts. Mr. Monteux will arrange to give from two to four private performances of manuscript compositions by composers between January 1 and May 1, and to invite to these concerts the composers who have submitted scores for approval and to also invite a few of their friends and guests of the orchestra. In this manner the young composers will have an opportunity for a just hearing of their compositions.

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Music

CONCERT-CHRONICLE

NOVEL EXPERIENCES WITH MUSIC UNAPPLAUDED

Hardly a Hand Stirs at the Symphony Concert of Saturday—Mr. Heifetz Returns to Prove Again His Ripening as Interpretive Musician—If Mr. Kreisler Should Retire Anew?—Zimro and Its Jewish Quest—The Coming of the Berkshire Quartet.

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> There was once one of Mr. Higginson's conductors who thought that the tone of the violins—the greatest glory and strength of the organization—would be improved if all the players had instruments of the same make and quality, instead of such as each individual had chosen or been able to possess himself of. Nothing would do, therefore, but that Mr. Higginson should send to Germany and import for a score or more of his violinists a set of expensive violins by one maker. The results were not what were expected, and most of the instruments were soon packed away in the storeroom, gathering dust.
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> What the orchestra cost Mr. Higginson in time and trouble, in annoyances great and small, in perplexities, in demands upon his patience, wisdom and sense of justice, nobody, perhaps, will ever fully know. The greatest trials that came to him were, of course, those that gained so much publicity during the war, and they were grievous. But his path for more than a generation before was not wholly a smooth one. He was always accessible to his players, in his busy hours and out of them, and they seldom showed any hesitation in coming to him as to a friend, counsellor, and guide, in large and small matters—including the investment of their earnings so as to produce an immediate large fortune.

Transcript Nov 26

Music

CONCERT-CHRONICLE

UNDER, THE WILL AND THE ORCHESTRA

Mr. Higginson Leaves Nothing to Symphony Hall — His Mistrustful Mood Toward the Reorganized Band — Mrs. Littlefield Sings Fresh and Interesting Songs Unevenly—A New Conductor for the Worcester Festival — Kreisler Acclaimed

AS was to be expected, Mr. Higginson's will makes no mention of the endowment with which he once purposed to secure the future of the Symphony Orchestra. When the band passed from his hands, he counted himself free from obligation of maintenance and even declined, if common report is to be trusted, to share in the subscriptions that met the deficit of last year. Indeed, had not the wiser counsels of close friends finally prevailed, the probability was that he would have dispersed the orchestra in the summer of 1918, so bitterly did he resent the tumults and disorders into which the anti-German moods of wartime plunged it; so firmly did he believe that, reorganized and differently controlled, it could never regain its old perfections. The bequest that he had often promised, publicly and privately, was seemingly revoked, while certainly his mistrust of the new régime continued to the end. Else he would hardly have directed one of his executors to hold as trustee various scores and instruments for three or five years and then decide whether the new Symphony Orchestra has been wisely enough managed and held to sufficiently high standards to deserve and receive them. Like most musically-minded men of his generation, and the more for long association with German conductors, Mr. Higginson could hardly conceive of an orchestra or, indeed, of the whole art of music other than in German terms. Being a man of worldly and musical experience he was unlikely ever to have made the absurd remark attributed to him in his war-time chagrins—that only German conductors could read a score. Deep in his mind and heart, however, was mistrust of all other conductors and of any régime but his at Symphony Hall. He transferred the orchestra to the present trustees; but, naturally in a man of his years, temperament and experiences, the conviction remained unaltered. So also do various ironies.

From Morning Telegraph New York City

HAROLD BAUER BY BOSTON S

Harold Bauer, the pia
the Beethoven E flat
with Artur Bodanzky and
phony Orchestra at the
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at the memorial concert
Boston Symphony Orches
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NOVEMBER 24, 1919

Players

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What the orchestra cost Mr. Higginson in time and trouble, in annoyances great and small, in perplexities, in demands upon his patience, wisdom and sense of justice, nobody, perhaps, will ever fully know. The greatest trials that came to him were, of course, those that gained so much publicity during the war, and they were grievous. But his path for more than a generation before was not wholly a smooth one. He was always accessible to his players, in his busy hours and out of them, and they seldom showed any hesitation in coming to him as to a friend, counsellor, and guide, in large and small matters—including the investment of their earnings so as to produce an immediate large fortune.

Nov 86

Y, THE BOSTON HERALD

Higginson Will Leaves No Endowment Fund to Symphony Orchestra

Library, Musical Scores and Instruments Only Bequests—Widow Receives Practically Entire Estate

Maj. Henry L. Higginson, contrary to general expectations, did not leave an endowment to provide for the future existence of the Boston Symphony Orchestra, which he founded and financed until his recent death. This fact was revealed yesterday when his will was filed in the Suffolk registry of probate.

Under the terms of the document his only bequests to the orchestra are his musical library, musical scores and musical instruments, the combined value of which is estimated at $75,000. The major's widow, Ida Agassiz Higginson, receives practically his entire estate.

It was generally believed that Maj. Higginson had intended to perpetuate the orchestra which he had contributed to the musical world to place the art on a higher plane by endowing it with a $1,000,000 fund, the income of which would have been adequate to meet the expense of maintaining the organization.

Belief Strengthened

This belief was strengthened a number of years ago when Maj. Higginson, before sailing for Europe, confided to a Boston editor that "if anything happens to me on this trip or hereafter the Symphony concerts will go on just the same." While Maj. Higginson did not at that time specify that he had made provision in his will for continuing the orchestra, about six years ago announcement was made that he planned to leave $1,000,000 for that purpose.

At the time this announcement was made Maj. Higginson is quoted as saying: "It is my desire to have the Symphony orchestra benefit all of the people; that was my early ambition in founding it, as I believe that a man who lives for himself and his individual interest is a poor specimen of a citizen."

Although Maj. Higginson's failure to endow the orchestra created surprise throughout musical circles, fears that the orchestra would be obliged to disband because of lack of financial support were allayed yesterday when Judge Frederick P. Cabot, chairman of the board of trustees of the organization, announced that a campaign would be conducted soon to raise a permanent fund for the orchestra and to provide against future exigencies.

Earlier Will Presumed

Whether Maj. Higginson executed an earlier will to the one offered for probate yesterday, and which is dated Oct. 19, 1918, could not be learned, Charles Francis Adams, one of the trustees of the will, being inaccessible. The presumption is that he had drawn a will several years ago in which provision for the orchestra was made.

Maj. Higginson's heart and soul were in the Symphony orchestra. For many years he met the annual deficits of the orchestra. These ranged from $20,000 to nearly $100,000. All these he paid cheerfully, until the last two or three years, when they were met by subscriptions from music lovers.

The will remembers Harvard in the event that the family line stops. On the same contingency the Massachusetts General Hospital may benefit. The will gives some art objects to the Boston Museum of Fine Arts. These are the only public gifts of the will and codicil.

The document leaves to the son, Alexander H. Higginson, the testator's gold watch, jewelry and swords, and the right to select 30 paintings, 30 ornaments, 10 Japanese articles and 300 books, and gives the rest of the personal effects of the testator to the widow.

Residue to Widow

Then the will leaves to the widow the entire residue of the estate, the bulk of it outright. In the event of her death within 30 days the residue is to be placed in trust with Charles Francis Adams and Judge Cabot for the benefit of the son, who have discretion in payment of income.

In the above contingency, on the death of the son the trustees, if the income amount to $10,000 or more, are to pay to the son's wife $5000 annually, or if the income is less than $10,000 a half of the income is to go to the son's wife and the other half or less to the issue.

Harvard will only benefit under the following clause of the will, which provides that, if the widow of the testator do not survive him 30 days, then, after the son's death, on the death of the wife of the son, or on the death of the grandson, Henry Lee Higginson, whichever shall last happen, the trustees shall pay over the principal and accrued income on hand to the then living issue of the son per stirpes (by the blood), and in default of such then living issue the trustees shall pay over one-fifth of the principal and undistributed income to the Massachusetts General Hospital and four-fifths to the president and fellows of Harvard College.

The codicil to the will, which was executed Dec. 26, 1918, contains the gift to the Symphony Orchestra. The gift is made with considerable reservation. The testator's library of music, including scores used by the orchestra, and the testator's musical instruments, including those used by the Symphony, was given to Charles Francis Adams in trust. Mr. Adams is instructed to allow the Symphony Orchestra to use the library and instruments free of expense, except charges for care and insurance; but he is also instructed, in not less than three years or more than five, either to turn the library and instruments over to the Symphony orchestra or to sell the same wherever he thinks most advantageous.

The testator says, incidentally: "I hope he (the trustee) will be guided by the manner in which the Symphony Orchestra shall have been and is being managed and the prospect of continued existence in accordance with high standards."

The codicil makes a gift to the Boston Museum of Fine Arts of such art objects of the testator as at the time of his death shall be loaned to the museum.

Remains in Firm

Evidently Mr. Higginson intended his money should remain in the firm of Lee, Higginson & Co., for the will declares that after the value of his partnership interest in that firm shall have been determined, the executors shall demand payment in cash only of sufficient to pay debts and taxes and shall accept 6 per cent. 10-year notes for the balance.

One provision of the will is that on loans for other than business reasons where the sums are not more than $1000 the executors shall not attempt to collect the same.

An interesting provision is contained in a paragraph concerning a trust fund that exists for the benefit of the grandson, Henry Lee Higginson. The beneficiary is given certain power of appointment over that fund, the non-exercise of which will result by the will in the fund going into the residue of the estate. The paragraph also states that if the grandson shall ever cease to bear the name of the testator, the fund shall also eventually go into the residue, he losing his power of appointment.

The codicil makes the following personal bequests: $5000 to the daughter-in-law, Jean Higginson; $1000 to the grandson, Henry L. Higginson; $10,000 to Charles A. Ellis, former manager of the Symphony Orchestra; $5000 to the testator's secretary, Bertha O. Hinckley; $2000 to Arthur I. Glidden, employed by Lee, Higginson & Co.; $2000 to George N. Page, in the service of the testator; $1000 to the chauffeur, Michael McManus; $2300 to Catherine Fraser, in his service; $2000 to Frieda Ellingren; $200 each to Annie North and Mary McKenna if they were in his employ at the time of his death.

The executors are Clift Rogers Clapp of Newton and Charles Francis Adams of Concord.

DUKE'S WIFE TE

From
Bill Board
Cincinnati, O.

PRIVATE HEARINGS

Of New Compositions of American Composers To Be Given by Pierre Monteux, Director of Boston Symphony Orchestra

Boston, Nov. 12.—Pierre Monteux, director of the Boston Symphony Orchestra, very promptly responded to the suggestion made by The Boston Post concerning private hearings of compositions from young American composers and is arranging to institute a series of private concerts. Mr. Monteux will arrange to give from two to four private performances of manuscript compositions by composers between January 1 and May 1, and to invite to these concerts the composers who have submitted scores for approval and to also invite a few of their friends and guests of the orchestra. In this manner the young composers will have an opportunity for a just hearing of their compositions.

Synod m

GRIFFES AND HIS MUSIC

THE NEW COMPOSER AND HIS NEW PIECE

"The Pleasure-Dome of Kubla Khan," Tone-Poem After Coleridge's Verse, for the First Times at the Symphony Concerts of This Week—Backgrounds, Incidental Circumstance and Anticipations

THE announcement that the Boston Symphony Orchestra will this week play a new symphonic poem, "The Pleasure-Dome of Kubla Khan," by Charles Tomlinson Griffes, draws attention to a young American composer who, partly through natural modesty and partly because of his insistent refusal to write in an obviously popular style, has not yet won the reputation that he deserves, and that he is likely to gain in the future. Mr. Griffes was born in Elmira, N. Y., Sept. 17, 1884, and first studied the piano with Miss Mary S. Broughton in his home-town. He was later the pupil of Ernest Jedliczka and Gottfried Galston in Berlin for four years, studying composition also with Philipp Ruefer and Engelbert Humperdinck. After his return to America, he became the teacher of music at the Hackley School for Boys, at Tarrytown, where he has done most of his creative work, besides teaching independently in New York City. Among his compositions already published, or performed in public, are numerous songs and piano pieces; "The Kairn of Koridwen," a dance-drama in two scenes; "Shojo," a Japanese mimodrama; and a chorus, "These Things Shall Be," sung at the New York Community Chorus Festival of 1917. His ballet music has been produced at the Neighborhood Playhouse, as well as by Adolf Bolm and Michio Itow, for whom he has also written minor dances of exotic character. The chief interpreter of his songs has been Mme. Eva Gauthier.

Definitely modern in its technique, yet escaping the imitative emptiness into which so much of this type of American composition has fallen, the music of Mr. Griffes challenges the closest study and analysis. It is not easy material to absorb at a single hearing, but invariably there is the feeling that it is worth hearing again. His first considerable success with an audience was scored recently in New York through a "Poem" for flute and orchestra, introduced by George Barrère and the New York Symphony Society at Æolian Hall in a Sunday afternoon concert. The new composition is in keeping with the consistent seriousness of his efforts, and may well be considered his most significant contribution thus far to the literature of absolute music.

The words "absolute music" are used with some hesitation, for Mr. Griffes has in the past been definitely programmatic in his creations, and by his own confession he finds it far easier to write with some visual image in his mind, to be put, however vaguely and impressionistically, into audible form. In the case of his new "Poem," also, he admits that he intended to convey more than a merely formal design of melody and harmony, certainly more than the meretricious union between a solo instrument and its accompaniment for the glorification of the former alone. But he is unable to put his underlying idea into concrete form, and the chances are that his hearers will supply the deficiency in an amusing variety of ways.

To Walter Damrosch, who conducted the orchestra at the initial performance, Mr. Griffes' Poem seems Greek in spirit, distinctly a compliment from one who has himself experimented successfully with the production of Greek drama, and the composition of incidental music for it. To the majority of listeners, however, the predominant mood must inevitably have been Oriental, in the accepted sense, perhaps even African rather than Asiatic. The languorous minor strains which open and close the piece might equally well portray the dawn and evening of a day in the desert, or the introduction and epilogue to a sensuous harem scene, while the intervening dance rhythms could apply to sheiks and whirling dervishes as easily as to houris and experimental sultanas.

Yet one seldom writes for the flute without becoming actively pastoral in spirit, and when all the guesses have been made and all the imaginations strained, it is to a basically pastoral idea that Mr. Griffes must confess, if he is as honest as his music bespeaks him. That he has enveloped his nymphs and satyrs in the gaudier trappings of Scheherazade and her tribe is nobody's business but his own. Mr. Griffes composes naturally and involuntarily in Oriental idiom, quite as the majority of other American composers express their deepest thoughts automatically in ragtime or the melodic ballad form. Practically all of his previous work has been tinged with this exotic coloring, in particular the exceedingly interesting ballet music that he prepared for Adolf Bohn and Michio Itow, and certain strange, elusive songs of Stravinskian flavor.

Whatever pictures and impressions Mr. Griffes's poem may produce in the imagination, the fact remains that it is a remarkably well-wrought composition, dignified and serious in intention, articulate in design, and of a rare fitness for the instrument which it honors. Obviously its creator did not say, "Go to, I will write a piece for the flute." Rather did he work out of his imagination a series of tones which cried aloud for a flute to interpret them.

The instrument is given every opportunity to display its individual properties, never is there any suggestion of a thing for effect, or the artificial insertion of mere technique for its own sake. Both in the slow parts, where broad, low tones float languidly above the orchestra, and in the rapid, cleverly rhythmed passages, in climatic accelerando, with the whistling treble still piercing the accompanying hubbub, the Poem is admirably suited to the art of George Barrère, and his fine interpretation was exceedingly helpful to the favorable reaction of the entire audience, which overwhelmed both the composer and the performer with applause.

Upon the fly-leaf in the manuscript score of "The Pleasure-Dome of Kubla Khan" stands as clew to the music a brief quotation from Coleridge's dream-drenched, perhaps opium-drenched, poem, to wit:

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round:
And here were gardens bright with sinuous rills,
Enfolding sunny spots of greenery.

. . . . . .

The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!

Then follows the tone-poem, a relatively short piece written for the usual orchestra, plus a celesta and piano—"to be blended with the other instruments"—with frequent division of the strings, with occasional use of violin and oboe as solo voices. Mr. Griffes's workmanship is "ultra-modern" in the common and convenient usage of the words, evenuating in music that is an iridescent web through which occasionally pierce or flash—as it seems in a reading of the score—sharp-set and imaginative harmonies, graphic and imaginative modulations, as keen and felicitous contrasts and combinations of instrumental timbres. Mr. Griffes apparently has no taste for the thick-woven luxuriance, melodic, harmonic, instrumental, of the Wagnerian and the Straussian day. For him as for Mr. Loeffler in his later pieces and for Mr. Carpenter, a relatively thin music, ascending from brief motives, yet of clear and plastic progress, of fine and adroit tracture, vivid with color and implication, swimming in atmosphere. Again, so far as the reading eye may gather the quality of the tone-poem, Mr. Griffes is not insistently and definitely oriental in the Russian manner. Rather, such oriental suggestion as the music may convey, is but one thread in a web which would be tapestry, like Coleridge's verse, of fantastic vision. Nor is Mr. Griffes minded to delineative progress through Coleridge's lines after the fashion of pedestrian composers. It is possible to detect in his tone-poem "the mingled measure from the fountain and the caves," the contrasts of "sunny pleasure-dome" with "caves of ice." No print, no diagram, however, is Mr. Griffes drawing in tones. Instead, he is transmuting into them, in his own voice and manner, a vision and an atmosphere. "You will be surprised," said Mr. Toscanini, as he invited audience trooped into the dress-rehearsal of Montemezzi's opera, "The Love of Three Kings" at the Metropolitan. "You will be surprised," Mr. Monteux might as reasonably say to his hearers, when he opens the score next Friday of "The Pleasure-Dome of Kubla Khan."

Sooner or later, the public of the Symphony Concerts will hear the pieces—a Concerto Grosso of Händel; Balakirev's tone-poem, "Thamar"; Dukas's overture to Cornelile's play of "Polyeucte," and Schmitt's mimodrama, "The Tragedy of Salome"—withdrawn by Mr. Monteux to make room for a recent commemorative programme. Two of them, "Thamar" and "Salome"—blessed pair!—have been sufficiently rehearsed to be played in the impending journey of the orchestra to other cities.

Herald Nov 29

Tomorrow afternoon the seventh Symphony concert, Mr. Monteux conductor. Chausson Symphony; Griffes. The Pleasure Dome of Kubla Khan (first performances); Chabrier-Mottl, Bourree Fantasque. Louise Homer will sing: Beethoven, Nature's Adoration; Handel, air from "Xerxes;" Bach, My Heart Ever Faithful; Verdi, O Don Fatale, from "Don Carlos."

Boston Globe Nov 29

MME HOMER SINGS WITH THE SYMPHONY

New American Composer Has a Brilliant Introduction

Mme Louise Homer, the soloist at yesterday's Symphony concert, sang four familiar numbers: "Nature's Adoration," Beethoven; "My Heart Ever Faithful," Bach; "O, Don Fatale," Verdi, and "Ombra Mai Fu," Handel, better known as "Handel's Largo." Her choice of selections gave great pleasure to the numerous concert goers who prefer to hear over and over again numbers they have learned to like, but disappointed the seekers for novelties.

Her singing was not at its best yesterday. Her breathing was often labored and her tones sometimes forced and unsteady. Only for moments did her voice regain its old-time splendor. Her interpretations were workmanlike.

Chausson's Symphony in B flat major was superbly played. Mr Monteux excels any recent conductor the Symphony has had in music of this sort, which calls for fire and expressiveness with

Herald Nov 29

'KUBLA KHAN' AT SYMPHONY

Orchestra Gives First Performance of Griffes's Fantastic Work

AUDIENCE TWICE RECALLS COMPOSER

By PHILIP HALE

The seventh concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Chausson, Symphony in B flat major; songs with orchestra: Beethoven, Nature's Adoration; Handel, air from "Serse"; Bach, My Heart Ever Faithful; Griffes, Symphonic Poem, "The Pleasure-Dome of Kubla Khan" (first performance); Verdi, O Don Fatale, from "Don Carlos"; Chabrier-Mottl, Bourree-Fantasque.

Any composer girding up his loins to turn Coleridge's "Kubla Kahn" into a vocal work, cantata or what not, would start on a perilous adventure for, to quote Swinburne, this poem is "the supreme model of music in our language." "In reading it," said the master of rhythm and verbal euphony, "we seem rapt into that paradise revealed to Swedenborg, where music and color and perfume were one, where you could hear the hues and see the harmonies of heaven." Any composer mediating a symphonic poem fully "illustrative" of "Kubla Khan," a tonal interlinear translation, would undertake a fool's task.

Mr. Griffes, born in New York state 35 years ago, wisely chose extracts from the poem, lines describing the stately pleasure-dome, "the sunny pleasure dome with caves of ice," "the miracle of rare device," the gardens and the "sunny spots of greenery." By a legitimate stretch of the imagination he hears and reproduces the sounds of revelry that might wel take place in this strange palace, mentioned first by travellers, whose description led Coleridge, dreaming, to write the fragment that is enough to make his name illustrious.

Instrumental music may add wings to even a romantically poetic flight. No one hearing this music of Mr. Griffes will feel that the poem itself has been belittled; that its splendor has been tarnished; for this composer is blessed with what is rare with American musicians, imagination. His gift of expression is pronounced. He might have been extravagant; his music might have been merely bizarre. In either case he would have incurred the reproach of affectation. He has succeeded in being musically, esthetically successfully unusual. He studied composition in Berlin; but there are no Germanisms, either orthodox or heterodox, in his style. Nor does it seem that he has worshipped too devoutly in any one of the modern Parisian chapels. If he has been influenced at all, the influence is that of Rimsky-Korsakoff, Borodin, and the barbaric gorgeousness of the Russian ballet; but Mr. Griffes has decided and refreshing individuality; he has found an Oriental expression that is his own, as he has found new harmonic and orchestral colors. His "Alph, the sacred river" is not the Terek of Balakireff's "Thamar"; his measures of wild revelry are not those that Rimsky-Korsakoff heard in Sinbad's palace. The music, from the strange, unearthly opening, which at once arrests the attention, to the exquisitely fanciful ending, is fascinating throughout.

Mr. Monteux, who had taken great pains in the preparation of this remarkable composition, led a brilliant performance. Mr. Griffes was twice called upon the stage by the audience.

Would Chausson, if he had lived, have wholly escaped the influence of Wagner and Cesar Franck? The symphony is a serious work, one to be respected, with an impressive ending. The mood of the three movements is sombre without sufficient contrast. There is prevailing shade; there is little sunlight. It was a pleasure to hear after many years Mottl's skilful orchestration of Chabrier's jovial Bourree. Mottl, who admired the Frenchman and knew him well, orchestrated this Bourree in Chabrier's manner.

Mme. Homer was more fortunate in her interpretation of Verdi's aria than in her delivery of the air from Handel's "Serse" and Bach's repeated assertion that his heart was ever faithful. In Verdi's air she was appropriately dramatic with effective dynamic contrasts. The air of Handel and Bach's tune were sung merely "ore rotundo." While she was delivering the address of Xerxes to his beloved plane tree as if the monarch had been thundering a command at his huge army, or storming at Mount Athos, we wondered where the story about this affection was first told. We read in one of Dr. Donne's Elegies:

Xerxes' strange Lydian love, the platane tree,
Was loved for age, none being so large as she;

but Pliny, noting the affection entertained by Dionysius, the Sicilian King, by Licinius Mutianus, thrice consul, and by the Emperor Caligula, for the plane tree, says nothing about the passion of Xerxes. Was Herodotus the first? He tells about Xerxes passing by the Lydian city of Callatebus. On the way the King "met with a plane tree, which on account of its beauty, he presented with golden ornaments."

The audience, liking Mme. Homer's robust singing of the Handelian air—Caffarelli, the first to sing it, was praised for his "majestic style," but majestic and robust are not synonymous terms—and also recognizing the familiar "Largo," applauded the singer vigorously.

The concert will be repeated tonight. The orchestra will leave tomorrow for a trip of two weeks. The program for Dec. 19, 20 is as follows: Balakireff, "Thamar;" MacDowell, Piano Concerto No. 2; Schmitt, "The Tragedy of Salome." Leo Ornstein will be the pianist.

Boston Post Nov 29

AMERICAN MUSIC BY SYMPHONY

Griffes' Work Pleases Audience—Miss Homer, Soloist

BY OLIN DOWNES

An American composer, Charles Tomlinson Griffes, made his first appearance on a Boston Symphony programme at the concert which Mr. Monteux conducted yesterday afternoon in Symphony Hall, a programme which will be repeated tonight. Mr. Griffes was not the first American to appear on these programmes. Nor will he be the last. But it is an important fact to note that this man, aged 35, has really produced a remarkably interesting score.

IMAGINATION LEFT FREE

The title of the work is "The Pleasure Dome of Kubla Kaan." The subject is of course that of Coleridge's poem. When he wrote the music, Mr. Griffes states in the programme book, he was thinking principally of the "stately pleasure-dome," the "sunny pleasure-dome with caves of ice," the "miracle of rare device" . . . "The gardens with fountains and 'sunny spots of greenery' are next suggested. From inside come sounds of dancing and revelry which increase to a wild climax and then suddenly break off. There is a return to the original mood suggesting the sacred river and the 'caves of ice.'"

This is the simple programme of the piece. It is a programme simple enough not to bother anyone listening to the music who is fearful that he may be thinking of an oriental dance when the composer means him to think of "caves of ice." The imagination of the composer and the hearer are left quite free. That the composer has real imagination, feeling, and above all a sense of color is clearly shown. That he has less melodic originality at present is also evident. Who has real thematic invention at the age of 30 today? How many great composers have had it at that age? Comparatively few.

Ultra-Modern Music

Nor is Mr. Griffes' orchestration wholly original. He knows his Stravinsky, for example, extremely well. The opening is richly suggestive of the opening of "The Firebird"—the persistent tremolo replacing Stravinsky's figure work in the lower strings, short staccato chords of bassoons and piano—if the ear may be trusted—fixing the impression in the mind. The score is plainly derived from ultra-modern Russia and ultra-modern France. But with a difference. The difference is that of weak imitation and a young tone-painter with a sense of color which is inherent, rather exotic in character, and absolutely fascinating to the listener. In his mind's eye this composer sees a picture which he paints boldly. His orientalism is not a mere arpeggio for an oboe or pounding on the drum. It is the orient concieved by a young modern. And if the thematic contours of this work are not marked by great originality they are marked by life, by definite direction and at least a strong intention of form.

Above all, there is enormous spirit and contagion in the writing. Feeling this spirit of the composer, it is hard to be over-critical of sources of effects. He has, too, some effects of his own—very ingenious and striking developments of hints given him by older composers; and with all this the music is personal, individual in quality of imagination, and indicative of a broad and catholic appreciation of music of many schools.

Is Enjoyable to Hear

We maintain that this is more than enough to start with, and that it is difficult not to enjoy this transitional music of a composer of talent and of astonishing technical resource. Mr. Griffes is a man to watch with care. He is not a mere objectivist and a man of ultra-refinement in his music, like John Alden Carpenter, for example. Nor is he a man possessed of the broadly nationalistic ideals in the music of Henry Gilbert.

But he is a young American, full of spirit and receptivity, astonishingly progressive, as shown by the texture of a score of a man who was musically educated in composition in Germany; he has temperament in great abundance; he loves to write. Hence it gives one great pleasure to think that out of a sparse harvest another important American composer is coming to maturity.

Chausson's Symphony

This piece greatly pleased the audience. The opening work was Chausson's admirable symphony in B-flat, which was given a wonderful performance by Mr. Monteux. The work had never before in Boston been heard to such advantage. Never before had the solemn introduction merged so inevitably into the calmly joyous allegro. Never before had the instrumentation been so beautifully clear and transparent, nor the long flowing lines of the first theme of the allegro been done such justice. Of course, Chausson did not reach his complete development as a composer, even in this, one of his most complete works.

The symphony is principally of German classic mould, and the cyclic form imposed on the already existent mould by Cesar Frank. There is conventional development of motives in the opening movement, battledoring and shuttlecocking of fragments about, ordinary sequences, etc. But the broad, virile stride of this movement, its luminous color; the melancholy of the slow movement, the change to a spirit of hope and thankfulness, so subtly and admirably brought out by Mr. Monteux, and the brilliant finale, of a quality best exemplified by pages of Franck, made a very strong inmpression and intensified regrets that such a fine and pure musical nature as Chausson's should have met its untimely end.

Mme. Homer, gifted with a contralto voice which does not wear out, a natural simplicity and breadth of style, was heard at her best in familiar music which gave much pleasure to the audience: "Nature's Adoration," Beethoven; "Ombra Mai Fu," otherwise known as "Largo," Handel; "Heart Ever Faithful," Bach; aria, "O Don Fatale," from "Don Carlos," Verdi. She was applauded to the echo.

The concert ended with that extraordinary "Bouree Fantasque" of Chabrier, scintillatingly orchestrated by Mottl. The other music had talent. That piece has genius.

Monitor Nov 29

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The symphony was allowed to speak for itself, with all its emotional appeal. Nothing was sacrificed to effect. Here was music speaking its message unhampered by human personality thrust in between it and its hearers.

"The Pleasure-Dome of Kubla Khan," by Charles Tomlinson Griffes, was given its first performance at the Symphony concert. It is an oriental fantasy conceived in the orchestral style of Rimsky-Korsakoff and the harmonic idiom of the modern French school. It is skillfully orchestrated. There are clever effects. There is a certain picturesqueness in the whole conception. It is an agreeable composition although not a startlingly original one. Mme. Homer's arias made a pleasant interlude in the Symphony program. Her excellent qualities of voice, style and diction are too well known to require further comment.

YAGER ASKS FEDERAL AID

Transcript Nov 26

GRIFFES AND HIS MUSIC

THE NEW COMPOSER AND HIS NEW PIECE

"The Pleasure-Dome of Kubla Khan," Tone-Poem After Coleridge's Verse, for the First Times at the Symphony Concerts of This Week—Backgrounds, Incidental Circumstance and Anticipations

THE announcement that the Boston Symphony Orchestra will this week play a new symphonic poem, "The Pleasure-Dome of Kubla Khan," by Charles Tomlinson Griffes, draws attention to a young American composer who, partly through natural modesty and partly because of his insistent refusal to write in an obviously popular style, has not yet won the reputation that he deserves, and that he is likely to gain in the future. Mr. Griffes was born in Elmira, N. Y., Sept. 17, 1884, and first studied the piano with Miss Mary S. Broughton in his home-town. He was later the pupil of Ernest Jedliczka and Gottfried Galston in Berlin for four years, studying composition also with Philipp Ruefer and Engelbert Humperdinck. After his return to America, he became the teacher of music at the Hackley School for Boys, at Tarrytown, where he has done most of his creative work, besides teaching independently in New York City. Among his compositions already published, or performed in public, are numerous songs and piano pieces; "The Kairn of Koridwen," a dance-drama in two scenes; "Shojo," a Japanese mimodrama; and a chorus, "These Things Shall Be," sung at the New York Community Chorus Festival of 1917. His ballet music has been produced at the Neighborhood Playhouse, as well as by Adolf Bolm and Michio Itow, for whom he has also written minor dances of exotic character. The chief interpreter of his songs has been Mme. Eva Gauthier.

Definitely modern in its technique, yet escaping the imitative emptiness into which so much of this type of American composition has fallen, the music of Mr. Griffes challenges the closest study and analysis. It is not easy material to absorb at a single hearing, but invariably there is the feeling that it is worth hearing again. His first considerable success with an audience was scored recently in New York through a "Poem" for flute and orchestra, introduced by George Barrère and the New York Symphony Society at Æolian Hall in a Sunday afternoon concert. The new composition is in keeping with the consistent seriousness of his efforts, and may well be considered his most significant contribution thus far to the literature of absolute music.

The words "absolute music" are used with some hesitation, for Mr. Griffes has in the past been definitely programmatic in his creations, and by his own confession he finds it far easier to write with some visual image in his mind, to be put, however vaguely and impressionistically, into audible form. In the case of his new "Poem," also, he admits that he intended to convey more than a merely formal design of melody and harmony, certainly more than the meretricious union between a solo instrument and its accompaniment for the glorification of the former alone. But he is unable to put his underlying idea into concrete form, and the chances are that his hearers will supply the deficiency in an amusing variety of ways.

To Walter Damrosch, who conducted the orchestra at the initial performance, Mr. Griffes' Poem seems Greek in spirit, distinctly a compliment from one who has himself experimented successfully with the production of Greek drama, and the composition of incidental music for it. To the majority of listeners, however, the predominant mood must inevitably have been Oriental, in the accepted sense, perhaps even African rather than Asiatic. The languorous minor strains which open and close the piece might equally well portray the dawn and evening of a day in the desert, or the introduction and epilogue to a sensuous harem scene, while the intervening dance rhythms could apply to sheiks and whirling dervishes as easily as to houris and experimental sultanas.

Yet one seldom writes for the flute without becoming actively pastoral in spirit, and when all the guesses have been made and all the imaginations strained, it is to a basically pastoral idea that Mr. Griffes must confess, if he is as honest as his music bespeaks him. That he has enveloped his nymphs and satyrs in the gaudier trappings of Scheherazade and her tribe is nobody's business but his own. Mr. Griffes composes naturally and involuntarily in Oriental idiom, quite as the majority of other American composers express their deepest thoughts automatically in ragtime or the melodic ballad form. Practically all of his previous work has been tinged with this exotic coloring, in particular the exceedingly interesting ballet music that he prepared for Adolf Bohn and Michio Itow, and certain strange, elusive songs of Stravinskian flavor.

Whatever pictures and impressions Mr. Griffes's poem may produce in the imagination, the fact remains that it is a remarkably well-wrought composition, dignified and serious in intention, articulate in design, and of a rare fitness for the instrument which it honors. Obviously its creator did not say, "Go to, I will write a piece for the flute." Rather did he work out of his imagination a series of tones which cried aloud for a flute to interpret them.

The instrument is given every opportunity to display its individual properties, yet never is there any suggestion of a straining for effect, or the artificial insertion of mere technique for its own sake. Both in the slow parts, where broad, mellow tones float languidly above the orchestra, and in the rapid, cleverly rhythmed passages, in climatic accelerando, with the whistling treble still piercing the accompanying hubbub, the Poem is admirably suited to the art of George Barrère, and his fine interpretation was exceedingly helpful to the favorable reaction of the entire audience, which overwhelmed both the composer and the performer with applause.

Upon the fly-leaf in the manuscript score of "The Pleasure-Dome of Kubla Khan" stands as clew to the music a brief quotation from Coleridge's dream-drenched, perhaps opium-drenched, poem, to wit:

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round:
And here were gardens bright with sinuous rills,
Enfolding sunny spots of greenery.

. . . . . .

The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!

Then follows the tone-poem, a relatively short piece written for the usual orchestra, plus a celesta and piano—"to be blended with the other instruments"—with frequent division of the strings, with occasional use of violin and oboe as solo voices. Mr. Griffes's workmanship is "ultra-modern" in the common and convenient usage of the words, evenuating in music that is an iridescent web through which occasionally pierce or flash—as it seems in a reading of the score—sharp-set and imaginative harmonies, graphic and imaginative modulations, as keen and felicitous contrasts and combinations of instrumental timbres. Mr. Griffes apparently has no taste for the thick-woven luxuriance, melodic, harmonic, instrumental, of the Wagnerian and the Straussian day. For him as for Mr. Loeffler in his later pieces and for Mr. Carpenter, a relatively thin music, ascending from brief motivs, yet of clear and plastic progress, of fine and adroit tracture, vivid with color and implication, swimming in atmosphere. Again, so far as the reading eye may gather the quality of the tone-poem, Mr. Griffes is not insistently and definitely oriental in the Russian manner. Rather, such oriental suggestion as the music may convey, is but one thread in a web which would be tapestry, like Coleridge's verse, of fantastic vision. Nor is Mr. Griffes minded to delineative progress through Coleridge's lines after the fashion of pedestrian composers. It is possible to detect in his tone-poem "the mingled measure from the fountain and the caves," the contrasts of "sunny pleasure-dome" with "caves of ice." No print, no diagram, however, is Mr. Griffes drawing in tones. Instead, he is transmuting into them, in his own voice and manner, a vision and an atmosphere. "You will be surprised," said Mr. Toscanini, as he invited audience trooped into the dress-rehearsal of Montemezzi's opera, "The Love of Three Kings" at the Metropolitan. "You will be surprised," Mr. Monteux might as reasonably say to his hearers, when he opens the score next Friday of "The Pleasure-Dome of Kubla Khan."

Sooner or later, the public of the Symphony Concerts will hear the pieces—a Concerto Grosso of Händel; Balakirev's tone-poem, "Thamar"; Dukas's overture to Corneille's play of "Polyeucte," and Schmitt's mimodrama, "The Tragedy of Salome"—withdrawn by Mr. Monteux to make room for a recent commemorative programme. Two of them, "Thamar" and "Salome"—blessed pair!—have been sufficiently rehearsed to be played in the impending journey of the orchestra to other cities.

Herald Nov 29

Tomorrow afternoon the seventh Symphony concert, Mr. Monteux conductor. Chausson Symphony; Griffes. The Pleasure Dome of Kubla Khan (first performances); Chabrier-Mottl, Bourree Fantasque. Louise Homer will sing: Beethoven, Nature's Adoration; Handel, air from "Xerxes;" Bach, My Heart Ever Faithful; Verdi, O Don Fatale, from "Don Carlos."

Boston Globe Nov 29

MME HOMER SINGS WITH THE SYMPHONY

New American Composer Has a Brilliant Introduction

Mme Louise Homer, the soloist at yesterday's Symphony concert, sang four familiar numbers: "Nature's Adoration," Beethoven; "My Heart Ever Faithful," Bach; "O, Don Fatale," Verdi, and "Ombra Mai Fu," Handel, better known as "Handel's Largo." Her choice of selections gave great pleasure to the numerous concert goers who prefer to hear over and over again numbers they have learned to like, but disappointed the seekers for novelties.

Her singing was not at its best yesterday. Her breathing was often labored and her tones sometimes forced and unsteady. Only for moments did her voice regain its old-time splendor. Her interpretations were workmanlike.

Chausson's Symphony in B flat major was superbly played. Mr Monteux excels any recent conductor the Symphony has had in music of this sort, which calls for fire and expressiveness, without sentimental emotionalism. There are moments in this symphony as good as the best of Franck, but its structure is confused rather than intricate and there are too many echoes of the moods of Wagner.

It shows great promise rather than triumphant achievement. The composer's untimely death left him, as far as the larger forms are concerned, still learning, unable to organize his fine musical material into a masterpiece.

Chabrier's "Bourree Fantasque," a piano piece orchestrated effectively by his friend Mottl after his death, is an agreeable trifle which has added little to his reputation. Mr Monteux and the orchestra made the most of it, and were well applauded for their pains.

The most significant item on the program was the first performance anywhere of a new piece by an almost unknown American composer, who is beginning of late to acquire a deservedly wide repute. Charles T. Griffes' tone poem, "The Pleasure Dome of Khubla Khan," is not a supreme masterpiece, but it shows genuine originality and power of a sort that entitle its composer to be judged by the same standard as men like Ravel, Rachmaninoff and Stravinsky, not by that usually applied to orchestral works by unfamiliar Americans.

It is never imitative, pedantic, bombastic nor sentimental. Few are the works of American composers which succeed in avoiding all four of these pitfalls, and in calling forth an outburst of genuine applause instead of the routine polite hand-clapping. Mr Griffes was obliged by the insistence of the audience and the friendly compulsion of Mr Monteux to come on the stage anad bow his acknowledgements.

The orchestration of this tone poem is often masterly. The piano becomes what it almost never is, an orchestral instrument instead of a more or less superfluous "added attraction." Like Berlioz and Rimsky Korsakoff, Mr Griffes proves the saying that the highest form of art is to conceal art, by gaining his effects in ways which are not immediately obvious to the listener.

Best of all, they are never effects for the sake of effects, but always subordinate to his genuine and individual creative impulse. It is to be hoped that this piece will be repeated during the present season, and others by the same composer added to the active repertory of the orchestra. This concert will be repeated tonight. There are no more Symphony concerts until Dec 19 and 20.

YAGER ASKS FEDERAL AID

Herald Nov 29

'KUBLA KHAN' AT SYMPHONY

Orchestra Gives First Performance of Griffes's Fantastic Work

AUDIENCE TWICE RECALLS COMPOSER

By PHILIP HALE

The seventh concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows:

Chausson, Symphony in B flat major; songs with orchestra: Beethoven, Nature's Adoration; Handel, air from "Serse"; Bach, My Heart Ever Faithful; Griffes, Symphonic Poem, "The Pleasure-Dome of Kubla Khan" (first performance); Verdi, O Don Fatale, from "Don Carlos"; Chabrier-Mottl, Bourree-Fantasque.

Any composer girding up his loins to turn Coleridge's "Kubla Kahn" into a vocal work, cantata or what not, would start on a perilous adventure for, to quote Swinburne, this poem is "the supreme model of music in our language." "In reading it," said the master of rhythm and verbal euphony, "we seem rapt into that paradise revealed to Swedenborg, where music and color and perfume were one, where you could hear the hues and see the harmonies of heaven." Any composer mediating a symphonic poem fully "illustrative" of "Kubla Khan," a tonal interlinear translation, would undertake a fool's task.

Mr. Griffes, born in New York state 25 years ago, wisely chose extracts from the poem, lines describing the stately pleasure-dome, "the sunny pleasure dome with caves of ice," "the miracle of rare device," the gardens and the "sunny spots of greenery." By a legitimate stretch of the imagination he hears and reproduces the sounds of revelry that might wel take place in this strange palace, mentioned first by travellers, whose description led Coleridge, dreaming, to write the fragment that is enough to make his name illustrious.

Instrumental music may add wings to even a romantically poetic flight. No one hearing this music of Mr. Griffes will feel that the poem itself has been belittled; that its splendor has been tarnished; for this composer is blessed with what is rare with American musicians, imagination. His gift of expression is pronounced. He might have been extravagant; his music might have been merely bizarre. In either case he would have incurred the reproach of affectation. He has succeeded in being musically, esthetically successfully unusual. He studied composition in Berlin; but there are no Germanisms, either orthodox or heterodox, in his style. Nor does it seem that he has worshipped too devoutly in any one of the modern Parisian chapels. If he has been influenced at all the influence is that of Rimsky-Korsakoff, Borodin, and the barbaric gorgeousness of the Russian ballet; but Mr. Griffes has decided and refreshing individuality; he has found an Oriental expression that is his own, as he has found new harmonic and orchestral colors. His "Alph, the sacred river" is not the Terek of Balakireff's "Thamar"; his measures of wild revelry are not those that Rimsky-Korsakoff heard in Sinbad's palace. The music, from the strange, unearthly opening, which at once arrests the attention, to the exquisitely fanciful ending, is fascinating throughout.

Mr. Monteux, who had taken great pains in the preparation of this remarkable composition, led a brilliant performance. Mr. Griffes was twice called upon the stage by the audience.

Would Chausson, if he had lived, have wholly escaped the influence of Wagner and Cesar Franck? The symphony is a serious work, one to be respected, with an impressive ending. The mood of the three movements is sombre without sufficient contrast. There is prevailing shade; there is little sunlight. It was a pleasure to hear after many years Mottl's skilful orchestration of Chabrier's jovial Bourree. Mottl, who admired the Frenchman and knew him well, orchestrated this Bourree in Chabrier's manner.

Mme. Homer was more fortunate in her interpretation of Verdi's aria than in her delivery of the air from Handel's "Serse" and Bach's repeated assertion that his heart was ever faithful. In Verdi's air she was appropriately dramatic with effective dynamic contrasts. The air of Handel and Bach's tune were sung merely "ore rotundo." While she was delivering the address of Xerxes to his beloved plane tree as if the monarch had been thundering a command at his huge army, or storming at Mount Athos, we wondered where the story about this affection was first told. We read in one of Dr. Donne's Elegies:

Xerxes' strange Lydian love, the platane tree,
Was loved for age, none being so large as she;

but Pliny, noting the affection entertained by Dionysius, the Sicilian King, by Licinius Mutianus, thrice consul, and by the Emperor Caligula, for the plane tree, says nothing about the passion of Xerxes. Was Herodotus the first? He tells about Xerxes passing by the Lydian city of Callatebus. On the way the King "met with a plane tree, which on account of its beauty, he presented with golden ornaments."

The audience, liking Mme. Homer's robust singing of the Handelian air—Caffarelli, the first to sing it, was praised for his "majestic style," but majestic and robust are not synonymous terms—and also recognizing the familiar "Largo," applauded the singer vigorously.

The concert will be repeated tonight. The orchestra will leave tomorrow for a trip of two weeks. The program for Dec. 19, 20 is as follows: Balakireff, "Thamar;" MacDowell, Piano Concerto No. 2; Schmitt, "The Tragedy of Salome." Leo Ornstein will be the pianist.

Boston Post Nov 29

AMERICAN MUSIC BY SYMPHONY

Griffes' Work Pleases Audience—Miss Homer, Soloist

BY OLIN DOWNES

An American composer, Charles Tomlinson Griffes, made his first appearance on a Boston Symphony programme at the concert which Mr. Monteux conducted yesterday afternoon in Symphony Hall, a programme which will be repeated tonight. Mr. Griffes was not the first American to appear on these programmes. Nor will he be the last. Nor will he be the greatest. But it is an important fact to note that this man, aged 35, has really produced a remarkably interesting score.

IMAGINATION LEFT FREE

The title of the work is "The Pleasure Dome of Kubla Kaan." The subject is of course that of Coleridge's poem. When he wrote the music, Mr. Griffes states in the programme book, he was thinking principally of the "stately pleasure-dome," the "sunny pleasure-dome with caves of ice," the "miracle of rare device" . . . "The gardens with fountains and 'sunny spots of greenery' are next suggested. From inside come sounds of dancing and revelry which increase to a wild climax and then suddenly break off. 'There is a return to the original mood suggesting the sacred river and the 'caves of ice.'"

This is the simple programme of the piece. It is a programme simple enough not to bother anyone listening to the music who is fearful that he may be thinking of an oriental dance when the composer means him to think of "caves of ice." The imagination of the composer and the hearer are left quite free. That the composer has real imagination, feeling, and, above all a sense of color is clearly shown. That he has less melodic originality at present is also evident. Who has real thematic invention at the age of 30 today? How many great composers have had it at that age? Comparatively few.

Ultra-Modern Music

Nor is Mr. Griffes' orchestration wholly original. He knows his Stravinsky, for example, extremely well. The opening is richly suggestive of the opening of "The Firebird"—the persistent tremolo replacing Stravinsky's figure work in the lower strings, short staccato chords of bassoons and piano—if the ear may be trusted—fixing the impression in the mind. The score is plainly derived from ultra-modern Russia and ultra-modern France. But with a difference. The difference is that of weak imitation and a young tone-painter with a sense of color which is inherent, rather exotic in character, and absolutely fascinating to the listener. In his mind's eye this composer sees a picture which he paints boldly. His orientalism is not a mere arpeggio for an oboe or pounding on the drum. It is the orient conceived by a young modern. And if the thematic contours of this work are not marked by great originality they are marked by life, by definite direction and at least a strong intention of form.

Above all, there is enormous spirit and contagion in the writing. Feeling this spirit of the composer, it is hard to be over-critical of sources of effects. He has, too, some effects of his own—very ingenious and striking developments of hints given him by older composers; and with all this the music is personal, individual in quality of imagination, and indicative of a broad and catholic appreciation of music of many schools.

Is Enjoyable to Hear

We maintain that this is more than enough to start with, and that it is difficult not to enjoy this transitional music of a composer of talent and of astonishing technical resource. Mr. Griffes is a man to watch with care. He is not a mere objectivist and a man of ultra-refinement in his music, like John Alden Carpenter, for example. Nor is he a man possessed of the broadly nationalistic ideals in the music of Henry Gilbert.

But he is a young American, full of spirit and receptivity, astonishingly progressive, as shown by the texture of a score of a man who was musically educated in composition in Germany; he has temperament in great abundance; he loves to write. Hence it gives one great pleasure to think that out of a sparse harvest another important American composer is coming to maturity.

Chausson's Symphony

This piece greatly pleased the audience. The opening work was Chausson's admirable symphony in B-flat, which was given a wonderful performance by Mr. Monteux. The work had never before in Boston been heard to such advantage. Never before had the solemn introduction merged so inevitably into the calmly joyous allegro. Never before had the instrumentation been so beautifully clear and transparent, nor the long flowing lines of the first theme of the allegro been done such justice. Of course, Chausson did not reach his complete development as a composer, even in this, one of his most complete works.

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Plays and Concerts

Voice of the Orient: Means of the Occident

C. T. Griffes

Whose Tone-Poem, "The Pleasure-Dome of Kubla Khan," Was Played for the First Times at the Current Symphony Concerts

SYMPHONY CONCERT

A NOTABLE NEW PIECE FROM MR. GRIFFES

"The Pleasure-Dome of Kubla Khan" Discloses No Routine or Insignificant Composer — Music of Mind, Imagination, Skill and Individuality — Chabrier's "Bourree Fantasque" Disappointingly Revived—Chausson's Grave Greek Symphony and Interludes of Song from Mme. Homer

OUR grave and reverend Bostonian composers, for the most part well forward in middle age, rise with dignity from their places in Symphony Hall and bow solemnly to the applauding audience welcoming and rewarding new pieces from their hands. Not so in like circumstance the younger and sprightlier souls that in turn have fetched their music from New York or from Chicago for the Symphony Orchestra to play. Frankly pleased they skip through corridor and ante-room to the stage, smilingly stride it, beam acknowledgement to all and sundry, shake the conductor's hand, receive also his congratulations. So did Mr. Carpenter in a business jacket (as the tailors say) when his symphony was played for the first time in Boston in the spring of 1918; and so yesterday afternoon did Mr. Griffes, likewise in a business jacket, when his tone-poem, "The Pleasure-Dome of Kubla Khan," was played for the first time anywhere. It was good to hear the listeners applauding warmly the music of a youthful and little-known composer because it had manifestly pleased and impressed them. It was as good to see him honestly pleasured by such fortune. Though the Symphony Concerts are public functions in Boston and in New England, they can, on occasion, be agreeably human. They were yesterday—and the oftener the better.

Mr. Griffes's music, moreover, clearly deserved such reward. His tone-poem is a brief piece, since Wagnerian and Straussian lengths are out of the fashion with the younger composers the world over. By the same token, it is also laudably concentrated in a mingled economy and astuteness of means. Following suggestions from Coleridge's prompting verse, "The Pleasure-Dome" falls readily into successive sections—the introduction visualizing, as it were, the site and the prospect,

> Where Alph, the sacred river, ran
> Through caverns measureless to man
> Down to a sunless sea;

the second division, wherein the dome rises, so to say, upon the tonal ear and eye, set about with garden and fountain, wall and tower, scent-breathing forest and smiling meadow; the third division, wholly of Mr. Griffes's invention, in which the murmur of revelry within rises to festal clang; the end as in wan echo of "the mingled measure from the fountain and the caves," and wan fading of the vision—"a sunny pleasure-dome with caves of ice."

Throughout hardly a measure seems to be "filling"; while not a modulation, a progression, a play of harmony or timbre fails to do its office. There are discernible motivs whence the tonal fabric springs; as in the music of Debussy a rhythmic continuity seems to bind the whole together; but there is no "development" in the old fashion for "development's" sake. No more is there any juggling with harmonic and instrumental color as feat of resource and agility which is the newer mode. Mr. Griffes perceives clearly the form in which he would cast his tone-poem, the design which he would unfold, the visions he would summon. With surety, with economy, he chooses and applies his means to those ends. Everywhere the outcome is clear, the impression tense, the atmosphere sustained, the illusion compassed. So to compose is to compose with a mind that discerns, sorts, controls. It is a rare, a precious possession for a composer still in relative youth.

Mr. Griffes also composes with imagination. It is not necessary to have ridden the Arizona deserts at dawn when a gray and misty solitude trembles into iridescence, when sand and summit, cliff and canyon, shimmer into fantastic shapes and color, when the pulse of expectancy seems to beat in the very air, to find in the composer's preluding like insistent quiver of mystery into light, of a void into sheen and substance. Only not in Arizona but in an oriental Xanadu, Mr. Griffes lays the tone-scene. His means are the means of the composers of this, our fortunate day—thin strands, reiterated rhythms, shadowy harmonies, dusky instrumental colors tremulously tinging brighter. No mere mechanics mixes, manipulates them. (Recall the haunting piano part!) The harmonic mist clear; and then rises the "pleasure-dome" in music of firmer line, opener texture, glinting, glamourous, sun-shot and heavy dream-drenched still. But life stirs in the visioning. Though it be dawn, they feast within the dome. The music opens in oriental interval, beats to oriental rhythm, is languorous or pungent with oriental color. The clang sharpens; the climax pierces. It is as though upon the instant the dome—and the vision—were shattered. "The mingled measure" tinkles ghostly. As into the caves of ice, the music shivers into silence. Here and there, the tonal revelry has fallen into routine—for half a moment, but the end is tonal magic again. Music of a mind at every turn of the facture, music of imagery at almost every turn of the illusion, music throughout of a talent and a temperament taking their own visioning and expressing way, music unlike that of any other American composer, yet uncommonly vivid in immediate impression. Mr. Griffes has done well to wait until the mistrustful conductors were ready to accept him. Neither an audience in New York over the "Poem for Flute" nor an audience in Boston over "The Pleasure-Dome of Kubla Khan" has mistrusted at all.

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Frieze-like indeed is the introduction gravely carved against a pale, fine-lined harmonic background, like to a fresco of Puvis de Chavannes. Then warmth enters or less warmth than luminosity; for the successing division swims in the clear cool light of autumn sunshine and autumn air. There are zest, exhilaration in the music, but once and again melancholy tinges and shadows it; while always the emotion is akin to a grave and tranquil happiness. If it is joy that Chausson would paint in tones, then he paints with the serenity of classic painters. Again it is as though Chavannes were working in the medium of music. True, when Chausson would make an opera, he sought his subject-matter in romantic Arthurian legend; true, his familiar Poem for violin and orchestra seems clearly a romantic music. Yet the second movement of his symphony, surely the voice or woe, is or the woe that Antigone bore on her young shoulders within her black mantle when she went forth to death condemned.

Here is no music of Wagnerian frenzies, disposed as Mr. Monteux was to play it so; no more is it music of Franckian despairs, intimate, personal. Rather it is lofty, solitary, remote, a sorrow-stricken music of Greek tragedy, of the Sophocles of this Antigone. So again with the finale. Overdrive it as Mr. Monteux did, he could not make the end ascend to elation. Rather the choral-like progress halted in sublime calm, in the seats of the happy immortals. No; the Wagnerian, the Franckian similitudes in Chausson's symphony are relatively accidental. Rather he wrote in the nineties in Paris a symphony that gains the Sophoclean beauty of mood and progress, the Sophoclean symmetry of outline and fineness of detail; the Sophoclean purity of passion. As Chausson wrought in his music, so, in his own time, Puvis de Chavannes wrought in his frescoes. Years ago, as it now seems, Mr. Gericke, better divining than Mr. Monteux, played Chausson's symphony in such voice and said that from d'Indy he had taken cue. Yesterday in spite of a very different reading the Greek impression persisted.

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Mr. Griffes is "modernist" in particular in the open texture, the fine strands, the incisive voice of his music, qualities that seemed the more salient in comparison with the ways of Chausson in the preceding symphony. Twenty years ago, when it was written, Chausson also passed for a modernist, in part because he wrote in the luxuriant harmonies, the thick-voiced instrumentation, the full bodied tonal fabric which the example of Wagner was then enjoining upon music the world around. How opaque the earlier Parisian's music seemed on Saturday beside the present American's clarity. How superfluously insistent and heavy-handed this Chausson beside Mr. Griffes of the apt means and the keen, fine stroke. The "modernist" of the nineties—for Chausson was accounted such—uppiled his expressive resources, strove with them; whereas the "modernist" of our day was economical, precise, sure-fingered. The musical times do change and composers and hearers change with them—forward. Only such verve of rhythm, glow of color and ardor of progress as Chabrier and Mottl fling over the surface of their "Bourrée Fantasque"—brilliancy for the sake of brilliancy—may survive the intervening years, the new fashions.

Palestrina ...

GRIFFES WORK IS APPLAUDED AT SYMPHONY

The first presentation of Charles T. Griffes's "The Pleasure Dome of Kubla Khan" was the feature of the Symphony concert yesterday afternoon. An American work by a composer just 35, on a Symphony program! Surely the Boston Symphony Orchestra is progressing. The number is decidedly interesting and particularly promising when one considers Mr. Griffes's youth. It afforded such pleasure the composer was twice called to the stage to acknowlede the tribute.

Mme. Louise Homer, the soloist of the afternoon, delighted all with her fine singing, particularly the air from Verdi's "Don Carlos." The audience did its best to get an extra but extras are barred at these concerts.

Mr. Monteux gave a fine reading of the Chausson symphony and was deservedly recalled to the stage at its close.

Plays and Concerts

Voice of the Orient: Means of the Occident

C. T. Griffes

Whose Tone-Poem, "The Pleasure-Dome of Kubla Khan," Was Played for the First Times at the Current Symphony Concerts

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A NOTABLE NEW PIECE FROM MR. GRIFFES

"The Pleasure-Dome of Kubla Khan" Discloses No Routine or Insignificant Composer — Music of Mind, Imagination, Skill and Individuality — Chabrier's "Bourree Fantasque" Disappointingly Revived—Chausson's Grave Greek Symphony and Interludes of Song from Mme. Homer

Out grave and reverend Bostonian composers, for the most part well forward in middle age, rise with dignity from their places in Symphony Hall and bow solemnly to the applauding audience welcoming and rewarding new pieces from their hands. Not so in like circumstance the younger and sprightlier souls that in turn have fetched their music from New York or from Chicago for the Symphony Orchestra to play. Frankly pleased they skip through corridor and ante-room to the stage, smilingly stride it, beam acknowledgement to all and sundry, shake the conductor's hand, receive also his congratulations. So did Mr. Carpenter in a business jacket (as the tailors say) when his symphony was played for the first time in Boston in the spring of 1918; and so yesterday afternoon did Mr. Griffes, likewise in a business jacket, when his tone-poem, "The Pleasure-Dome of Kubla Khan," was played for the first time anywhere. It was good to hear the listeners applauding warmly the music of a youthful and little-known composer because it had manifestly pleased and impressed them! It was as good to see him honestly pleasured by such fortune. Though the Symphony Concerts are public functions in Boston and in New England, they can, on occasion, be agreeably human. They were yesterday—and the oftener the better.

Mr. Griffes's music, moreover, clearly deserved such reward. His tone-poem is a brief piece, since Wagnerian and Straussian lengths are out of the fashion with the younger composers the world over. By the same token, it is also laudably concentrated in a mingled economy and astuteness of means. Following suggestions from Coleridge's prompting verse, "The Pleasure-Dome" falls readily into successive sections—the introduction ,visualizing, as it were, the site and the prospect.

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the second division, wherein the dome rises, so to say, upon the tonal ear and eye, set about with garden and fountain, wall and tower, scent-breathing forest and smiling meadow; the third division, wholly of Mr. Griffes's invention, in which the murmur of revelry within rises to festal clang; the end as in wan echo of "the mingled measure from the fountain and the caves," and wan fading of the vision—"a sunny pleasure-dome with caves of ice."

Throughout hardly a measure seems to be "filling"; while not a modulation, a progression, a play of harmony or timbre fails to do its office. There are discernible motivs whence the tonal fabric springs; as in the music of Debussy a rhythmic continuity seems to bind the whole together; but there is no "development" in the old fashion for "development's" sake. No more is there any juggling with harmonic and instrumental color as feat of resource and agility which is the newer mode. Mr. Griffes perceives clearly the form in which he would cast his tone-poem, the design which he would unfold, the visions he would summon. With surety, with economy, he chooses and applies his means to those ends. Everywhere the outcome is clear, the impression tense, the atmosphere sustained, the illusion compassed. So to compose is to compose with a mind that discerns, sorts, controls. It is a rare, a precious possession for a composer still in relative youth.

Mr. Griffes also composes with imagination. It is not necessary to have ridden the Arizona deserts at dawn when a gray and misty solitude trembles into iridescence, when sand and summit, cliff and canyon, shimmer into fantastic shapes and color, when the pulse of expectancy seems to beat in the very air, to find in the composer's preluding like insistent quiver of mystery into light, of a void into sheen and substance. Only not in Arizona but in a oriental Xanadu, Mr. Griffes lays the tone-scene. His means are the means of the composers of this, our fortunate day—thin strands, reiterated rhythms, shadowy harmonies, dusky instrumental colors tremulously tinging brighter. No mere mechanics mixes, manipulates them. (Recall the haunting piano part!) The harmonic mist clear; and then rises the "pleasure-dome" in music of firmer line, opener texture, glinting, glamourous, sun-shot and heavy dream-drenched still. But life stirs in the visioning. Though it be dawn, they feast within the dome. The music opens in oriental interval, beats to oriental rhythm, is languorous or pungent with oriental color. The clang sharpens; the climax pierces. It is as though upon the instant the dome—and the vision—were shattered. "The mingled measure" tinkles ghostly. As into the caves of ice, the music shivers into silence. Here and there, the tonal revelry has fallen into routine—for half a moment, but the end is tonal magic again. Music of a mind at every turn of the facture, music of imagery at almost every turn of the illusion, music throughout of a talent and a temperament taking their own visioning and expressing way, music unlike that of any other American composer, yet uncommonly vivid in immediate impression. Mr. Griffes has done well to wait until the mistrustful conductors were ready to accept him. Neither an audience in New York over the "Poem for Flute" nor an audience in Boston over "The Pleasure-Dome of Kubla Khan" has mistrusted at all.

Another orchestral number of the day has gone so long unplayed at the Symphony Concerts that it sounded almost new—Chabrier's "Bourrée Fantasque," as brief as "The Pleasure-Dome," but, in contrast, somewhat disappointing in outcome. It was human nature and this was an uncommonly human Symphony Concert—to expect another "España" and to be chilled when no such music emerged. Possibly, had Chabrier himself originally written the Bourrée for orchestra, he would have clothed it in like glowing colors and whipped it into like seething rhythms. He, however, was content with it as piano-piece; and not until after his death did his friend, Mottl, the illustrious conductor of Carlsruhe and Munich, so transform it.

Mottl was practiced in orchestral resource and device; he had acquired in degree harmonic and instrumental imagination. He did the good job of an expert friend when he scored the Bourrée, but perhaps he discovered, as did many a hearer yesterday, that the two motivs whence it springs are no flaming, prancing Spanish measures; that the rhythmic possibilities are limited; that not always was Chabrier's fantasy a devouring fire. As has been said, Mottl did a good job; so also did Mr. Monteux and the orchestra; so originally did Chabrier himself. There are agreeable contrasts between the animated and the wistful divisions of the piece; the dance rhythm pleases, the orchestral voices "sound"—and that is all.

To the Parisian nineties, Mr. Monteux went also for the symphony of the afternoon—Chausson's, first brought into the repertory by Mr. Gericke, restored again to it by Dr. Muck. Chausson was a pupil of Franck; dwelt and worked in a Franckian circle; followed the Franckian formulas as in this very symphony; fell now and then inarticulate when he would speak in tones. No wonder, then, that in various measures he let good Father Franck speak for him. Chausson's composing day was the day in which the Wagnerian tide was sweeping into France and deep in it were swimming some of his compeers. At times in his music-making Chausson groped to find the way. No wonder, again, that at such haltings of his symphony he let Wagnerian procedures clear the path. Admit also that once and again they also left him groping. Agree finally that Mr. Monteux was too heavy-handed in performance, that he obscured outline in too solid, too square-cut masses of tone; that he thickened and shadowed where he might have thinned and illuminated; that an insistent intensity of expression was everywhere his quest. None the less the symphony remained a music of finely chiselled contours, of delicate ornament, of sober and symmetrical progress, a frieze-like music were it not that exaltation often warms and passions it. Throughout it speaks nobly of the composer's soul.

Frieze-like indeed is the introduction gravely carved against a pale, fine-lined, harmonic background, like to a fresco of Puvis de Chavannes. Then warmth enters or less warmth than luminosity; for the successing division swims in the clear cool light of autumn sunshine and autumn air. There are zest, exhilaration in the music, but once and again melancholy tinges and shadows it; while always the emotion is akin to a grave and tranquil happiness. If it is joy that Chausson would paint in tones, then he paints with the serenity of classic painters. Again it is as though Chavannes were working in the medium of music. True, when Chausson would make an opera, he sought his subject-matter in romantic Arthurian legend; true, his familiar Poem for violin and orchestra seems clearly a romantic music. Yet the second movement of his symphony, surely the voice or woe, is or the woe that Antigone bore on her young shoulders within her black mantle when she went forth to death condemned.

Here is no music of Wagnerian frenzies, disposed as Mr. Monteux was to play it so; no more is it music of Franckian despairs, intimate, personal. Rather it is lofty, solitary, remote, a sorrow-stricken music of Greek tragedy, of the Sophocles of this Antigone. So again with the finale. Overdrive it as Mr. Monteux did, he could not make the end ascend to elation. Rather the choral-like progress halted in sur[e] calm, in the seats of the happy immor[tal]. No; the Wagnerian, the Franckian simi[lar]itudes in Chausson's symphony are relatively accidental. Rather he wrote in the nineties in Paris a symphony that gains the Sophoclean beauty of mood and progress, the Sophoclean symmetry of outline and fineness of detail; the Sophoclean purity of passion. As Chausson wrought in his music, so, in his own time, Puvis de Chavannes wrought in his frescoes. Years ago, as it now seems, Mr. Gericke, better divining than Mr. Monteux, played Chausson's symphony in such voice and said that from d'Indy he had taken cue. Yesterday in spite of a very different reading the Greek impression persisted.

And there were interludes of song, sure to mar the symmetry of a symphony concert, but sure also to pleasure the audience. Mme. Homer provided them with three pieces she had sung of old at these very concerts—the air from Händel's [Xe]rxes," universally known as his Largo from which sentimental transcription the singer bore sundry measures into the accompaniment; an air, "My Heart Ever Faithful" from a cantata of Bach; and a soliloquy of the opera house, the Princess Eboli's "O Don Fatale" from Verdi's "Don Carlos." For newer matter she added Beethoven's hymn "The Heavens Are Telling." Beethoven she sang largely; Händel too amply; Bach haltingly; Verdi with force and thrill of the theatre. Becomingly Mr. Monteux accompanied her. Great was the joy of their hearers. With them Mme. Homer's singing is institutional, even when a hint, at least, of thinness, a suspicion of stridency, a momentary shortness of breath, now and then cross tones that were once richer, if less plaint than they are today. Relentless fleet the years.

H. T. PARKER

CONCERT-CHRONICLE

PLENTEOUS GRIST FROM A BUSY WEEK-END

Mr. Griffes's New Tone-Poem Again Warmly Received — The Contrasting Chausson — Old Masterpieces of Palestrina from the Vatican Choir — Mr. Maier's Auspicious Experiment for Children—Miss Hempel in Familiar Glories of Voice and Song—The Flonzaleys' Discovery — Mr. Kreisler's Course — Programmes in Prospect

In measure a prepared audience, at the Symphony Concert of Saturday evening, heard Mr. Griffes's tone-poem, "The Pleasure-Dome of Kubla Khan" and applauded it no less warmly than did the listeners of Friday. Again, Mr. Monteux and the orchestra played the piece adeptly and revealingly; again, the composer, justly and obviously pleasured, informally acknowledged the plaudits. A second hearing, moreover, affirmed the merits of his music and disclosed no material shortcoming. Possibly the measures of the fête within the dome are more conventional in design than the tone-picturing of the beginning and the end, but there are ample amends in Mr. Griffe's imaginative, individual and subtle play with harmonic color and instrumental stroke, especially in the vivid use of single and, for the instant, outstanding voices. Once again, the tone-poem was most graphic in the preluding out of which rises the fantastical palace and in the finale within which it sinks, so to say, from aural view. Ravel, Debussy, the new Italians, Mr. Loeffler, Mr. Carpenter—to summon other and more familiar "modernists"—can boast few passages so subtle of workmanship yet so direct of image as the measures in which Mr. Griffes sets the basses, the piano and a wood-wind or two to the conjuring of misty and expectant vision at the beginning of his piece, while there is as equal and swift a magic in the wan effacement of the close. In both, beyond peradventure, a composer of imagination, alike with ends and means, stood clearly revealed. They are not many in American or any other music.

Mr. Griffes is "modernist" in particular in the open texture, the fine strands, the incisive voice of his music, qualities that seemed the more salient in comparison with the ways of Chausson in the preceding symphony. Twenty years ago, when this was written, Chausson also passed for a modernist, in part because he wrote the luxuriant harmonies, the thick-iced instrumentation, the full bodied tonal fabric which the example of Wagner has then enjoining upon music the world in [Fr]ance round. How opaque the earlier Parisian's [mu]sic seemed on Saturday beside the [pr]esent American's clarity. How superfluously insistent and heavy-handed this Chausson beside Mr. Griffes of the apt [m]eans and the keen, fine stroke. The [mo]dernist" of the nineties—for Chausson was accounted such—quilled his expressive resources, strove with them; whereas the "modernist" of our day was economical, precise, sure-fingered. The musical times do change and composers and hearers change with them—forward. Only such verve of rhythm, glow of color and ardor of progress as Chabrier and Mottl fling over the surface of their "Bourrée Fantasque"—brilliancy for the sake of brilliancy—may survive the intervening years, the new fashions.

Palestrina [illegible]

GRIFFES WORK IS APPLAUDED AT SYMPHONY

The first presentation of Charles T. Griffes's "The Pleasure Dome of Kubla Khan" was the feature of the Symphony concert yesterday afternoon. An American work by a composer just 35, on a Symphony program! Surely the Boston Symphony Orchestra is progressing. The number is decidedly interesting and particularly promising when one considers Mr. Griffes's youth. It afforded such pleasure the composer was twice called to the stage to acknowlede the tribute.

Mme. Louise Homer, the soloist of the afternoon, delighted all with her fine singing, particularly the air from Verdi's "Don Carlos." The audience did its best to get an extra but extras are barred at these concerts.

Mr. Monteux gave a fine reading of the Chausson symphony and was deservedly recalled to the stage at its close.

Having completed an impending tour of two weeks, the Boston Symphony Orchestra will be heard in Symphony Hall on Friday and Saturday, December 19th and 20th, the soloists on this occasion to be Leo Ornstein, the remarkable Russian composer-pianist. Much may be expected from his interpretation of MacDowell's Second Concerto at this, his first appearance with the orchestra.

LOUISE FORD.

Trans. Nov 29

Thursday evening, Dec. 18, in Sanders Theatre at Cambridge, the third of the series of concerts by the Symphony Orchestra with Mr. Monteux conducting and Mr. George Boyle of Baltimore for assisting pianist.

Friday afternoon, Dec. 19, the eighth of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting and Mr. Ornstein for assisting pianist in MacDowell's concerto in D-minor, for long unheard here. The purely orchestral numbers are Balakirev's tone-poem, "Thamar" and Schmitt's mimodrama, "The Tragedy of Salome."

Transcr. Nov 2

Items and Announcements

After the Symphony Concerts of today and tomorrow there will be none until Dec. 19 and 20, since through a whole fortnight the orchestra will be journeying southward and westward. For that remote Friday and Saturday, as they now seem, Mr. Monteux announces Balakirev's tone-poem, "Thamar," and the long suite from Schmitt's mimodrama, "The Tragedy of Salome"—pieces that he withdrew last week to make room for numbers commemorative of the late Mr. Higginson. Between them, and in sharp contrast, Mr. Ornstein, appearing for the first times with the Symphony Orchestra, will play MacDowell's second piano concerto.

Herald Nov 30

ARTISTS TO APPEAR AT SYMPHONY HALL

The next Boston Symphony concerts in Symphony Hall will be on Friday and Saturday, Dec. 19 and 20, when the orchestra returns from a two weeks' tour upon which it is now embarking. Leo Ornstein, the brilliant young Russian composer-pianist, will play MacDowell's Second Concerto. The remainder of the program will comprise the sensuous and darkly colored Symphonic Poem "Thamar," by Balakireff, and Florent Schmitt's Symphonic Suite from his Mimodrama, "The Tragedy of Salome."

Post Nov 30

LEO ORNSTEIN AT SYMPHONY

The next Boston Symphony concerts in Symphony Hall will befall on Friday and Saturday, Dec. 19 and 20, when the orchestra returns from a two-weeks' tour upon which it is now embarking. The soloist at this pair of concerts will be Leo Ornstein, the singular young Russian composer-pianist. Mr. Ornstein will play MacDowell's second concerto at this, his first appearance with the orchestra. The remainder of the programme will comprise the sensuous and darkly colored symphonic poem, "Thamar," by Balakireff, the early Russian composer, and Florent Schmitt's symphonic suite from his mimodrama, "The Tragedy of Salome," noted for its iconoclastic harmonies.

Globe Nov 30

No Symphony for Two Weeks

By exception to the practice in former years there are to be no Symphony concerts this week and next. At the concerts Dec 19 and 20, Leo Ornstein, the much discussed composer and pianist, will make his first appearance here as soloist with the Symphony Orchestra.

He will play MacDowell's second concerto. The other numbers on the program are Balakireff's now familiar "Thamar" and Florent Schmitt's suite from his mimodrama, "The Tragedy of Salome," played here four or five years ago for the first time and not since revived.

Nina Tarasova

Trans. Dec. 3

hold and sway [illegible]

Items and Incidents

The Symphony Orchestra will spend next week in the Middle States, as it is easier to call them, undertaking concerts in Pittsburg, Cleveland, Buffalo, Detroit, Syracuse and Schenectady from Monday through Saturday. The concert in Syracuse is substituted for a concert in Toronto, since, where smallpox prevails, it would be hindered on its return by regulations about vaccination. Through these six concerts Mr. Monteux purposes to regale his hearers with symphonies of Chausson, Beethoven and Chaikovsky; Franck's tone poem, "The Wild Huntaman"; Debussy's Prelude to the Eclogue of the faun [illegible] next's "Preludes" and other numbers from recent programmes in Boston. In Cleveland and Detroit the excellent M.: Bedet [illegible] violoncellist."

ESTABLISHED 1881 NOV 28 1919

From EVENING POST, New York City

Boston Symphony Programmes.

At the Boston Symphony Orchestra concert to be given in Carnegie Hall next Thursday evening, December 4, Pierre Monteux will play Ernest Chausson's Symphony in B flat major; a new work by Charles P. Griffes; a musical setting of Coleridge's "Pleasure-Dome of Kubla-Khan," besides Balakireff's symphonic poem, "Thamar," and Chabrier's "Bourée Fantasque."

For the Saturday matinée, Tchaikovsky's "Pathetic" symphony, unheard in New York by the Boston Symphony Orchestra for eleven years, will head a programme which will also include Florent Schmitt's suite from the mimodrama, "The Tragedy of Salome," and "Catalonia," by the Spanish composer, Albeniz.

From NEW YORK COMMERCIAL, New York City

At the second evening concert of the Boston Symphony Orchestra, to be given in Carnegie Hall next Thursday, Dec. 4, Pierre Monteux will conduct Ernest Chausson's Symphony in B flat, a new work by Charles P. Griffes, based upon Coleridge's "Pleasure-Dome of Kubla Khan," Balakireff's symphonic poem, "Thamar," and Chabrier's "Bourree Fantasque." For the Saturday matinee the programme will include Tschaikowsky's "Pathetic" symphony, Florent Schmitt's "Tragedy of Salome" and Albeniz's "Catalonia" (by request).

From TRIBUNE, New York City

Carnegie Hall, 8:15 p. m. Concert by the Boston Symphony Orchestra:

Symphony in B flat major	Chausson
Coleridge's "Pleasure Dome of Kubla Khan"	Charles P. Griffes
Symphonic Poem, "Thamar"	Balakireff
Bourre Fantasque	Chabrier

From TRIBUNE, New York City

Carnegie Hall, 2:30 p. m. Concert by the Boston Symphony Orchestra:

Symphony Pathetique	Tschaikowsky
"Tragedy of Salome"	Florent Schmitt
Catalonia	Albeniz

Carnegie Hall, 8:30 p. m. Concert by the Philharmonic Society:

Symphony No 5	Beethoven
Symphonic dances	Grieg
Violin concerto	Tschaikowsky
Hungarian Rhapsody No. 2	Liszt

From EVENING JOURNAL

Address New York City

Date

The next concerts of the Boston Orchestra in Carnegie Hall will take place next Thursday evening and Saturday afternoon. At the former the principal work will be the Chausson symphony in B flat, whilst a new work by Charles P. Griffes, based on Coleridge's "Kubla-Khan," will be introduced. On Saturday the most interesting items are Florent Schmitt's "Tragedy of Salome" and Isaac Albeniz's "Catalonia."

EVENING MAIL

New York City

NOV 29 1919

AT the second evening concert of the Boston Symphony Orchestra, to be given in Carnegie Hall next Thursday, Pierre Monteux will conduct Ernest Chausson's Symphony in B flat, a new work by Charles P. Griffes, based upon Coleridge's "Pleasure-dome of Kubla Khan," Balakireff's symphonic poem "Thamar" and Chabrier's "Bourree Fantastique."

For the Saturday matinee the programme will include Tschaikowsky's "Pathetic" Symphony, Florent Schmitt's "Tragedy of Salome" and Albeniz "Catalonia" (by request).

ESTABLISHED 1881 NOV 30 1919

From American New York City

THE next Boston Symphony Orchesera's concert taken place in Carnegie Hall on the evening of December 4. The programme will be Symphony in B flat by Chausson, "Pleasure Dome of Kubla Khan" by Griffes, symphonic poem "Thamar" by Balakirew and "Bourree Fantasqu" by Chabrier. On the afternoon of December 6 the orchestra will play symphonic "Pathetique" by Tschaikowsky, "Tragedy of Salome" by Schmitt, "Catalonia" by Albeniz.

From New York City

NOV 30

The Boston Symphony matinée next Saturday in Carnegie Hall will include Tschaikovsky's "Pathetic" symphony, Florent Schmitt's "Tragedy of Salome," and, by request, Albeniz's "Catalonia."

ESTABLISHED 1881 DEC 5 - 1919

From Times New York City

MUSIC NOTES.

Louise Homer will sing with the Boston Symphony Orchestra this evening at the Brooklyn Academy of Music. Tomorrow the New York Symphony plays in the same hall, with Rachmaninoff.

From Morning Telegrap New York Ci

NOV 30 19

Boston Symphony Thursday.

At the second evening concert of the Boston Symphony Orchestra, to be given in Carnegie Hall next Thursday, December 4, Pierre Monteux will conduct Ernest Chausson's Symphony in B flat, a new work by Charles P. Griffes, based upon Coleridge's "Pleasure-Dome of Kubla Khan," Balakireff's symphonic poem, "Thamar," and Chabrier's "Bourree Fantasque." For the Saturday matinee the program will include Tschaikowsky's "athetic" symphony, Florent Schmitt's "Tragedy of Salome" and Albeniz's "Catalonia" (by request).

From Herald New York Cit

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EVENING SUN

ess New York City

DEC 2 - 1919

At the second evening concert of the Boston Symphony Orchestra, to be given in Carnegie Hall this Thursday, Pierre Monteux will conduct Ernest Chausson's symphony in B flat, a new work by Charles P. Griffes, based upon Coleridge's "Pleasure-Dome of Kubla Khan," Balakiroff's symphonic poem "Thamar," and Chabrier's "Bourree Fantasque." For the Saturday matinee the programme will include Tschaikowsky's "Pathetic" symphony, Florent Schmitt's "Tragedy of Salome," and Albeniz's "Catalonia."

dress New York City

ate NOV 30 1919

Mme. Louise Homer, America's greatest contralto, whose matchless voice assumes new character and charm with the maturity of the advancing seasons, will be the soloist at the Boston Symphony concert to be given in the Academy of Music next Friday evening, December 5. She could scarcely be heard to greater advantage than in Verdi's dramatic aria, "O Don Fatale," from "Don Carlos," and such classic masterpieces as Beethoven's "Nature's Adoration" and Handel's so-called "Largo" in its original form, which she will sing at this concert. For its symphonic portion, Pierre Monteux will conduct Tschaikowsky's vividly emotional and lastingly popular "Pathetic" Symphony No. 6, and Florent Schmitt's "Tragedy of Salome," one of the most daring of modern French scores, to be sung with a female chorus behind the stage.

ESTABLISHED 1881 DEC 7 - 1919

From Morning Telegrap New York City

New Symphonic Poem.

On the occasion of the next concert given by the Boston Symphony Orchestra, an orchestral work by the Spanish composer, Albeniz, will be introduced to New York. The work, which is a symphonic poem, is entitled "Catalonia."

RECORD Philadelphia, Pa.

NOV 30 1919

—The Philharmonic Society concerts this season will have exclusively soloists who are Philadelphians. The success of the society is dependent upon a large membership, the fee of which is only $3 for the entire season, including admission to all concerts. Admission is by membership card only. The first concert will be given next Sunday evening, at the Shubert Theatre. Israel Vichnin, pianist, and Emily Stokes Hagar, soprano, will appear as soloists. The first three concerts will be conducted by Henry Gordon Thunder and the remaining three will be under the baton of Josef A. Pasternack, formerly conductor of the Metropolitan Opera House and the Boston Symphony Orchestra, and of the Victor Talking Machine Company. Those desiring to join are urged to do so at once. Checks should be drawn to the order of Charles S. Hirsch, treasurer, and sent to Dr. Howard A. Sutton, secretary, No. 114 South Nineteenth street.

Bulletin NOV 29 19 Philadelphia, Pa.

The Boston Symphony Orchestra, now permanently conducted by Pierre Monteux, will give its second concert of the season at the Academy of Music next Monday evening, with Louise Homer, contralto, as soloist. Mme. Homer will sing the aria, "O Don Fatale," from Verdi's "Don Carlos," and songs by Beethoven, Handel and Bach. In addition to Chausson's Symphony in B flat, the orchestra is to play Balakireff's symphonic poem, "Thamar," and Chabrier's "Bourree Fantasque."

From Evening Public Ledger Philadelphia, Pa.

Madame Louise Homer will be the soloist at the Boston symphony concert to take place in the Academy of Music next Monday evening. She will sing the dramatic aria, "O Don Fatale," from "Don Carlos"; "Nature's Adoration," by Beethoven; Handel's so-called "Largo" in its original form, and Bach's "My Heart Ever Faithful." Chausson's "Symphony in B Flat," Balakireff's symphonic poem, "Thamar," and Chabrier's rhythmic "Bourree Fantasque," are the orchestral numbers.

Press, Philadelphia, Pa.

a and Concert

INQUIRER Philadelphia, Pa.

Homer Boston Symphony Soloist

While new singers come and old singers go, Madame Louise Homer, the famous contralto, who is to be the soloist at the Boston Symphony concert in the Academy of Music tomorrow evening, holds and increases her admiring public season after season. Rich, voluminous and organ-like, the great diva's tones can electrify Verdi's dramatic aria, "O Don Fatale," from "Don Carlos," and elevate to their noblest beauty such classic masterpieces as "Nature's Adoration," by Beethoven, Handel's so-called "Largo" in its original form, and Bach's "My Heart Ever Faithful," which she will sing at this concert. For its symphonic portion, Pierre Monteux will conduct Chausson's finely inspired symphony in B flat, which is ranked with Franck's symphony as one of the greatest France has produced; also Balakireff's sensuous symphonic poem, "Thamar," and Chabrier's rhythmic, "Bourree Fantasque."

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EAGLE Brooklyn, N. Y.

NOV 30 1919

Friday evening the Boston Symphony, making its second journey of the season, will play, under the direction of Pierre Monteux, Tschaikowsky's "Pathetic" Symphony, and the dance music which Florent Schmitt wrote for Lois Fuller's version of the "Salome" tale. The soloist will be Louise Homer, beloved and best of America's contraltos. Verdi's "O don fatale," Beethoven's "Nature's Adoration"—so runs the announcement's translation of the familiar song—and Handel's Largo comprise her offerings.

om News NOV 30 1919 Baltimore, Md.

Louise Homer

Mme. Homer, the noted American contralto, will be the soloist at the Boston Symphony Orchestra's concert at the Lyric next Wednesday night.

MRS. HOMER'S RETURN.

After several years' absence from the local concert stage, Louise Homer, the American contralto, will appear at the Lyric Wednesday night with the Boston Symphony Orchestra. She will sing three numbers—the aria "O Don Fatale," from Verdi's "Don Carlos"; Beethoven's "Nature's Adoration" and the "Plane Tree" aria familiarly known as the Largo, from Handel's "Xerxes."

The most notable feature of the evening from the orchestral standpoint—and it promises to be nothing short of a startling one — will be Florent Schmitt's "Tragedy of Salome," which is wholly new here.

This is known as one of the most extraordinary examples of modern French composition in existence. It is the music of a ballet that had a great success in both Paris and London, where it was danced against marvelous Bakst sets with Karsavina as the premiere danseuse etoile.

It is based upon a poem by Robert d'Humieres, and Karsavina, they say, was very wonderful as Salome.

At her entrance she was garbed in a gown of bizarre beauty—a white velvet creation embroidered with great black figures outlined in red and gold and the train thereof was 30 or 40 feet in length and so heavy that it had to be carried by scores of train bearers.

She entered down a spiral staircase half way back stage, and as she moved step by step the folds of the velvet spread out gradually like a cloud that had descended to mark her progress. When she reached the footlights the robe was removed and she stood revealed with her body painted with huge roses.

Florent Schmitt's music is vividly descriptive and infused with the maccabre element of the scene.

The score calls for a chorus of women's voices off stage but whether or not this part will be omitted I am not in a position to say, as no advice on the matter has been received from Boston.

The remaining number of the program M. Monteux has selected for this occasion is Tschaikowsky's "Pathetique" Symphony (B minor No. 6).

From RECORD Address Philadelphia, P Date

—Louise Homer, contralto, is to be the soloist at the Boston Symphony Concert in the Academy of Music tomorrow evening. Verdi's dramatic aria, "O Don Fatale," from "Don Carlos"; "Nature's Adoration," by Beethoven; Handel's so-called "Largo" in its original form, and Bach's "My Heart Ever Faithful" will be sung. Pierre Monteux will conduct Chausson's symphony in B flat, which is ranked as one of the greatest France has produced, Balakireff's sensuous symphonic poem, "Thamar" and Chabrier's rhythmic "Bourree Fantasque" are on the program.

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LOUISE FORD.

Trans. Nov 29

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Post Nov 30

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He will play MacDowell's second concerto. The other numbers on the program are Balakireff's now familiar "Thamar" and Florent Schmitt's suite from his mimodrama, "The Tragedy of Salome," played here four or five years ago for the first time and not since revived.

Nina Tarasova ...

Trans. Dec. 3

hold and sway ...

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ESTABLISHED 1841 NOV 28 1919

From EVENING POST, New York City

Boston Symphony Programmes.

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m NEW YORK COMMERCIA

ress: New York City

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Coleridge's "Pleasure Dome of Kubla Khan".....Charles P. Griffes
Symphonic Poem, "Thamar".....Balakireff
Bourre Fantasque.....Chabrier

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Symphony Pathetique.....Tschaikowsky
"Tragedy of Salome".....Florent Schmitt
Catalonia .....Albeniz

Carnegie Hall, 8:30 p. m. Concert by the Philharmonic Society:

Symphony No 5.....Beethoven
Symphonic dances.....Grieg
Violin concerto.....Tschaikowsky
Hungarian Rhapsody No. 2.....Liszt

From EVENING JOURNAL

Address New York City

Date

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EVENING MAIL

New York City

NOV 1919

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ESTABLISHED 1861 NOV 30 1919

From American New York City

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n T... NOV 30

ress New York City

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ESTABLISHED 1861 DEC 3 - 1919

From Times New York City

MUSIC NOTES.

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From Morning Telegrap[h] New York Ci[ty]

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EVENING SUN

ess New York City

DEC 2 1919

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dress New York City

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Mme. Louise Homer, America's greatest contralto, whose matchless voice assumes new character and charm with the maturity of the advancing seasons, will be the soloist at the Boston Symphony concert to be given in the Academy of Music next Friday evening, December 5. She could scarcely be heard to greater advantage than in Verdi's dramatic aria, "O Don Fatale," from "Don Carlos," and such classic masterpieces as Beethoven's "Nature's Adoration" and Handel's so-called "Largo" in its original form, which she will sing at this concert. For its symphonic portion, Pierre Monteux will conduct Tschaikowsky's vividly emotional and lastingly popular "Pathetic" Symphony No. 6, and Florent Schmitt's "Tragedy of Salome," one of the most daring of modern French scores, to be sung with a female chorus behind the stage.

ESTABLISHED 1861 NOV 30 1919

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RECORD Philadelphia, Pa. NOV 30 1919

—The Philharmonic Society concerts this season will have exclusively soloists who are Philadelphians. The success of the society is dependent upon a large membership, the fee of which is only $3 for the entire season, including admission to all concerts. Admission is by membership card only. The first concert will be given next Sunday evening, at the Shubert Theatre. Israel Vichnin, pianist, and Emily Stokes Hagar, soprano, will appear as soloists. The first three concerts will be conducted by Henry Gordon Thunder and the remaining three will be under the baton of Josef A. Pasternack, formerly conductor of the Metropolitan Opera House and the Boston Symphony Orchestra, and of the Victor Talking Machine Company. Those desiring to join are urged to do so at once. Checks should be drawn to the order of Charles S. Hirsch, treasurer, and sent to Dr. Howard A. Sutton, secretary, No. 114 South Nineteenth street.

Bulletin Philadelphia, Pa.

The Boston Symphony Orchestra, now permanently conducted by Pierre Monteux, will give its second concert of the season at the Academy of Music next Monday evening, with Louise Homer, contralto, as soloist. Mme. Homer will sing the aria, "O Don Fatale," from Verdi's "Don Carlos," and songs by Beethoven, Handel and Bach. In addition to Chausson's Symphony in B flat, the orchestra is to play Balakireff's symphonic poem, "Thamar," and Chabrier's "Bourree Fantasque."

From Evening Public Ledger Philadelphia, Pa.

Madame Louise Homer will be the soloist at the Boston symphony concert to take place in the Academy of Music next Monday evening. She will sing the dramatic aria, "O Don Fatale," from "Don Carlos"; "Nature's Adoration," by Beethoven; Handel's so-called "Largo" in its original form, and Bach's "My Heart Ever Faithful." Chausson's "Symphony in B Flat," Balakireff's symphonic poem, "Thamar," and "Chabrier's rhythmic "Bourree Fantasque," are the orchestral numbers.

Press, Philadelphia, Pa.

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INQUIRER Philadelphia, Pa.

Homer Boston Symphony Soloist

While new singers come and old singers go, Madame Louise Homer, the famous contralto, who is to be the soloist at the Boston Symphony concert in the Academy of Music tomorrow evening, holds and increases her admiring public season after season. Rich, voluminous and organ-like, the great diva's tones can electrify Verdi's dramatic aria, "O Don Fatale," from "Don Carlos," and elevate to their noblest beauty such classic materpieces as "Nature's Adoration," by Beethoven, Handel's so-called "Largo" in its original form, and Bach's "My Heart Ever Faithful," which she will sing at this concert. For its symphonic portion, Pierre Monteux will conduct Chausson's finely inspired symphony in B flat, which is ranked with Franck's symphony as one of the greatest France has produced; also Balakireff's sensuous symphonic poem, "Thamar," and Chabrier's rhythmic, "Bourree Fantasque."

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om EAGLE

dress Brooklyn, N. Y.

ate NOV 30 1919

Friday evening the Boston Symphony, making its second journey of the season, will play, under the direction of Pierre Monteux, Tschaikowsky's "Pathetic" Symphony, and the dance music which Florent Schmitt wrote for Lois Fuller's version of the "Salome" tale. The soloist will be Louise Homer, beloved and best of America's contraltos. Verdi's "O don fatale," Beethoven's "Nature's Adoration"—so runs the announcement's translation of the familiar song—and Handel's Largo comprise her offerings.

om News ... 1919

altimore, Md.

Louise Homer

Mme. Homer, the noted American contralto, will be the soloist at the Boston Symphony Orchestra's concert at the Lyric next Wednesday night.

Mrs. Homer's Return.

After several years' absence from the local concert stage, Louise Homer, the American contralto, will appear at the Lyric Wednesday night with the Boston Symphony Orchestra. She will sing three numbers—the aria "O Don Fatale," from Verdi's "Don Carlos"; Beethoven's "Nature's Adoration" and the "Plane Tree" aria familiarly known as the Largo, from Handel's "Xerxes."

The most notable feature of the evening from the orchestral standpoint—and it promises to be nothing short of a startling one — will be Florent Schmitt's "Tragedy of Salome," which is wholly new here.

This is known as one of the most extraordinary examples of modern French composition in existence. It is the music of a ballet that had a great success in both Paris and London, where it was danced against marvelous Bakst sets with Karsavina as the premiere danseuse etoile.

It is based upon a poem by Robert d'Humieres, and Karsavina, they say, was very wonderful as Salome.

At her entrance she was garbed in a gown of bizarre beauty—a white velvet creation embroidered with great black figures outlined in red and gold and the train thereof was 30 or 40 feet in length and so heavy that it had to be carried by scores of train bearers.

She entered down a spiral staircase half way back stage, and as she moved step by step the folds of the velvet spread out gradually like a cloud that had descended to mark her progress. When she reached the footlights the robe was removed and she stood revealed with her body painted with huge roses.

Florent Schmitt's music is vividly descriptive and infused with the maccabre element of the scene.

The score calls for a chorus of women's voices off stage but whether or not this part will be omitted I am not in a position to say, as no advice on the matter has been received from Boston.

The remaining number of the program M. Monteux has selected for this occasion is Tschaikowsky's "Pathetique" Symphony (B minor No. 6).

From RECORD

ddress Philadelphia, P...

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Having completed an impending tour of two weeks, the Boston Symphony Orchestra will be heard in Symphony Hall on Friday and Saturday, December 19th and 20th, the soloists on this occasion to be Leo Ornstein, the remarkable Russian composer-pianist. Much may be expected from his interpretation of MacDowell's Second Concerto at this, his first appearance with the orchestra.

LOUISE FORD.

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Nina Tarasova...

Tribune Dec. 3

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ESTABLISHED 1841 NOV 28 1919

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Symphonic dances	Grieg
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ESTABLISHED 1881 DEC 3 - 1919

From Times
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ESTABLISHED 1881

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...Public Ledger
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...s,
...hiladelphia, Pa.
...nd Conce...

INQUIRER
Philadelphia, Pa.

Homer Boston Symphony Soloist

While new singers come and old singers go, Madame Louise Homer, the famous contralto, who is to be the soloist at the Boston Symphony concert in the Academy of Music tomorrow evening, holds and increases her admiring public season after season. Rich, voluminous and organ-like, the great diva's tones can electrify Verdi's dramatic aria, "O Don Fatale," from "Don Carlos," and elevate to their noblest beauty such classic materpieces as "Nature's Adoration," by Beethoven, Handel's so-called "Largo" in its original form, and Bach's "My Heart Ever Faithful," which she will sing at this concert. For its symphonic portion. Pierre Monteux will conduct Chausson's finely inspired symphony in B flat, which is ranked with Franck's symphony as one of the greatest France has produced; also Balakireff's sensuous symphonic poem, "Thamar," and Chabrier's rhythmic, "Bourree Fantasque."

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...om EAGLE
...dress Brooklyn, N. Y.
...ate NOV 30 1919

Friday evening the Boston Symphony, making its second journey of the season, will play, under the direction of Pierre Monteux, Tschaikowsky's "Pathetic" Symphony, and the dance music which Florent Schmitt wrote for Lois Fuller's version of the "Salome" tale. The soloist will be Louise Homer, beloved and best of America's contraltos. Verdi's "O don fatale," Beethoven's "Nature's Adoration"—so runs the announcement's translation of the familiar song—and Handel's Largo comprise her offerings.

...om
News
Baltimore, Md.

Louise Homer

Mme. Homer, the noted American contralto, will be the soloist at the Boston Symphony Orchestra's concert at the Lyric next Wednesday night.

Mrs. Homer's Return.

After several years' absence from the local concert stage, Louise Homer, the American contralto, will appear at the Lyric Wednesday night with the Boston Symphony Orchestra. She will sing three numbers—the aria "O Don Fatale," from Verdi's "Don Carlos"; Beethoven's "Nature's Adoration" and the "Plane Tree" aria familiarly known as the Largo, from Handel's "Xerxes."

The most notable feature of the evening from the orchestral standpoint—and it promises to be nothing short of a startling one—will be Florent Schmitt's "Tragedy of Salome," which is wholly new here.

This is known as one of the most extraordinary examples of modern French composition in existence. It is the music of a ballet that had a great success in both Paris and London, where it was danced against marvelous Bakst sets with Karsavina as the premiere danseuse etoile.

It is based upon a poem by Robert d'Humieres, and Karsavina, they say, was very wonderful as Salome.

At her entrance she was garbed in a gown of bizarre beauty—a white velvet creation embroidered with great black figures outlined in red and gold and the train thereof was 30 or 40 feet in length and so heavy that it had to be carried by scores of train bearers.

She entered down a spiral staircase half way back stage, and as she moved step by step the folds of the velvet spread out gradually like a cloud that had descended to mark her progress. When she reached the footlights the robe was removed and she stood revealed with her body painted with huge roses.

Florent Schmitt's music is vividly descriptive and infused with the maccabre element of the scene.

The score calls for a chorus of women's voices off stage but whether or not this part will be omitted I am not in a position to say, as no advice on the matter has been received from Boston.

The remaining number of the program M. Monteux has selected for this occasion is Tschaikowsky's "Pathetique" Symphony (B minor No. 6).

From RECORD
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Evening Sun
Baltimore, Md.

NOV 29 1919

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EAGLE
Brooklyn, N. Y.
NOV

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CITIZEN
Brooklyn, N. Y.

DEC 3 - 1919

From
Evening Sun
Baltimore, Md.

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Griffes, Composer of 35, Absorbs Latest Musical Discoveries of Europe and Adds Personality of His Own in Striking Composition—An Expression of the Coming Generation of Native Composers

There is so much talk about American composers and so little actual accomplishment, comparatively speaking, by American composers, that it was extremely refreshing to listen at the last concert of the Boston Symphony Orchestra to the brilliant and imaginative symphonic poem of Charles T. Griffes, "The Pleasure-Dome of Kubla Khan," after the poem of Coleridge. This is a work intoxicating in color and exotic imagination, written with a boldness and an enthusiasm irresistible to the listener.

So this is young America! Or so some might have said. Well, it is a phase, and to our minds a very encouraging phase, of young America when it turns to music. At the very least, we have in Mr. Griffes a young man of 35 who is rapidly assimilating and mastering for use in his own way the best musical material that the creative brains of Europe and Russia have been able to afford up to the present time. Mr. Griffes has not only studied the scores of these composers and analyzed them, but he has felt them, which is a very different thing.

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But Mr. Griffes' is an utterly different case. The general tendencies of ultra-modern men are native to his temperament and musical personality. He has read a great many scores, and is enthusiastic and thoroughly appreciative, one feels, of their finest qualities. He has the sensibility, the intellectual range, in all probability, that his musical perceptions imply. And this is American. The American is not going to be local, provincial, either by taste or temperament. He is inherently capable, as we believe, of the broadest mental viewpoint. His entire history, traditions and mental tendencies emphasize this. He has a perspective which should ensure an expression in art not lacking the note of authenticity, but displaying a broader range of sympathies and imagination than the productions of nations more heavily weighted with centuries of tradition, and restricted mentally, as well as commercially and geographically, by their boundaries.

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ESTABLISHED 1881
NOV

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HERALD
Washington, D. C.

DEC 2 1919

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Boo Syn

HENRY
ROMEIKE, Inc.
(ORIGINAL)
106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881

From
Evening Star
Washington, D. C.

SAXOPHONE A JOY TO RACHMANINOFF

Great Composer-Pianist One of Delighted Party at National Theater.

"Conniption fits" is about the only phrase adequate to express the evident pleasure taken by the occupants of two upper boxes at the National the other night when those eminent exponents of the soulful saxophone, styled as the "Six Brown Brothers," were jazzing their way into the hearts of the big audience.

The occupants were all men and all distinctly foreign-looking. All seemed intensely interested in the musical effects produced and the physical maneuvers gone through by the masters of the melodious mixture of wind and reed instrument. And not one could keep his face straight in view of the antics of he foremost and shortest Brown, he of the corked counte-

Berlin Hears Karl Muck Again

The citizens of Berlin are today enjoying the conducting of Dr. Karl Muck. From Die Taegliche Rundschau of October 7 comes a review of his first concert. The article was written by Adolf Goettmann, who probably still labors under the belief that Americans are not all they ought to be. Herr Goettmann writes:

"Monday evening we witnessed a greeting of welcome distinguished alike by the high esteem due the artist welcomed and by the spi of heartiest cordiality, when Dr. Karl Muck appeared on the stage of the Philharmonic as conductor of the third of the so-called Weingartner concerts. Many years have passed since he—to the sorrow of many artists and friends of art—was lured by the dollar's call to America's premier conductorship and departed over seas. In return for the intellectual instructions which for years this artist as conductor of the Boston Symphony Orchestra contributed to the inartistic lacks of American gold, he received bitter repayment. His bearing as a loyal German was requited with internment. For many months he waited before the hour of his release was struck. He was recalled again to the stage of his greatest successes. Here experience. To the German master was extended a temptstous greeting, both orchestra and audience rising for his reception. It is with full satisfaction that we agree with the multitude's opinion. May he now remain with us. Such men and artists are needed by us more than ever. He is a master- artist in the finest sense of the term. Beethoven's "Egmont" overture and above all, Brahm's E minor Symphony proved it with ineructable force. After hearing the symphony's first movement even an anti-Brahmsite, like Friedrich Nietche must have been on his guard lest he gave voice to such superficial judgment and misunderstanding of the subject as, for example, this: "Brahms possesses the melancholy of incompetence. He does not create the complete art work. If one subtracts his imitations and borrowings of older great composers and of exotic modern stylists, there remains as his own merely a longing to create. His is too small a nerson; too little a centripetal force." Seldom has so false a judgment, so half-baked an absurdity been stated with regard to Brahms. The well-nigh inaccessible subjectivity of his creative faculty makes his music, indeed, so much the more admirable. Of this personal equation the E minor Symphony is an extraordinary example. And Karl Muck was master of its tonal language. He is one of the few who in the process of interpretation can create wealth of expression inasmuch as

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ESTABLISHED 1881
NOV 30 1919
From Post
Washington, D. C.

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Evening Sun
Baltimore, Md.

NOV 29 1919

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The occupants were all men and all distinctly foreign-looking. All seemed intensely interested in the musical effects produced and the physical maneuvers gone through by the masters of the melodious mixture of wind and reed instrument. And not one could keep his face straight in view of the antics of he foremost and shortest Brown, he of the corked counte-

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The citizens of Berlin are today enjoying the conducting of Dr. Karl Muck. From Die Taegliche Rundschau of October 7 comes a review of his first concert. The article was written by Adolf Goettmann, who probably still labors under the belief that Americans are not all they ought to be. Herr Goettmann writes:

"Monday evening we witnessed a greeting of welcome distinguished alike by the high esteem due the artist welcomed and by the spi of heartiest cordiality, when Dr. Karl Muck appeared on the stage of the Philharmonic as conductor of the third of the so-called Weingartner concerts. Many years have passed since he—to the sorrow of many artists and friends of art—was lured by the dollar's call to America's premier conductorship and departed over seas. In return for the intellectual instructions which for years this artist as conductor of the Boston Symphony Orchestra contributed to the inartistic hacks of American gold, he received bitter repayment. His bearing as a loyal German was requited with internment. For many months he waited before the hour of his release was struck. He was recalled again to the scenes of his greatest successes. Here experience. To the German master was extended a temptstous greeting, both orchestra and audience rising for his reception. It is with full satisfaction that we agree with the multitude's opinion. May he now remain with us. Such men and artists are needed by us more than ever. He is a master- artist in the finest sense of the term. Beethoven's "Egmont" overture and above all, Brahm's E minor Symphony proved it with ineructable force. After hearing the symphony's first movement even an anti-Brahmsite, like Friedrich Nietche must have been on his guard lest he gave voice to such superficial judgment and misunderstanding of the subject as, for example, this: "Brahms possesses the melancholy of incompetence. He does not create the complete art work. I one subtracts his imitations and borrowings of older great composers and of exotic modern stylists, there remains as his own merely a longing to create. His is too small a person; too little a centripetal force." Seldom has so false a judgment, so half-baked an absurdity been stated with regard to Brahms. The well-nigh inaccessible subjectivity of his creative faculty makes his music, indeed, so much the more admirable. Of this personal equation the E minor Symphony is an extraordinary example. And Karl Muck was master of its tonal language. He is one of the few who in the process of interpretation can create wealth of expression inasmuch as [illegible]

ESTABLISHED 1881
NOV 30
From Post
Washington, D. C.

Concerts this week will include the second appearance of the Boston Symphony Orchestra this season under the direction of Pierre Monteux on Tuesday afternoon, with Louise Homer, American contralto, as soloist, and the Sistine Quartet on Thursday afternoon.

Evening Sun
Baltimore, Md.

NOV 29 1919

BOSTON SYMPHONY HERE WEDNESDAY

Louise Homer, Soloist, With Pierre Monteux Orchestra. Peabody Recital Friday. Music To Be Heard Here Later.

Mme. Louise Homer, America's great- st contralto, whose charm of voice nd presence assumes new character in he fullness of her maturity, will be the oloist at the Boston Symphony concert to be given in the Lyric Theatre next Wednesday evening. She could scarce- y be heard to greater advantage than in Verdi's dramatic aria, "O Don Fatale," rom "Don Carlos," and such classic masterpieces as Beethoven's "Nature's doration" and Handel's so-called "Lar- o" in its original form as an operatic ria, which she will sing at this con- ert. For its symphonic portions, Pierre Monteux will conduct Tschaikowsky's ividly emotional and lastingly popular Pathetic" Symphony, No. 6, and Flor- t Schmitt's "Tragedy of Salome," one the most daring of modern French cores.

From
STAN[illegible]

While new singers come and old ingers go Mme. Louise Homer, the amous contralto, who is to be the oloist at the Boston Symphony con- ert in the Academy of Music to-mor- ow evening, holds and increases her dmiring public season after season. Rich, voluminous and organlike, her ones can electrify Verdi's dramatic aria, "O, Don Fatale," from "Don Carlos," and elevate to a noble beau- y such classic masterpieces as Beethoven's "Nature's Adoration" and Handel's so-called "Largo" in its original form, which she will sing at this concert. For its symphonic portion Pierre Monteux will conduct Tschaikowsky's vividly emotional and lastingly popular "Pathetic" symphony No. 6 and Florent Schmitt's "Tragedy of Salome," one of the most daring of modern French scores, to be sung with a female chorus behind the stage.

At Carnegie Hall, Manhattan, to- morrow afternoon, the Philharmonic Society of New York will give a con- cert at which Edwin Hughes will be the assisting artist.

EAGLE
Brooklyn, N. Y.

THE ORCHESTRAS' PLANS

ersity of Programs and So- oists Announced by Five Or- hestras

the second evening concert of Boston Symphony Orchestra, to ven in Carnegie Hall next Thurs- Dec. 4, Pierre Monteux will con- Ernest Chausson's Symphony in t, a new work by Charles P. es, based upon Coleridge's sure-Dome of Kubla Khan. kireiff's Symphonic Poem "Tham- and Chabriers "Bourree Fan- ue."

or the Saturday matinee, the pro- n will include [illegible]

EAGLE
Brooklyn, N. Y.

NOV 30 1919 D

TANDARD UNION
Brooklyn, N. Y.

For the second Boston Symphony concert of the season, to be given in the Academy of Music on Friday evening, Dec. 5, Mr. Monteux has arranged a programme wherein a standard and perennially popular symphony is balanced by one of the most daring scores of the day. Tschaikowsky's "Pathetic" symphony is too well known and liked to need description; Florent Schmitt's suite, "The Tragedy of Salome," written for a mimodrama and so performed in Paris, is one of the most widely discussed of modern French works. The music calls for a female chorus behind the stage. The soloist of this concert will be Madame Louise Homer, the popular contralto.

CITIZEN
ess: Brooklyn, N. Y.

LOUISE HOMER AT ACADEMY

Will Appear With Boston Orchestra—Other Musical Events Scheduled.

Madame Louise Homer, America's greatest contralto, whose matchless voice assumes new character and charm with the maturity of the advancing seasons, will be the soloist at the Boston Symphony concert to be given in the Academy of Music next Friday evening, Dec. 5. She could scarcely be heard to greater advantage than in Verdi's dramatic aria, "O Don Fatale," from "Don Carlos," and such classic masterpieces as Beethoven's "Nature's Adoration" and Handel's so-called "Largo," in its original form, which she will sing a this concert. For its symphonic portion Pierre Monteux will conduct Tschaikowsky's vividly emotional and lastingly popular "Pathetic" Symphony No. 6 and Florent Schmitt's "Tragedy of Salome," one of the most daring of modern French scores, to be sung with a female chorus behind the stage.

rom
Evening Sun
Baltimore, Md.

NOTED SOLOIST WITH BOSTON SYMPHONY

MME. LOUISE HOMER

The distinguished Metropolitan contralto will be the soloist at the concert to be given this evening at the Lyric by the Boston Symphony Orchestra, under the direction of Pierre Monteux.

Boston Symphony Soloist.

For the second Boston Symphony concert of the season in Infantry Hall on Tuesday evening, Dec. 16th, Pierre Monteux has chosen an engrossing programme. It will begin with Tschaikowsky's masterpiece, the perennially popular "Pathetic" Symphony No. 6, electric with emotion and tragedy. There will also be interest in the revival of the Adagio from Beethoven's only ballet, "The Creatures of Prometheus." Since this number is scored for five solo instruments—the 'cello, flute, clarinet, bassoon and harp, it affords a close scrutiny of the fine individual musicianship of virtuosos who lead each of these sections. The closing number will be Wagner's Prelude and Love-Death from "Tristan and Isolde."

Miss Sophie Braslau, the foremost contralto of the Metropolitan Opera Company, will be the distinguished soloist of the evening, singing "Ah! Quel Giorno," from Rossini's "Semiramide," and three strikingly dramatic songs by Moussorgsky: "Serenade of Death," "The Banks of the Don," and "On the River Dnyeper."

ESTABLISHED 1881
NOV 30
From Post
Washington, D. C.

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YOUNG AMERICA IN MUSIC

Griffes, Composer of 35, Absorbs Latest Musical Discoveries of Europe and Adds Personality of His Own in Striking Composition—An Expression of the Coming Generation of Native Composers

There is so much talk about American composers and so little actual accomplishment, comparatively speaking, by American composers, that it was extremely refreshing to listen at the last concert of the Boston Symphony Orchestra to the brilliant and imaginative symphonic poem of Charles T. Griffes, "The Pleasure-Dome of Kubla Khan," after the poem of Coleridge. This is a work intoxicating in color and exotic imagination, written with a boldness and an enthusiasm irresistible to the listener.

So this is young America! Or so some might have said. Well, it is a phase, and to our minds a very encouraging phase, of young America when it turns to music. At the very least, we have in Mr. Griffes a young man of 35 who is rapidly assimilating and mastering for use in his own way the best musical material that the creative brains of Europe and Russ have been able to afford up to t present time. Mr. Griffes has not on studied the scores of these compose and analyzed them, but he has fe them, which is a very different thin

ANALYSIS VERSUS FEELING

Anyone can read a score of Ig Strawinsky and note how effectivel he uses the piano or celesta. Hundred of professors and students do this, fo we are at least a progressively dispose people. But what is the result? It i usually a most unhappy or inept mix ing of orchestral colors only justifie by the musical thought which led th original composer to use such colors o his canvas. These same colors, in the hands of a young man who has noth ing to say, simply appear as a collec tion of curiosities. You can feel how ignorant the composer is of what those combinations really mean, as he use them. It is a little fish trying to tal with the voice of a whale, or, if you like, a bluejay trying on the hues of the humming bird. It does not, in a word, ring true.

If you want an example of America imitation—not assimilation, but simpl imitation of European musical formu las—just listen to any one of the lat scores of a composer like Henry Hadley. How loudly these scores sound, yet how commonplace and old-fashioned they are, even today! Yet Mr. Hadley's model is only so old as Richard Strauss, and the earlier works of Richard Strauss are young and overwhelming today. Why? Because Strauss has the substance in these earlier works, while Hadley has the shell.

Mr. Hadley is not alone in this. Urged on by the cry of modernism, American composers who have not the slightest mental or temperamental sympathy with the tendencies of modern European music, mix in all kinds of strange harmonies which they borrow from foreign sources, as though by a pinch of hot seasoning you could give a guest an appetite for a poorly cooked dish.

But Mr. Griffes' is an utterly different case. The general tendencies of ultra-modern men are native to his temperament and musical personality. He has read a great many scores, and is enthusiastic and thoroughly appreciative, one feels, of their finest qualities. He has the sensibility, the intellectual range, in all probability, that his musical perceptions imply. And this is American.

nance, red scarlet tunic, tartan socks and white ducks cut out by a circular saw.

But most appreciative of all was the tallest man, whose seat was by the box rail. He leaned forward with rapt attention when the saxophoners were giving their really remarkably harmony, featured by the sprightly variations of the smallest horn, but had frequently to throw himself backward in his chair in order to give his diaphragm play for the gales of laughter that came over him.

"See those fellows up there," said one tired business man in the audience, "you can tell they're foreigners. Betcha they're delegates to the international labor conference and this sort of stuff is new to 'em. Betcha they'd laugh even more if they knew the words to some of the songs those clowns are giving snatches off of; anyhow they seem to appreciate the musical merits of the stunt. But that bird in front beats me. He's like a kid at his first pantomime."

By this time a considerable audience was enjoying the joy of the man alluded to as much as they were the performance, and the T. B. M.'s companion craned his neck, too.

Caution to Highbrows.

"They're foreigners, all right," said the second T. B. M., "but they're not delegates to any international conference. They're artists of the Boston Symphony Orchestra taking a well-earned evening off. And that 'bird,' as you call him, who is having such a gorgeous time, know who he is? Only Rachmaninoff, perhaps, the world's greatest composer-pianist. Say, I only wish that would-be musical 'highbrows,' the kind of folks who pretend to shudder at anything lower in the scale than the classics, could get a look at that beaming countenance. It might teach 'em something."

Some tribute, wasn't it, from a master of one art to the master of another. Those who saw it will say it was.

ESTABLISHED 1881
From Post
Washington, D. C.

National—Boston Symphony, Tuesday.

The Boston Symphony Orchestra will give its second concert of the season in the National Theater next Tuesday afternoon at 4:30 o'clock under the management of Mrs. Wilson-Greene. Mme. Louise Homer, famous contralto, will be the soloist of the occasion. The program: By the orchestra—Chausson's symphony in B flat; "The Pleasure Dome of Kubla Khan," by Charles P. Griffes, and Liszt's "The Preludes." By Mme. Homer—Verdi's "O Don Fatale," Beethoven's "Nature's Adoration," Bach's "My Heart Ever Faithful" and Handel's "Largo."

HERALD
ss: Washington, D. C.

National—Mme. Louise Homer.

Madame Louise Homer, America's greatest contralto, whose matchless voice assumes new character and charm with the maturity of the advancing seasons, will be the soloist at the Boston Symphony concert, to be given in the New National Theater, next Tuesday afternoon. She could scarcely be heard to greater advantage than in Verdi's dramatic aria, "O Don Fatale," from "Don Carlos," and such classis masterpieces as "Nature's Adoration," by Beethoven; Handel's so-called "Largo," in its original form, and Bach's "My Heart Ever Faithful," which she will sing at this concert. For its symphonic portion, Pierre Monteux will conduct Chaussen's impassioned and finely wrought symphony in B flat.

National Sistine Choral Cl[illegible]

From SUN

Address: Pittsburg, Pa.

Date DEC -9

BOSTON ORCHESTRA GREETED BY CROWD

S. R. O. Audience, Bursting With Applause, Shows Regard for Hub Musicians.

The Boston Symphony Orchestra under Pierre Monteux presented the fourth of the Ellis concerts last night at Carnegie Hall. The audience was typical of the Ellis series—a S. R. O. multitude with applause that knew no restraint. Pierre Monteux offered a program of numbers that with one exception were novelties in the nth degree. Also it was an anthology of poetry consisting of vers libres and some not quite so free. There were three symphonic poems following each other in rapid succession—and deadly intonation.

When Pierre Monteux came back from France he said he had "a novelty in the way of the Chausson symphony in B-flat major" and that symphony was certainly novel. It was a master work of three contrasted movements that must be heard again and again before judgment should be passed. Chausson, protegee of Franck, wrote in the French idiom and Monteux delineated it in the same way. The "Lent-Allegro" movement was a lovely lateral piece of craftmanship. The second "Tres lent" was replete with sombre beauty and the third "Anime" was a study in thunderous chromaticism. The orchestra gave the symphony an intimate, authoritative rendition.

The second half of the program comprised three symphonic poems. It was a curious bit of program architecture. Three poems, even if they were highly spiced, were quite, as the English say, "A little bit of too much." The program should have closed with the Russian orientation.

The first of the poems was the Cesar Franck "Le Chasseur Maudit" based upon an ambiguous story and narrated in a prosaic manner. It was not the sainted Franck at his best, though the orchestra played it brilliantly.

The second poem was the Balakireff "Thamar" based on a poem by Lermontoff. It was used by Monteux when he traveled with the Russian ballet. The story and the delineative music has a suggestion of the "Thousand and One Nights," it was crowded with amours, orgies, burning kisses and—some well played oboe phrases. Of the three poems it was the most vital and by far the most interesting. Balakireff was not the biggest composer of "the Nationalist five" as his group was called, but he was a dominating figure.

Liszt with his famous "Les Preludes" on the poem by Lamartine, was used to conclude this most enjoyable of orchestral concerts. Pittsburgh has heard "Les Preludes" ever since concerts have been given down at Exposition Hall, so the audience felt it knew every note of the inspired melodies and phrases. Pierre Monteux gave it a suave interpretation. The one outstanding feature about the Liszt "Les Preludes" is that it apparently has nothing to do with the text, which of course adds zest to any poem.

Pierre Monteux and his aggregation from the sacred hub made a most favorable impression. It is to be hoped they will return next year.

Dispatch

Pittsburg, Pa.

Fine Program for Boston Symphony

Pierre Monteux

A concert by the Boston Symphony Orchestra, after an absence of two years, is the treat in store for Ellis concert patrons tomorrow night in Carnegie Music Hall. The orchestra comes under the new French conductor, Pierre Monteux, who has entered upon one of the most successful seasons in the history of the celebrated orchestra.

The program, announced here for the

om Gazette Times

Pittsburg, Pa.

Music News and Notes

TWO ORCHESTRA concerts of widely divergent characte were given last week by t Boston Symphony Orchestra, und Pierre Monteux, and the Philadelphia Orchestra, under Leopold Stokowski. In fact, the differences were so many and so pervasive, in all things from leader and men to programs, that i hardly seems worth while even t start comparison. Mr. Monteux lean toward a classic style in his insist ence upon the broad simplicity o structural lines; Mr. Stokowski show a more romantic vein in the floria tions with which he delights to soften the constructive line. But such simple contrast must not be allowe to stand too crudely, for the forme showed delightful finesse in passage of the Chausson symphony, and non knows better than the latter how t build a climax. It is chiefly a ques tion of emphasis.

Mr. Monteux, it may be added, ca hardly be credited with a magica touch. One admires, one is satisfie of his scholarship and sincerity, bu one's intellectual and emotional re sponse is never brought by him to the point of self-forgetfulness. Such wizardry is by no means impossible t Mr. Stokowski, however, for when h is at his best he can "take the pris oned soul and lap it in Elysium, and in sweet madness rob it of itself"— which is more or less what he did on Friday evening.

If Milton had been living at tha hour he would doubtless have ap proved the application of his words and then, remembering that he was Puritan, he would take occasion t point out the distinction he makes few lines later between such sorcer and the "sacred and home-felt de light" of The Lady's purer art. F the music with which Mr. Stokows made such effect was of the sensuou pagan sort that Milton most delight in, but felt himself in conscien bound to disapprove. It was mere decorative music, lacking the ric ness of human significance that is i separable from greatest art, but (especially the "Scheherezade") rich in the utmost technical refinement for the production of gorgeous sound and nervous reaction.

So far, so good; but even if we were disposed to overlook the fact that the program had no point of gravity in music whose beauty lay more than skin-deep, even if we put all possible stress upon the marvellous verve of its perfomance, we cannot overlook the fact that it was certainly not the sort of program we need and should have. Under the conditions which prevail in this city, which cannot support a great many concerts and must therefore crowd the whole range of its experience into the few it does have, the program is always the most important feature if the performance is at all adequate. And on this point the scales fall entirely to the credit of the Boston Orchestra.

Both the performances of last week, of course, were considerably more than adequate, and Mr. Monteux's program was much more nearly of the kind we should be given. Only one number could be called hackneyed, and "Les Preludes" deserved that epithet a dozen years ago more than it does now. Otherwise he presented works that still had the bloom of freshness upon them, and which were well worth a hearing. I would say still more for the Chausson symphony, an uncommonly interesting French work with which one would welcome opportunity (in moderation) to become more familiar.

Mr. Stokowsky's "all-Russian" program, on the contrary, was made up of the most threadbare works of that repertory. Only the "Pathetic Symphony" and the "Overture 1812" were missing. Any one of the numbers would have been welcome, if he had surrounded it with others that were not so much a matter of old routine; he has himself brought forward Russian compositions, such as the Borodine symphony, which would have sufficed; and there are other important works that have never been given here, or at least not for many years, that would have been still better.

Even the entire program as it stood might have been borne, if the preceding one had been different. This orchestra gives but 10 concerts a year in Pittsburgh, with only five different programs, and these afford the only, very meagre opportunity for a definitely educational or artistic policy. Four of these concerts are now spent, and not a single composition has been offered (I except Mme. Matzenauer's contribution) that does not suggest the "popular programs" that are generally offered in larger cities at reduced rates. There would be reason to offer such things at the Saturday matinees, where a rising generation less familiar with them may be looked for in the audience. But if the same program is to be repeated for evening and afternoon, the evening standard should be maintained. Mr. Stokowski is treating our public as children.

Why he does so is a mystery, and I can guess at no explanation that would be very creditable. It is certainly not because there is any lack of great and beautiful and delightful music in the boundless literature for the orchestra. And one is loath to suspect that, at the expense of the public, he is exploiting himself in rivalry with other conductors who have lately given these same works, especially as he is surely intelligent enough to know that he gained more prestige by "putting over" the Bach triple-concerto than would come to him by any superiority over a hundred others in the performance of far lighter works.

The other concert of the week was that given by the Paulist Choristers, a delightful event which, however, does not call for additional comment. Some very fine music was given, of which the Bach number stands out most clearly in the memory; and the solo work of John Finnegan, an uncommonly good tenor, and of little Thomas Coats, was very enjoyable—not to mention the reappearance of John McCloskey. It is to be hoped that the visits of this organization will become a regular feature of the season here.

GLENDINNING KEEBLE.

LEADER

Pittsburgh, Pa. NOV 30 19

Symphony Orchestra On Concert Program

After an absence of two years, the Boston Symphony orchestra will return to Pittsburg for a concert at Carnegie Music hall on Monday evening, December 8, marking the fourth concert in the Ellis series under the management of May Beegle. Much interest is attached to the orchestra's visit here under its new French conductor, Pierre Monteux. Mr. Monteux has long been famous as a conductor of opera and ballet throughout his renowned "Concerts Monteux." He first came to the United States as conductor of the Russian Ballet in 1916, in which capacity, and as French conductor at the Metropolitan opera house, the public came to know and admire his great abilities.

The orchestra is now enjoying one of the most brilliant seasons in its history.

CHRONICLE-TELEGRAPH

ss: Pittsburg, Pa. NOV 29 19

BOSTON ORCHESTRA TO BE HERE DECEMBER 8

After an absence of two years, the Boston Symphony Orchestra will return to Pittsburgh for a concert at Carnegie Music Hall, Monday night December 8, marking the fourth concert in the Ellis series under the management of May Beegle. Much interest is attached to the orchestra's visit here under their new French conductor, Pierre Monteux. Mr. Monteux has long been famous as a conductor of opera and ballet throughout Europe, and further as a symphonic conductor in Paris, where he instituted his renowned "Concerts Monteux." He first came to the United States as conductor of the Russian Ballet in 1916. The Boston Symphony Orchestra is now enjoying one of the most brilliant seasons in its history.

ONICLE-TELEGRAPH

Pittsburg, Pa. DEC 9 - 19

BOSTON MUSICIANS SCORE

Large Audience Pleased With the Music Played by Famous Orchestra.

The Boston Symphony Orchestr was the attraction at Carnegie Mus Hall last night, giving the four concert of the Ellis series. The hou was quite sold out, for a concert this superb organization is a ra musical event. The new conductor the orchestra, Pierre Monteaux evinced a genuine mastery of th complex organization and kept his musicians up to their work, thus maintaining the reputation of Boston's great musical asset. It is interesting to note, in this connection, that a symphony orchestra of 100 men is an expensive concern. Its founder, Maj. Henry L. Higginson, died a fortnight ago, and it was stated, in accounts of his life, there was seldom a year, since its inception in 1881, when he was not called upon to make up deficits ranging from $2,000 to $40,000. But he never begrudged the money. It was his hobby.

Last night's program was delightful. The symphony was Chauson's Op 20, in B flat major, a work of rare enjoyment, and varied tonal effects. It has three movements, broadly conceived and nobly erecuted, and is a magnificent example of French instrumental composition. At its close the applause was generous and insistent, and Conductor Monteux caused his men to rise in acknowledgment, thus sharing the appreciation of the audience. The second half of the program was composed of three numbers, all of which were well received, and afforded a pleasing variety of theme. They included Franck's symphonic poem, "The Wild Huntsman," Balakireff's symphonic poem, "Thamar," and the well-known "Les Preludes," by Liszt.

From POST

Address Pittsburgh, Pa.

Date

ELLIS CONCERT

The Boston Symphony Orchestra will give the fourth concert in the Ellis series at Carnegie Music Hall tonight. This orchestra has not been heard in Pittsburgh for two years and returns under the leadership of Pierre Monteux, the celebrated French conductor. The program tonight will include several interesting works new to Pittsburgh. The program:

Musical Excursion Furnished by Boston Orchestra Is Superb

The Boston Symphony Orchestra gave the fourth Ellis concert before a full house in Carnegie Music Hall last night, Pierre Monteux conducting.

The publication of the program for this concert produced among the musicians of the city a thrill of intense satisfaction. Out of material practically unfamiliar to us a master hand had selected only four compositions, all major works to be sure, but of such astounding variety, and of a superlativeness guaranteed by such names as Chausson, Franck, Balakireff and Liszt, that the interest of all wide-awakes was kindled. We were to embark on an excursion that, at any rate, would lead us far from "the alley of chestnuts."

M Monteux as a conductor is far from sensational, in fact he gives the impression of a Gaul refined but somewhat repressed. However, his beat is decisive and his orchestra speaks for him, which after all is "the" way, for his effects in toto are undeniably superb.

The Chausson "Symphony in B flat Major, Opus 20," aroused much speculation as to what a Chausson, to us chiefly made manifest heretofore as a writer of exquisite lyrics, chamber pieces, and symphonic poems, would have to say in a larger form. Now we know, thanks to M Monteux, and we have heard Chausson give utterance in a broader way to his wealth of thronging musical ideas. While not entirely devoid of gaiety the whole symphony is of sombre tone, the first movement massive and austere, relieved and awakened at the magic touch of the harp to an "allegro vivo" of haunting charm. The harp seemed to inspire Chausson (Saul-like) to a train of more cheerful thought. The second movement recalled thematically, time and time again, the Sixth Symphony of Tschaikowsky. Interestingly worked out in his own way, the same ideas had presented themselves to Chausson, with a result in atmosphere quite similar. The third movement contains brilliant scoring for the strings, and an episode of striking beauty for the brass, in which a trumpet solo, done with remarkable purity of tone, arrested the attention. Many lovely melodies are developed in this symphony.

Franck's "Le Chasseur Maudit" is a startlingly realistic tonal narrative based

Pittsburg Dispatch

Boston Symphony Orchestra, Carnegie Hall.

It has been two years since the Boston Symphony Orchestra last played here and much water has flown under the Federal street bridge since then. Now the Boston Orchestra is not a virtuosi orchestra; it is a straightaway organization without any desire to over-accentuate. Nor is Pierre Monteux, the new conductor, a virtuoso director; the nuage of a nuance and the subtlety of a suggestion concern him not at all, and for these and kindred blessings, great thanks. The last time Pierre Monteux was here was when the Russian ballet wiped the coal dust out of our collective eye—that we might see the better—so we are more or less familiar with his powers—and his restraint. He is a forceful conductor, but not a brilliant leader.

The program opened with a marvelous symphony by that most gifted of French song writers, Ernest Chausson. Chausson, with Vincent d'Indy (both pupils of Cesar Franck) and Gabriel Faure and Charles Bordes, were a potential faction in music in France. To them is due the Schola Cantorum. There were times last night when Chausson seemed to be peering out from beneath the Cesar Franck symphonic mantle, and there were other times when he seemed to be singing nothing but his charming chansons. The symphony was in three movements, "Lent," a morbid mood; "Tres lent," woe without the attendant wail, and "Anime," a battle-cock and shuttle-dore motivation, and a movement of great beauty. It may not be the sensational symphony of the year, but it is well worth a second hearing. We commend it to the City of Brotherly Love.

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H. B. G.

m PRESS

lress Pittsburgh, Pa.

e DEC -8 19

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Chausson, Symphony in B flat major, Op. 20.

Lent: Allegro vivo: Tres lent: Anime.

Franck, "Le Chasseur Maudit" (The Wild Huntsman).

Symphonic Poem.

Balakireff, "Thamar," Symphonic Poem for Orchestra.

(After a Poem of Michail Lermontoff.)

Liszt, "Les Preludes." Symph

PRESS

Pittsburgh, Pa. DEC -9 1

BOSTON ORCHESTRA SCORES IN CONCERT.

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The composers represented were Chausson, Franck, Balakireff and Liszt, and only "Les Preludes" by the last is really well-known here. The Chausson "Symphony in B flat Major, Opus 20," is really a wonderful work and was rendered in a masterly manner. Franck was represented by "Le Chasseur Maudit," a realistic tonal narrative with a terrific climax. Balakireff gave "Thamar," a typically eastern, sensuous riot of noise.

The audience was large and welcomed the orchestra, with its new leader, enthusiastically. Monteux had been heard here before with the Russian ballet, but his work shows

From SUN

Address: Pittsburg, Pa.

Date DEC -9

BOSTON ORCHESTRA GREETED BY CROWD

S. R. O. Audience, Bursting With Applause, Shows Regard for Hub Musicians.

The Boston Symphony Orchestra under Pierre Monteux presented the fourth of the Ellis concerts last night at Carnegie Hall. The audience was typical of the Ellis series—a S. R. O. multitude with applause that knew no restraint. Pierre Monteux offered a program of numbers that with one exception were novelties in the nth degree. Also it was an anthology of poetry consisting of vers libres and some not quite so free. There were three symphonic poems following each other in rapid succession—and deadly intonation.

When Pierre Monteux came back from France he said he had "a novelty in the way of the Chausson symphony in B-flat major" and that symphony was certainly novel. It was a master work of three contrasted movements that must be heard again and again before judgment should be passed. Chausson, protegee of Franck, wrote in the French idiom and Monteux delineated it in the same way. The "Lent-Allegro" movement was a lovely lateral piece of craftmanship. The second "Tres lent" was replete with sombre beauty and the third "Anime" was a study in thunderous chromaticism. The orchestra gave the symphony an intimate, authoritative rendition.

The second half of the program comprised three symphonic poems. It was a curious bit of program architecture. Three poems, even if they were highly spiced, were quite, as the English say, "A little bit of too much." The program should have closed with the Russian orientation.

The first of the poems was the Cesar Franck "Le Chasseur Maudit" based upon an ambiguous story and narrated in a prosaic manner. It was not the sainted Franck at his best, though the orchestra played it brilliantly.

The second poem was the Balakireff "Thamar" based on a poem by Lermontoff. It was used by Monteux when he traveled with the Russian ballet. The story and the delineative music has a suggestion of the "Thousand and One Nights," it was crowded with amours, orgies, burning kisses and—some well played oboe phrases. Of the three poems it was the most vital and by far the most interesting. Balakireff was not the biggest composer of "the Nationalist five" as his group was called, but he was a dominating figure.

Lisat with his famous "Les Preludes" on the poem by Lamartine, was used to conclude this most enjoyable of orchestral concerts. Pittsburgh has heard "Les Preludes" ever since concerts have been given down at Exposition Hall, so the audience felt it knew every note of the inspired melodies and phrases. Pierre Monteux gave it a suave interpretation. The one outstanding feature about the Liszt "Les Preludes" is that it apparently has nothing to do with the text, which of course adds zest to any poem.

Pierre Monteux and his aggregation from the sacred hub made a most favorable impression. It is to be hoped they will return next year.

Dispatch

Pittsburg, Pa.

Fine Program for Boston Symphony

Pierre Monteux

A concert by the Boston Symphony Orchestra, after an absence of two years, is the treat in store for Ellis concert patrons tomorrow night in Carnegie Music Hall. The orchestra comes under the new French conductor, Pierre Monteux, who has entered upon one of the most successful seasons in the history of the celebrated orchestra.

The program, announced here for the

om Gazette Times

Pittsburg, Pa.

Music News and Notes

TWO ORCHESTRA concerts of widely divergent characte were given last week by t Boston Symphony Orchestra, un Pierre Monteux, and the Philadelp Orchestra, under Leopold Stokow In fact, the differences were so many and so pervasive, in all things from leader and men to programs, that i hardly seems worth while even t start comparison. Mr. Monteux lean toward a classic style in his insis ence upon the broa simplicity structural lines; Mr. Stokowski sho a more romantic vei in the flo tions with which he delights to s the constructive line. But such simple contrast must not be allowe to stand too crudely, for the forme showed delightful finesse in passage of the Chausson symphony, and non knows better than the latter how t build a climax. It is chiefly a ques tion of emphasis.

Mr. Monteux, it may be added, ca hardly be credited with a magica touch. One admires, one is satisfie of his scholarship and sincerity, bu one's intellectual and emotional re sponse is never brought by him to th point of self-forgetfulness. Such wiz ardry is by no means impossible t Mr. Stokowski, however, for when h is at his best he can "take the pris oned soul and lap it in Elysium, and in sweet madness rob it of itself"— which is more or less what he did on Friday evening.

If Milton had been living at that hour he would doubtless have ap proved the application of his words and then, remembering that he was Puritan, he would take occasion t point out the distinction he makes few lines later between such sorcer and the "sacred and home-felt de light" of The Lady's purer art. F the music with which Mr. Stokowsk made such effect was of the sensuou pagan sort that Milton most delight in, but felt himself in conscien bound to disapprove. It was mere decorative music, lacking the rich ness of human significance that is in separable from greatest art, but (es pecially the "Scheherezade") rich in the utmost technical refinement for the production of gorgeous sound and nervous reaction.

So far, so good; but even if we were disposed to overlook the fact that the program had no point of gravity in music whose beauty lay more than skin-deep, even if we put all possible stress upon the marvellous verve of its perfomance, we cannot overlook the fact that it was certainly not the sort of program we need and should have. Under the conditions which prevail in this city, which cannot support a great many concerts and must therefore crowd the whole range of its experience into the few it does have, the program is always the most important feature if the performance is at all adequate. And on this point the scales fall entirely to the credit of the Boston Orchestra.

Both the performances of last week, of course, were considerably more than adequate, and Mr. Monteux's program was much more nearly of the kind we should be given. Only one number could be called hackneyed, and "Les Preludes" deserved that epithet a dozen years ago more than it does now. Otherwise he presented works that still had the bloom of freshness upon them, and which were well worth a hearing. I would say still more for the Chausson symphony, an uncommonly interesting French work with which one would welcome opportunity (in moderation) to become more familiar.

Mr. Stokowsky's "all-Russian" program, on the contrary, was made up of the most threadbare works of that repertory. Only the "Pathetic Symphony" and the "Overture 1812" were missing. Any one of the numbers would have been welcome, if he had surrounded it with others that were not so much a matter of old routine; he has himself brought forward Russian compositions, such as the Borodine symphony, which would have sufficed; and there are other important works that have never been given here, or at least not for many years, that would have been still better.

Even the entire program as it stood might have been borne, if the preceding one had been different. This orchestra gives but 10 concerts a year in Pittsburgh, with only five different programs, and these afford the only, very meagre opportunity for a definitely educational or artistic policy. Four of these concerts are now spent, and not a single composition has been offered (I except Mme. Matzenauer's contribution) that does not suggest the "popular programs" that are generally offered in larger cities at reduced rates. There would be reason to offer such things at the Saturday matinees, where a rising generation less familiar with them may be looked for in the audience. But if the same program is to be repeated for evening and afternoon, the evening standard should be maintained. Mr. Stokowski is treating our public as children.

Why he does so is a mystery, and I can guess at no explanation that would be very creditable. It is certainly not because there is any lack of great and beautiful and delightful music in the boundless literature for the orchestra. And one is loath to suspect that, at the expense of the public, he is exploiting himself in rivalry with other conductors who have lately given these same works, especially as he is surely intelligent enough to know that he gained more prestige by "putting over" the Bach triple-concerto than would come to him by any superiority over a hundred others in the performance of far lighter works.

The other concert of the week was that given by the Paulist Choristers, a delightful event which, however, does not call for additional comment. Some very fine music was given, of which the Bach number stands out most clearly in the memory; and the solo work of John Finnegan, an uncommonly good tenor, and of little Thomas Coats, was very enjoyable—not to mention the reappearance of John McCloskey. It is to be hoped that the visits of this organization will become a regular feature of the season here.

GLENDINNING KEEBLE.

LEADER

Pittsburgh, Pa.

Symphony Orchestra On Concert Program

After an absence of two years, the Boston Symphony orchestra will return to Pittsburg for a concert at Carnegie Music hall on Monday evening, December 8, marking the fourth concert in the Ellis series under the management of May Beegle. Much interest is attached to the orchestra's visit here under its new French conductor, Pierre Monteux. Mr. Monteux has long been famous as a conductor of opera and ballet throughout his renowned "Concerts Monteux." He first came to the United States as conductor of the Russian Ballet in 1916, in which capacity, and as French conductor at the Metropolitan opera house, the public came to know and admire his great abilities.

The orchestra is now enjoying one of the most brilliant seasons in its history.

CHRONICLE-TELEGRAPH

ss: Pittsburg, Pa.

NOV 8 8

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RONICLE-TELEGRAPH

Pittsburg, Pa.

DEC 9 - 1919

BOSTON MUSICIANS SCORE

Large Audience Pleased With the Music Played by Famous Orchestra.

The Boston Symphony Orchestr was the attraction at Carnegie Mus Hall last night, giving the four concert of the Ellis series. The hou was quite sold out, for a concert this superb organization is a ra musical event. The new conductor the orchestra, Pierre Monteaux evinced a genuine mastery of th complex organization and kept his musicians up to their work, thus maintaining the reputation of Boston's great musical asset. It is interesting to note, in this connection, that a symphony orchestra of 100 men is an expensive concern. Its founder, Maj. Henry L. Higginson, died a fortnight ago, and it was stated, in accounts of his life, there was seldom a year, since its inception in 1881, when he was not called upon to make up deficits ranging from $2,000 to $40,000. But he never begrudged the money. It was his hobby.

Last night's program was delightful. The symphony was Chauson's Op 20, in B flat major, a work of rare enjoyment, and varied tonal effects. It has three movements, broadly conceived and nobly executed, and is a magnificent example of French instrumental composition. At its close the applause was generous and insistent, and Conductor Monteux caused his men to rise in acknowledgment, thus sharing the appreciation of the audience. The second half of the program was composed of three numbers, all of which were well received, and afforded a pleasing variety of theme. They included Franck's symphonic poem, "The Wild Huntsman," Balakireff's symphonic poem, "Thamar," and the well-known "Les Preludes," by Liszt.

From POST

Address Pittsburgh, Pa.

Date

ELLIS CONCERT

The Boston Symphony Orchestra will give the fourth concert in the Ellis series at Carnegie Music Hall tonight. This orchestra has not been heard in Pittsburgh for two years and returns under the leadership of Pierre Monteux, the celebrated French conductor. The program tonight will include several interesting works new to Pittsburgh. The program:

(Chausson ...

Musical Excursion Furnished by Boston Orchestra Is Superb

The Boston Symphony Orchestra gave the fourth Ellis concert before a full house in Carnegie Music Hall last night, Pierre Monteux conducting.

The publication of the program for this concert produced among the musicians of the city a thrill of intense satisfaction. Out of material practically unfamiliar to us a master hand had selected only four compositions, all major works to be sure, but of such astounding variety, and of a superlativeness guaranteed by such names as Chausson, Franck, Balakireff and Liszt, that the interest of all wide-awakes was kindled. We were to embark on an excursion that, at any rate, would lead us far from "the alley of chestnuts."

M Monteux as a conductor is far from sensational, in fact he gives the impression of a Gaul refined but somewhat repressed. However, his beat is decisive and his orchestra speaks for him, which after all is "the" way, for his effects in toto are undeniably superb.

The Chausson "Symphony in B flat Major, Opus 20," aroused much speculation as to what a Chausson, to us chiefly made manifest heretofore as a writer of exquisite lyrics, chamber pieces, and symphonic poems, would have to say in a larger form. Now we know, thanks to M Monteux, and we have heard Chausson give utterance in a broader way to his wealth of thronging musical ideas. While not entirely devoid of gaiety the whole symphony is of sombre tone, the first movement massive and austere, relieved and awakened at the magic touch of the harp to an "allegro vivo" of haunting charm. The harp seemed to inspire Chausson (Saul-like) to a train of more cheerful thought. The second movement recalled thematically, time and time again, the Sixth Symphony of Tschaikowsky. Interestingly worked out in his own way, the same ideas had presented themselves to Chausson, with a result in atmosphere quite similar. The third movement contains brilliant scoring for the strings, and an episode of striking beauty for the brass, in which a trumpet solo, done with remarkable purity of tone, arrested the attention. Many lovely melodies are developed in this symphony.

Franck's "Le Chasseur Maudit" is a startlingly realistic tonal narrative based

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H. B. G.

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(After a Poem of Michail Lermontoff.)
Liszt, "Les Preludes," Symph...

PRESS

Pittsburgh, Pa.

DEC -9 1

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The composers represented were Chausson, Franck, Balakireff and Liszt, and only "Les Preludes" by the last is really well-known here. The Chausson "Symphony in B flat Major, Opus 20," is really a wonderful work and was rendered in a masterly manner. Franck was represented by "Le Chasseur Maudit," a realistic tonal narrative with a terrific climax. Balakireff gave "Thamar," a typically eastern, sensuous riot of noise.

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Pittsburg Dispatch

MUSIC--The Boston Orchestra

The Boston Symphony Orchestra, with Pierre Monteux as conductor, came last night to Carnegie Music Hall to give the fourth concert in the Ellis series. The house was filled with a cordial audience that was also a curious one. Neither orchestra nor conductor, it is true, was strange in this city, for the orchestra came pretty regularly until the vicissitudes of war and the behavior of Dr. Muck interfered, and Mr. Monteaux was here about three years ago with Diaghileff's "Ballet Russe." But the man and the organization had not appeared in conjunction before and, as the Boston Symphony is one of our most treasured institutions, the circumstance had more than ordinary interest.

We were grateful to the conductor for the fresh program that he had prepared, especially in view of the threadbare list that Mr. Stokowski has arranged for later in the week. It consisted of Chausson's Symphony in B-flat and three symphonic poems—"Le Chasseur Maudit" by Cesar Franck, Balakireff's "Thamar," and Liszt's "Les Preludes." The Liszt is anything but fresh, of course, and shows more blatant and sentimental with every repetition, but it was an exception. The Chausson and Franck numbers have not been played here for many years, if they ever were played, and "Thamar" has latterly been brought forward but once, and then in connection with the ballet.

The symphony is one of the strongest instrumental works that modern France has produced. Though in but three movements it is conceived on a large scale, with great breadth and seriousness of thought. The thematic material is varied and uncommonly interesting, with clearly defined melodic characteristics and virile rhythm: its working-out, moreover, is logical and expressive. The impressionistic orchestration was luminous, masterly in its way, but sometimes seemed rather slight in texture to bear the weight of the other qualities of the work.

As for the Franck tone-poem, any large work by this composer is to be welcomed, as things stand, for our concert halls know little of anything but this symphony. So it is a minor consideration that this particular composition is less interesting than either the symphony or the variations for piano and orchestra. The story he adopted at times drives him into a rather dull literalness, and at other times he forgets it too long while he develops his themes along abstract musical lines. Of the exotic "Thamar" one need only say that its colors are as glowing, its rhythms as piquant, its climaxes as barbaric as one has a right to expect from a nationalistic Russian composer.

The orchestra, both in the wind sections and in the violins, has in times past had a mellower tone, but it remains a great organization. The attack was excellent and the shading was generally responsive to the leader's direction. But this was not exacting—the readings of Mr. Monteux do not call for much nuance. His style is curiously like that which Mr. Messager showed with the Conservatoire Orchestra last year, with a stronger dramatic sense, perhaps, and with less fragile refinement of detail. He unfolds the broader outlines of a composition with a sure and effective gesture, but he scarcely attempts to soften or enrich them. There were passages in the second part of the program that were almost mechanical, and there were few moments of magic at any time, or even of that agility of thought we expect in a Frenchman. Yet at the same time his work is logical, sincere, and it may be that we hear too much of the "virtuoso" type of orchestral performance.

GLENDINNING KEEBLE.

Pittsburgh T

This Clipping Appeared in the
BUFFALO, (N. Y.) COMMERCIAL
DEC 11 1919

ORCHESTRA IN GREAT CONCERT

BY FRANK W. BALCH.

The great Boston Symphony orchestra, with a new conductor, Pierre Monteux, presented the concluding concert in the Ellis series in Elmwood Music Hall last evening before a large and highly enthusiastic audience.

Heard at both Chautauqua last summer and here a few weeks ago, Beethoven's Symphony, D major, No. 2, was presented with unusual warmth and great brilliancy in all of its four parts. This was the opening number on the program, and its reception so cordial that it appeared certain an extra treat in nature of an encore was due, but Conductor Monteux apparently does not believe that extra numbers add much to the attractiveness of an evening's program, for he doesn't give any, no matter how insistent the applause. At least he didn't last night.

There was a wealth of gorgeous tone-painting in Franck's musical setting for Burger's poem, The Wild Huntsman (Le Chasseur Maudit), and in Debussy's The Afternoon of a Faun, in the latter exquisite offering the beautiful harp being given considerable prominence.

Liszt's Les Preludes, also heard in Buffalo but a short time ago, was the last of the evening. The perfect rendition moved the audience to remain seated and lavish liberal ovations on conductor and his band of trained musicians.

This Clipping Appeared in the
BUFFALO, (N. Y.) ENQUIRER
DEC 11 1919

BOSTON SYMPHONY ORCHESTRA CHARMS AT THE MUSIC HALL

The Boston Symphony orchestra, under its new conductor, Pierre Monteux, gave a concert last evening in the Elmwood Music hall. Two numbers, Beethoven's D major Symphony, No. 2, and Liszt's Les Preludes, included in the programme, were played here less than three weeks ago by the New York Symphony orchestra, who's conductor is Walter Damrosch. Cesar Franck's Le Chasseur Maudit was rendered and attracted great interest because of its intense dramatic theme, which is based on Burger's gruesome poem. The Wild Huntsman and Debussy's "The Afternoon of a Faun," after the eclogue of Stephane Mallarme concluded the performance.

Mr. Monteux's quiet direction of the orchestra greatly impressed the audience throughout the evening, but especially during the rendition of the Franck composition when especial clearness of tone showed rare spontaniety and freshness of performance that was truly delightful. Last evening's concert was very different from similar performances for the past three seasons under the direction of Dr. Muck.

The acamadic style of Dr. Muck has been delightfully replaced by lighter, luminious playing, never marred for an instant by thickness or obscurity of tone. Monteux's achievement was cordially recognized and his men shared honor with him at the close of the concert.

The concert was the last of the Ellis course to be given this season. A second series will be given in Buffalo in 1920.

BUFFALO, N.Y.
DEC 11 1919
NEWS

LISZT PRELUDE BEYOND LEADER

Symphony Orchestra Pleases, But Pierre Monteux Not at Home in Entire Program.

By AMY GRAHAM.

The Boston Symphony orchestra gave the final concert of the Ellis series last night in Elmwood Music hall. The orchestra is conducted this year, its 39th season, by Pierre Monteux. This organization occupies a unique place in American music, its standards and equipment being of the finest quality. The years of association and training under some of the greatest conductors in the world, have brought about a unity, devotion and quality of performance that is as rare as it is beautiful.

Last night's program included Beethoven's D major symphony Caesar Franck's symphonic poem, "The Wild Huntsman," Debussy's "Afternoon of a Faun," and Liszt's Prelude, 3.

The symphony was played in conventional, even perfunctory manner, through the first two moveme; the scherzo, with its keener mental quality, evidently making stronger appeal to Mr. Monteux, to say nothing of being more within his power as an interpreter. With this as a prompter, the infectious spirit continued through the finale, which was most successfully and brilliantly presented.

With the poem by Franck came a remarkable infusion of greater vitality and multiplication of color effects in the orchestra. This was even more noticeable in the Debussy number. The notes of a phrase gave here and added there, as in inspired eloquence when the heart dictates both speech and mode of speaking. It needed no program notes to know that from a national and contemporary viewpoint, the music was infinitely closer akin to Mr. Monteux. The Franck composition, was, as always with this composer, singularly individual, though it holds in itself both past and future as it was to affect French music. The underlying poetical idea on which the work was based, was portrayed with extraordinary vividness, with the increased power given by music for the expression of feelings and their reaction.

The Debussy work, with its delicate and marvelously subtle painting of the curious imaginings of Mallarme, so evanescent as to all but escape being caught by poet or musician, received an exquisitely beautiful performance. The shading and shifting of phrase and color were endlessly amazing. Liszt's third prelude was played with all possible pomp and splendor but it seemed very much like putting a noble instrument to not exactly noble uses. Mr. Monteux is neither here nor in the symphony, on native ground and seems not to have sufficient resources as musician or conductor to compass in height and depth such a program as last night's in its entirety. It is just a case of stature and cubits.

A capacity audience was in attendance and gave spontaneous and increasingly enthusiastic proof of pleasure in the performance.

BUFFALO, N. Y.
DEC 11 1919
EXPRESS

Concert of the Boston Symphony Pierre Monteux as conductor

The last concert in the Ellis course for this season was given last evening in Elmwood Music hall by the Boston symphony orchestra under its new conductor, Pierre Monteux. The programme included two works played here less than three weeks ago by the New York symphony orchestra under Mr. Damrosch, Beethoven's D major symphony, No. 2, and Liszt's Les Preludes. The other numbers of the programme were Cesar Franck's Le Chasseur Maudit, based on Burger's weird and gruesome poem, The Wild Huntsman, and Debussy's The Afternoon of a Faun, after the eclogue of Stephane Mallarme.

The Franck work proved of special interest both because of the rarity of its performance in this city, and because of its intensely dramatic character. Portraying the story of a sacrilegious Count of the Rhine, who led his wild riders to the chase on the holy Sabbath, while the church bells called the pious to worship, and who for his ungodliness was accursed and condemned to flee, ever pursued by a pack of demons, this symphonic poem is a writing of thrilling effect. It bears few of the hallmarks of Franck the mystic, as we know him in his other works. The shifting harmonies which avoid the obvious and natural resolutions, the fragmentary melodies, that are found in his choral writings, his chamber music and in the symphony, are here absent. With well defined themes and quite conventional harmonic progressions, Le Chasseur Maudit is a tone picture of gripping nature, that fires the imagination and stirs the pulses.

In the performance of the Franck composition, as in the other numbers, the playing of the orchestra impressed particularly by its remarkable clarity. It was fairly luminous playing, never blurred by thickness or obscurity of tone. And whether due to the new conductor, the new material in the orchestra, or both, there was a rare spontaneity and freshness of performance that was delightful. Mr. Monteux directs his forces quietly, but there is a dynamic energy in his movements that is felt, not alone by his players, but by the hearers, who are transported with him into the very spirit of the music he presents. It is quite different from the academic performances of the Boston Symphony orchestra during its last three seasons under Dr. Muck. Great beauty of tone and all the essentials of splendid orchestral playing marked last evening's concert, and, above and beyond all, was that vital force and fervor

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Famous Orchestra Appears After Long Absence With New Leader.

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Well, there have been changes, and it would be idle to say that they have been wholly for the better. As to the personnel, we believe it is mostly the same—as to this we are unable to speak with authority—but yet there have been important changes in this respect. As to interpretation, by which of course we mean the readings of Mr. Monteux and as to the tones he summons from his players, the difference is still more marked.

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CLEVELAND

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Gazette Schenectady Dec. 15th 1919

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A large audience heard with delight the beautiful program of the Boston Symphony orchestra Saturday night in the state armory. Ben Franklin brought the orchestra here, and music lovers are duly grateful for the privilege of hearing this greatest of symphony organizations of America in one of its interesting recitals. There were the programs with the valuable notes by Philip Hale, too, which always mean so much to the understanding of the music, if one does not read them while the music is being performed. For skimming quickly over beforehand and reading leisurely for remembrance afterward, these notes are an important and enjoyable part of a Boston Symphony concert.

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Wagner's "Siegfried Idyll" was beautifully given and was well liked. There are many wonderfully fine effects in it, of the quieter sort and the ending is in one of the composer's original moods, the very long, high violin note, held against the harmonious tones of the others. The Liszt symphonic poem was most interesting and gave especially pleasant opportunity to note the uses of the different instrumental choirs and how the composer used them to get his fine effects, the violas, harps, horns, oboes, clarinets and the sunny woodwinds. It has a characteristic Liszt ending, brilliant and loud, which is one o fthe things that makes an audience applaud the louder. But it was rather for the whole concert the audience applauded at the close last night, and expressed sincere satisfaction in th program.

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MUSIC--The Boston Orchestr

The Boston Symphony Orchestra, with Pierre Monteux as conductor, came last night to Carnegie Music Hall to give the fourth concert in the Ellis series. The house was filled with a cordial audience that was also a curious one. Neither orchestra nor conductor, it is true, was strange in this city, for the orchestra came pretty regularly until the vicissitudes of war and the behavior of Dr. Muck interfered, and Mr. Monteaux was here about three years ago with Diaghileff's "Ballet Russe." But the man and the organization had not appeared in conjunction before and, as the Boston Symphony is one of our most treasured institutions, the circumstance had more than ordinary interest.

We were grateful to the conductor for the fresh program that he had prepared, especially in view of the threadbare list that Mr. Stokowski has arranged for later in the week. It consisted of Chausson's Symphony in B-flat and three symphonic poems—"Le Chasseur Maudit" by Cesar Franck, Balakireff's "Thamar," and Liszt's "Les Preludes." The Liszt is anything but fresh, of course, and shows more blatant and sentimental with every repetition, but it was an exception. The Chausson and Franck numbers have not been played here for many years, if they ever were played, and "Thamar" has latterly been brought forward but once, and then in connection with the ballet.

The symphony is one of the strongest instrumental works that modern France has produced. Though in but three movements it is conceived on a large scale, with great breadth and seriousness of thought. The thematic material is varied and uncommonly interesting, with clearly defined melodic characteristics and virile rhythm: its working-out, moreover, is logical and expressive. The impressionistic orchestration was luminous, masterly in its way, but sometimes seemed rather slight in texture to bear the weight of the other qualities of the work.

As for the Franck tone-poem, any large work by this composer is to be welcomed, as things stand, for our concert halls know little of anything but this symphony. So it is a minor consideration that this particular composition is less interesting than either the symphony or the variations for piano and orchestra. The story he adopted at times drives him into a rather dull literalness, and at other times he forgets it too long while he develops his themes along abstract musical lines. Of the exotic "Thamar" one need only say that its colors are as glowing, its rhythms as piquant, its climaxes as barbaric as one has a right to expect from a nationalistic Russian composer.

The orchestra, both in the wind sections and in the violins, has in times past had a mellower tone, but it remains a great organization. The attack was excellent and the shading was generally responsive to the leader's direction. But this was not exacting—the readings of Mr. Monteux do not call for much nuance. His style is curiously like that which Mr. Messager showed with the Conservatoire Orchestra last year, with a stronger dramatic sense, perhaps, and with less fragile refinement of detail. He unfolds the broader outlines of a composition with a sure and effective gesture, but he scarcely attempts to soften or enrich them. There were passages in the second part of the program that were almost mechanical, and there were few moments of magic at any time, or even of that agility of thought we expect in a Frenchman. Yet at the same time his work is logical, sincere, and it may be that we hear too much of the "virtuoso" type of orchestral performance.

GLENDINNING KEEBLE.

Pittsburgh T

This Clipping Appeared in the
BUFFALO, (N. Y.) COMMERCIAL

DEC 11 1919

ORCHESTRA IN GREAT CONCERT

BY FRANK W. BALCH.

The great Boston Symphony orchestra, with a new conductor, Pierre Monteux, presented the concluding concert in the Ellis series in Elmwood Music Hall last evening before a large and highly enthusiastic audience.

Heard at both Chautauqua last summer and here a few weeks ago, Beethoven's Symphony, D major, No. 2, was presented with unusual warmth and great brilliancy in all of its four parts. This was the opening number on the program, and its reception so cordial that it appeared certain an extra treat in nature of an encore was due, but Conductor Monteux apparently does not believe that extra numbers add much to the attractiveness of an evening's program, for he doesn't give any, no matter how insistent the applause. At least he didn't last night.

There was a wealth of gorgeous tone-painting in Franck's musical setting for Burger's poem, The Wild Huntsman (Le Chasseur Maudit), and in Debussy's The Afternoon of a Faun, in the latter exquisite offering the beautiful harp being given considerable prominence.

Liszt's Les Preludes, also heard in Buffalo but a short time ago, was the last of the evening. The perfect rendition moved the audience to remain seated and lavish liberal ovations on conductor and his band of trained musicians.

This Clipping Appeared in the
BUFFALO, (N. Y.) ENQUIRER

DEC 11 1919

BOSTON SYMPHONY ORCHESTRA CHARMS AT THE MUSIC HALL

The Boston Symphony orchestra, under its new conductor, Pierre Monteux, gave a concert last evening in the Elmwood Music hall. Two numbers, Beethoven's D major Symphony, No. 2, and Liszt's Les Preludes, included in the programme, were played here less than three weeks ago by the New York Symphony orchestra, who's conductor is Walter Damrosch. Cesar Franck's Le Chasseur Maudit was rendered and attracted great interest because of its intense dramatic theme, which is based on Burger's gruesome poem. The Wild Huntsman and Debussy's "The Afternoon of a Faun," after the eclogue of Stephane Mallarme concluded the performance.

Mr. Monteux's quiet direction of the orchestra greatly impressed the audience throughout the evening, but especially during the rendition of the Franck composition when especial clearness of tone showed rare spontaniety and freshness of performance that was truly delightful. Last evening's concert was very different from similar performances for the past three seasons under the direction of Dr. Muck.

The acamadic style of Dr. Muck has been delightfully replaced by lighter, luminious playing, never marred for an instant by thickness or obscurity of tone. Monteux's achievement was cordially recognized and his men shared honor with him at the close of the concert.

The concert was the last of the Ellis course to be given this season. A second series will be given in Buffalo in 1920.

BUFFALO, N.Y.

DEC 11 1919

NEWS

LISZT PRELUDE BEYOND LEADER

Symphony Orchestra Pleases, But Pierre Monteux Not at Home in Entire Program.

By AMY GRAHAM.

The Boston Symphony orchestra gave the final concert of the Ellis series last night in Elmwood Music hall. The orchestra is conducted this year, its 39th season, by Pierre Monteux. This organization occupies a unique place in American music, its standards and equipment being of the finest quality. The years of association and training under some of the greatest conductors in the world, have brought about a unity, devotion and quality of performance that is as rare as it is beautiful.

Last night's program included Beethoven's D major symphony Caesar Franck's symphonic poem, "The Wild Huntsman," Debussy's "Afternoon of a Faun," and Liszt's Prelude, 3.

The symphony was played in conventional, even perfunctory manner, through the first two moveme; the scherzo, with its keener mental quality, evidently making stronger appeal to Mr. Monteux, to say nothing of being more within his power as an interpreter. With this as a prompter, the infectious spirit continued through the finale, which was most successfully and brilliantly presented.

With the poem by Franck came a remarkable infusion of greater vitality and multiplication of color effects in the orchestra. This was even more noticeable in the Debussy number. The notes of a phrase gave here and added there, as in inspired eloquence when the heart dictates both speech and mode of speaking. It needed no program notes to know that from a national and contemporary viewpoint, the music was infinitely closer akin to Mr. Monteux. The Franck composition, was, as always with this composer, singularly individual, though it holds in itself both past and future as it was to affect French music. The underlying poetical idea on which the work was based, was portrayed with extraordinary vividness, with the increased power given by music for the expression of feelings and their reaction.

The Debussy work, with its delicate and marvelously subtle painting of the curious imaginings of Mallarme, so evanescent as to all but escape being caught by poet or musician, received an exquisitely beautiful performance. The shading and shifting of phrase and color were endlessly amazing. Liszt's third prelude was played with all possible pomp and splendor but it seemed very much like putting a noble instrument to not exactly noble uses. Mr. Monteux is neither here nor in the symphony, on native ground and seems not to have sufficient resources as musician or conductor to compass in height and depth such a program as last night's in its entirety. It is just a case of stature and cubits.

A capacity audience was in attendance and gave spontaneous and increasingly enthusiastic proof of pleasure in the performance.

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From DEC 5 - 1919
TRIBUNE,
New York City

Coleridge Poem, Translated Into Music, a Success

Exceptional Merit Shown by Griffes, American Composer; Boston Symphony Plays Piece

The feature of a concert of modern music superbly played by the Boston Symphony Orchestra last evening at Carnegie Hall was the first performance here of "The Pleasure Dome of Kubla Khan," by Charles Tomlinson Griffes, which was given its first hearing in Boston last Friday. It is the best piece of musical writing by an American we have heard within a year and altogether the most encouraging sign of life made by an American composer during a far longer period.

Any attempt at an orchestral transcription of the whole of Coleridge's poem, which Swinburne called "the supreme model of music in our language," would be a perilous undertaking, however gifted the composer, but Mr. Griffes was sensible in confining himself to extracts from the poem, those lines describing the stately "pleasure dome with caves of ice," where "Alph, the sacred river, ran through caverns measureless to man down to a sunless sea," the outlines of the palace "with walls and towers girdled round," the gardens with fountains and "sunny spots of greenery," closing with a return to the first mood suggesting the sacred river and the "caves of ice."

A Gift of Expression

Griffes was born at Elmira, N. Y., five years ago. He is that rare thing, an American composer with imagination, the gift of expression, pronounced originality. Although he studied abroad, his music is neither an echo of Berlin or Paris. If any influence is apparent it is that of the modern Russians. From the eerie beginning to the fanciful ending his music charmed and fascinated. It was the more effective because no prodigious effort had been made to dazzle with cunning and bizarre orchestration. Yet there was new harmonic and orchestra color, a new expression of the Oriental that Mr. Griffes has stamped with his own individuality.

Chausson's beautiful Symphony in B flat major, Op. 20, with its impressive ending, Balakireff's "Thamar," and Felix Mottl's cleverly orchestrated version of Chabrier's piano piece, the Hourree Fantasque, a tribute to his native Auvergne, were the other numbers on an enjoyable program.

The afternoon concert by the New York Symphony Society consisted chiefly in a repetition of works played at last Saturday's and Sunday's concerts by the same organization.

Grainger Stimulating

These included Mozart's Jupiter Symphony, Grieg's piano concerto played by Percy Grainger, and Mr. Grainger's children's march, "Over the Hills and Far Away." There was one piece, an Introduction and Allegro for strings by Edgar Elgar, which had not so recently appeared upon the society's programs. This music just misses distinction by the failing of over elaboration and the reiteration of the principal theme until its beauty appears stale.

Mr. Grainger gave a stimulating performance of Grieg's concerto, with a certain tonal brittleness. Yet the Concerto is full of poetry and gracious melodies that lend themselves easily to a more romantic, less angular treatment. As for Mr. Grainger's little march, of which Mr. Damrosch is evidently enamored, since he has already played it twice and will do so again at two concerts next week, it is of very little consequence. The composer has taken a commonplace little tune and written around it, in his usual fashion, elaborate exercises in harmony for the various portions of the orchestra individually and collectively, not forgetting a piano part which he himself played.

TELEGRAM
ess: New York City.
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The Boston Symphony in the evenin under Pierre Monteux's leadership, pr sented for the first time a symphon poem based on Coleridge's "Kubla Kahn by the American composer, Charles Ton linson Griffes.

Chausson's Symphony in B flat was th principal work by the Boston players.

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ddress New York City
ate DEC 5 1

Bostons' Second Concert.

On the programme of the Boston Symphony Orchestra's second Thursday night concert, given last night in Carnegie Hall, was Chausson's B flat major Symphony, Balak'reff's Symphonic Poem, "Thamar"; Chabrier's "Bouree Fantasque," and a new composition by Charles Griffes named "The Pleasure Dome of Kubla Khan."

To the Chausson symphony has always been brought much nagging imputation of borrowing from older and more famous works. It may be—and certainly the theme fiend may reward his search with at least a few rags of reminiscent melody—but it matters not. For Chausson's vivid handling of the whole work (even of the "Tristan" strain) has enriched it with the romance of his glow and given it a beauty as genuine as independent.

Mr. Griffes is a young American composer whose orchestral illustrations in New York have been limited to a poem for flute—outside of some modern experiments in modern quarters. He has not accomplished better or bigger things than in "The Pleasure Dome of Kubla Khan," which is frequently brilliant in its elaborate and skilful orchestration. There is a swift rush of colors in his picture of Coleridge's dream locale—and no one other than a librarian would quarrel with him for his tinkering with the title. He belongs among the most promising Americans and his fulfilment has already begun.

The orchestra played, it need scarcely be told, with the excellence assured by its personnel and practice. Of the conducting by Mr. Monteux descriptions have often been given ere this. Last night his work was typical in its elegance and finish and likewise in its only half hearted blaze.

UN
New York City
DEC 5 1919

CONCERT FEATURES GRIFFES TONE POEM

Boston Symphony Orchestra Gives Oriental Work of

HONORED BY AUDIENCE

Interesting Programme Heard at Afternoon Performance in Carnegie Hall.

The Boston Symphony Orchestra's second evening concert took place last night in Carnegie Hall. The programme comprised Chausson's symphony in B flat, opus 20, Charles T. Griffes's tone poem, "The Pleasure Dome of Kubla Khan"; Balakirev's symphonic poem, "Thamar," and Chabrier's "Bourree Fantasque" orchestrated by Felix Motte.

The melodic Orientalist who lives in Tarrytown is a neighbor and deserves first consideration. Why shall not a prophet over against Nyack have honor in his own country? We have heard much of Mr. Griffes of late. We shall hear more. He comes "into his own." Every man should. Mr. Griffes's music about Kubla Khan's country residence was heard for the first time. The poem of Coleridge naturally suggested it.

So Mr. Griffes instrumented "Alph, the Sacred River," outlined in melodic uprisings the growth of the palace, made the fountains play in the garden and the leaves shiver on the trees, let us hear the sounds of revelry by night from within the castle (an Oriental "Loin du Bal") and then caused the symphonic curtain to descend on the sacred river wending its way "down to a sunless sea."

Many Instruments Needed.

It took a lot of instruments to do all this—piano (used as an orchestral member), celesta, two harps, bass drum, cymbals, gong and all the other things commonly found in up to date assemblies of tone poem singers. The new tone poem is good. It says things in its own way. It Orientalizes as to the manner born. It has atmosphere. It sounds full and rich. And it is agreeable to the ear. Mr. Griffes handles the orchestra very well and he composes with freedom of spirit, not with hard labor of a tired brain. His music has verve and vibrancy.

Chausson's symphony is not a stranger here, though Paris is its home. It is a good symphony, opulent in clearly drawn melodic ideas, which are treated with skill and fancy. Of course any one who wishes to do so can find in it casual resemblances to Cesar Franck and Wagner, and THE SUN's reviewer even noted one recalling Dvorak's American symphony. But nevertheless this symphony is the personal product of Chausson's imagination and it is good to hear.

The playing of the symphony was not as good as the music, for Pierre Monteux, conductor of the Boston Symphony Orchestra, is an enthusiast in fortes. He indulges in a piano sometimes, but he seems to be happiest when he sets the trombones and trumpets raging and the tympani imagining a vain thing. Something more of refinement would have helped both the symphony and Mr. Griffes's poem. The American composer was present and visibly received

Times DEC 5 - 1919
New York City

MUSIC

BY RICHARD ALDRICH.

The Boston Symphony Orchestra.

The Boston Symphony Orchestra gave at the first concert on its second trip to New York last evening, in Carnegie Hall, a program that suffered somewhat from a too great similarity of style in at least two of its numbers. It was a program of modern music entirely; and it is likely that something more of contrast would have given greater value to what was played. It began with Ernest Chausson's symphony in B flat; Charles Tomlinson Griffes's symphonic poem, "The Pleasure Dome of Kubla Khan," and Mily Balakireff's symphonic poem, "Thamar," followed, and Felix Motti's orchestration of Chabrier's "Bourrée Fantasque," a piano piece in its original form, closed it. The two symphonic poems had too many points of contact to make suitable members of the same program.

It was the most extensive work of Mr. Griffes that has as yet been heard here. He has attracted considerable attention of late by compositions that have shown an originality of talent, possession of ideas and the ability to set them forth in suitable and striking form, the one most recently heard having been a "Poem" for flute and orchestra played by the New York Symphony Orchestra. That heard last night is a work of more ambitious scope. As its title indicates, it is an attempt to put into music ideas and images suggested by Coleridge's poem, "Kubla Khan." The verses the composer had in mind were those describing the "stately pleasure dome"; Alph, the sacred river running through "caverns measureless to man"; the fountains, the sunny spots of greenery; and most of all, and at greatest length, the dancing and revelry within.

The dancing and revelry are, of course, Oriental, and they have given Mr. Griffes the starting point for music of a strongly Oriental character in its melodic intervals in instrumentation, in harmonic basis. He has previously shown a predilection for this quality in music; he "does" it well, without a slavish following of the accepted Oriental formulas, but rather with some interesting departures from them. Nevertheless, Orientalism in music involves the following of formula, which is to our ears necessarily to a greater or less degree artificial, and hence, before long, monotonous. Mr. Griffes will no doubt find an expression that does not require so deliberate an adoption of a style so obvious and so remote, and it will be to the advantage of the permanency of what he writes.

The introduction and earlier pages of his piece show imagination and invention, a mysterious suggestion of the sacred river, a brilliant evocation of the dome. The music is quite free in the structure, and while in certain passages the orchestration seems somewhat tentative, there is much that is successful in richness and brilliancy; and the piece achieves its pictorial purpose.

It was much applauded; and the composer, in one of the first tier boxes, rose repeatedly to bow his acknowledgements.

The rest of the program was not new to New York, though not familiar. Chausson's symphony, which has been more than once played here, is noble and beautiful music, one of the finest products of the modern—but not the most modern—French school; music deeply felt, poetical in spirit, expressed in a rich instrumental garb that fittingly clothes its substance, and with a fine feeling for the beauty that resides in beautiful form. It was played with careful elaboration by Mr. Monteux, evidently in sympathy with it, without too much restraint in the brass section.

Balakireff's "Thamar" has been heard here as the basis of a ballet danced by the Russians and had been heard before in concert. It is full of illustrative traits, dark landscape, womanly fascination, oriental orgies and their fateful outcome, which are depicted with vivid power but at somewhat too great length. In this, too, Mr. Monteux sought to lay on thickly the orchestral colors. There are in this composition several suggestions of a better known work, Rimsky-Karsakoff's "Scheherazade," both in themes and in certain peculiarities of rhythm; suggestions that would make it interesting to know how much the one was really influenced by the other, the two composers being comrades and workers for the accomplishment of a common purpose.

A late Carnegie Hall concert yesterday

FROM
EVENING POST,
New York City DEC 5 - 1919

Boston Symphony Orchestra.

Dr. Muck was undoubtedly a great orchestral leader, although he was too academic and metronomic to satisfy those to whom emotional expression is the soul of music. His chief fault was his inability to make a well-balanced programme. He could have learned much in this respect of Josef Stransky or of Walter Damrosch, but he persevered in his perverse course, despite all criticism. There is no sense in devoting a whole programme to the classical school, another to the romantic and a third to modern composers. What audiences want are contrast and variety.

Is Pierre Monteux going to follow in the footsteps of his predecessor as a programme maker? At last night's second Carnegie Hall concert of the Boston Symphony Orchestra it seemed as if he had decided to do so. To put Chausson's symphony in B flat, Griffes's "Pleasure-Dome of Kubla Khan," Balakireff's "Thamar," and Chabrier's "Bourrée Fantastigne" on one and the same programme was a good deal like having a dinner menu made up of Irish stew, and roast mutton and lamb soufflée.

It made a decided bore of last night's concert, although individually each of the pieces played had merit. Most of them, though comparatively short, were nevertheless too long.

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There are eloquent passages in the Chausson symphony which always make one bewail the fact that this talented French composer was killed by a bicycle accident when he was only forty-four years old. He was, particularly, a master of orchestral coloring, and the source of his inspiration was Richard Wagner. In the first movement there are also thematic hints of "Rhinegold," while the beautifully mournful *très lente* begins quite in the manner of the opening bars of the third act of "Tristan and Isolde."

Balakireff's "Thamar" also opens in the Wagnerian vein, suggesting the forest sounds in "Siegfried" plus the grunts of Fafner. His subject, as well as his nationality, naturally predisposed him to Orientalize melodically. A quaintly fascinating mingling of Oriental and ultra-modern atmosphere is found in "The Pleasure-Dome of Kubla Khan." The composer, Charles Tomlinson Griffes, is an American whose works have lately been a good deal in evidence. He was in a box last night, and after his piece had been played colorfully he had to rise half a dozen times to bow his thanks for the abundant applause. The spirit of Coleridge's poem is well reflected in the music, and there is an exquisite oboe solo dyed in Oriental color that Rimsky-Korsakoff might have been proud to have composed.

DEC 5 - 1919
From
EVENING MAIL,
New York City

GRIFFES AND OTHERS.

PIERRE MONTEUX last night completely forsook the classic paths which the Boston Symphony Orchestra has customarily followed at Carnegie Hall, playing a programme that was all modern, quite unfamiliar, and mostly rather exotic. The nearest approach to conventionality was in a symphony by Chausson, with suggestions of Cesar Franck and Wagner in its dignified and often distinguished measures.

New Yorkers were able to express their greatest enthusiasm on a new tone poem, "The Pleasure-Dome of Kubla Khan," by Charles T. Griffes, who teaches school in Tarrytown and was present yesterday to acknowledge some very spontaneous applause. Coleridge's unfinished description of that mysterious palace that rose in Xanadu, above the sacred river Alph, gave the composer a splendid opportunity to splash broadcast the oriental colors which he knows so well how to put into musical form. The orchestration was of Stravinskian complexity, running from vague, sluggish streams of neutral sound in the double basses to crashing rhythms in brass and drums that must have inspired the most bored of sensuous tyrants. Mr. Griffes has added distinctly to his reputation with this picturesque composition.

Balakirew's "Thamar," also oriental, and remembered as a peculiarly nerve-racking scene in the Russian ballet's repertoire, led to a sprightly and not too significant "Bourree Fantasque" by Chabrier, which sent every one home with the feeling that simple tunes and harmonies had vanished forever. The orchestra played well, of course.

om EVENING JOURNAL
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NEW AMERICAN MUSIC PLAYED BY MONTEUX

C. T. Griffes' "Kubla-Khan" Is Heard—Notes on Other Concerts of the Day.

Pierre Monteux brought with him on his current month's trip from Boston a sheaf of scores that do not often lie on an orchestral conductor's desk. One of them, indeed, he obtained via Tarrytown, and elucidated for the first time for New York concertgoers. Last evening's entertainment in Carnegie Hall, as provided by the Boston Orchestra, was therefore of unusual interest from the point of view of its content.

The new piece was a symphonic poem—a bombastic and awkward term that ought to be flung into the dustbin of nomenclature—written by Charles T. Griffes, of Elmira and the aforementioned Tarrytown, and, probably it needs not the saying, has nothing whatever to do with either. It is called "The Pleasure-Dome of Kubla Khan," and Mr. Griffes was stirred to its creation by those lines in Coleridge's poem referring to this fantastically fanciful resort on the sacred River Alph and suggestive of what went on therein.

Mr. Griffes' music proved two things conclusively—that a composer's birth in a city of New York's provincial "southern tier" and his continuance in a town on the Hudson precludes neither the possession of genuine musical skill and imagination on his part nor the performance of his music when it is of such fashioning on the part of the usual agencies in these United States. The American composer, in a word, has no difficulties more than another, provided he be a good composer as well as an American one. Unfortunately, there are more of the latter than the former—whereby hangs the tale of their exorcism.

Much of Mr. Griffes' music has come to the light of a hearing in the past two years and its progress before the concertgoer's consideration has, in general, indicated the composer's own. It had been his inclination to speak and apparently to think in the idiom of the modern French orchestrists—the perspicacious young American naturally recognizes that the German idiom has at least temporarily exhausted itself in a final climatic burst of noisily elaborate rhodomontade down the blind alley of Richard Strauss.

In this fancy-piquing "Kubla-Khan" piece—which was written in 1912, but revised three years ago—Mr. Griffes still thinks and speaks in the modern French idiom, but the material of his thought has become largely his own and the manner of his speech has become orchestrally racy with his individual utterance. He now displays a vigorous romantic impulse and a knowing and neat instrumental ingenuity. Mr. Griffes was present last night and acknowledged from his box the very cordial reception his music was given by the audience. It was played very prettily indeed by Mr. Monteux and his men.

The Griffes piece headed the second half of the programme, which was further devoted to the Russian (Balakirev's) "Thamar" and Chabrier's "Bouree fantaskue" as orchestrated by Felix Mottl. The evening opened with a performance of Chausson's symphony in B flat. Mr. Monteux is not the first to try excessive orchestral stir as a transfusion through which this music of Chausson might attain some momentary prolongation, or rather semblance of life. To vary the figure slightly, the symphony is, indeed, like Poe's M. Valdemar, who, though dead, escapes dissolution until the hypnotic spell upon him is released; then, in a flash, he becomes the grave food he would have been had not animation been curiously extended. Conductors now and then fasten the hypnosis of their enthusiasm upon this Chausson symphony, as Mr. Monteux did last night—enthusiasm vigorous and with much ado to it—but the music emits only a cadaverous groan and shrinks still further from exposure as soon as the spell of Richard Wagner and Cesar Franck is loosed from it.

DEC 5
From Herald
New York City

New American Music Played by Men from Boston

Symphonic Poem by Native Composer and Unfamiliar Symphony by Frenchman Heard.

There was more enthusiasm over last night's concert of the Boston Symphony Orchestra in Carnegie Hall than was shown for the first pair of programmes last month. Pierre Monteux has good command of his new men now, and in a little known symphony of Ernest Chausson demonstrated that he has real skill in interpreting French music. Chausson's music is not the greatest, but it is musicianly, and, if not highly original, it has elements that hold the interest.

Last night's symphony (opus 20) is not marked by high sounding themes. Yet the orchestration is rich and the treatment of leading motives effective. The first movement was stirring as Mr. Monteux directed it. Sometimes the brass and wood wind choirs were not quite in perfect balance with the strings. This was noted particularly at the close of the slow movement, but, on the whole, it was an admirable performance and it interested the audience.

There was a new American composition, a symphonic poem by Charles T. Griffes, called "The Pleasure Dome of Kubla Khan" (after the poem of Coleridge). Built in the rambling manner of the modern French atmospheric school, it is full of color. It sounds well. There were whole tone scales, but not too many, and shimmering effects in the strings and percussion instruments. Not much original thematic material was displayed, but it is nevertheless a work worth hearing.

Mr. Griffes is extremely talented. Only recently has he become known here in a substantial way. The Symphony Society played a poem for flute and orchestra of his recently and the Flonzaley Quartet played one of his works last year. His music will have a hearing with several of the best American orchestras this season. Mr. Griffes' symphonic poem was heartily applauded, and deservedly.

Other orchestral selections were Balakireff's "Thamar," heard here as a ballet with the Ballet Russe, and Chabrier's "Bourée Fantastique." The whole programme was unhackneyed and skilfully arranged. Mr. Monteux appears to be an

rom DEC 5 - 1919
RIBUNE,
New York City

Coleridge Poem, Translated Into Music, a Success

Exceptional Merit Shown by Griffes, American Composer; Boston Symphony Plays Piece

The feature of a concert of modern music superbly played by the Boston Symphony Orchestra last evening at Carnegie Hall was the first performance here of "The Pleasure Dome of Kubla Khan," by Charles Tomlinson Griffes, which was given its first hearing in Boston last Friday. It is the best piece of musical writing by an American we have heard within a year and altogether the most encouraging sign of life made by an American composer during a far longer period.

Any attempt at an orchestral transcription of the whole of Coleridge's poem, which Swinburne called "the supreme model of music in our language," would be a perilous undertaking, however gifted the composer, but Mr. Griffes was sensible in confining himself to extracts from the poem, those lines describing the stately "pleasure dome with caves of ice," where "Alph, the sacred river, ran through caverns measureless to man down to a sunless sea," the outlines of the palace "with walls and towers girdled round," the gardens with fountains and "sunny spots of greenery," closing with a return to the first mood suggesting the sacred river and the "caves of ice."

A Gift of Expression

Griffes was born at Elmira, N. Y., five years ago. He is that rare an American composer with nation, the gift of expression, pronounced originality. Although he studied abroad, his music is neither an echo of Berlin or Paris. If any influence is apparent it is that of the modern Russians. From the eerie beginning to the fanciful ending his music charmed and fascinated. It was the more effective because no prodigious effort had been made to dazzle with cunning and bizarre orchestration. Yet there was new harmonic and orchestra color, a new expression of the Oriental that Mr. Griffes has stamped with his own individuality.

Chausson's beautiful Symphony in B flat major, Op. 20, with its impressive ending, Balakireff's "Thamar," and Felix Mottl's cleverly orchestrated version of Chabrier's piano piece, the Hourree Fantasque, a tribute to his native Auvergne, were the other numbers on an enjoyable program.

The afternoon concert by the New York Symphony Society consisted chiefly in a repetition of works played at last Saturday's and Sunday's concerts by the same organization.

Grainger Stimulating

These included Mozart's Jupiter Symphony, Grieg's piano concerto played by Percy Grainger, and Mr. Grainger's children's march, "Over the Hills and Far Away." There was one piece, an Introduction and Allegro for strings by Edgar Elgar, which had not so recently appeared upon the society's programs. This music just misses distinction by the failing of over elaboration and the reiteration of the principal theme until its beauty appears stale.

Mr. Grainger gave a stimulating performance of Grieg's concerto, with a certain tonal brittleness. Yet the Concerto is full of poetry and gracious melodies that lend themselves easily to a more romantic, less angular treatment. As for Mr. Grainger's little march, of which Mr. Damrosch is evidently enamored, since he has already played it twice and will do so again at two concerts next week, it is of very little consequence. The composer has taken a commonplace little tune and written around it, in his usual fashion, elaborate exercises in harmony for the various portions of the orchestra individually and collectively, not forgetting a piano part which he himself played.

1 TELEGRAM
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The Boston Symphony in the evening under Pierre Monteux's leadership, presented for the first time a symphonic poem based on Coleridge's "Kubla Kahn," by the American composer, Charles Tomlinson Griffes.

Chausson's Symphony in B flat was the principal work by the Boston players.

om EVENING SUN
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GRIFFES AND OTHERS.

PIERRE MONTEUX last night completely forsook the classic paths which the Boston Symphony Orchestra has customarily followed at Carnegie Hall, playing a programme that was all modern, quite unfamiliar, and mostly rather exotic. The nearest approach to conventionality was in a symphony by Chausson, with suggestions of Cesar Franck and Wagner in its dignified and often distinguished measures.

New Yorkers were able to expend their greatest enthusiasm on a new tone poem, "The Pleasure-Dome of Kubla Khan," by Charles T. Griffes, who teaches school in Tarrytown and was present yesterday to acknowledge some very spontaneous applause. Coleridge's unfinished description of that mysterious palace that rose in Xanadu, above the sacred river Alph, gave the composer a splendid opportunity to splash broadcast the oriental colors which he knows so well how to put into musical form. The orchestration was of Stravinskian complexity, running from vague, sluggish streams of neutral sound in the double basses to crashing rhythms in brass and drums that must have inspired the most bored of sensuous tyrants. Mr. Griffes has added distinctly to his reputation with this picturesque composition.

Balakirew's "Thamar," also oriental, and remembered as a peculiarly nerve-racking scene in the Russian ballet's repertoire, led to a sprightly and not too significant "Bourree Fantasque" by Chabrier, which sent every one home with the feeling that simple tunes and harmonies had vanished forever. The orchestra played well, of course.

om EVENING JOURNAL
dress New York City
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NEW AMERICAN MUSIC PLAYED BY MONTEUX

C. T. Griffes' "Kubla-Khan" Is Heard—Notes on Other Concerts of the Day.

Pierre Monteux brought with him on his current month's trip from Boston a sheaf of scores that do not often lie on an orchestral conductor's desk. One of them, indeed, he obtained via Tarrytown, and elucidated for the first time for New York concert-goers. Last evening's entertainment in Carnegie Hall, as provided by the Boston Orchestra, was therefore of unusual interest from the point of view of its content.

The new piece was a symphonic poem—a bombastic and awkward term that ought to be flung into the dustbin of nomenclature—written by Charles T. Griffes, of Elmira and the aforementioned Tarrytown, and, probably it needs not the saying, has nothing whatever to do with either. It is called "The Pleasure-Dome of Kubla Khan," and Mr. Griffes was stirred to its creation by those lines in Coleridge's poem referring to this fantastically fanciful resort on the sacred River Alph and suggestive of what went on therein.

Mr. Griffes' music proved two things conclusively—that a composer's birth in a city of New York's provincial "southern tier" and his continuance in a town on the Hudson precludes neither the possession of genuine musical skill and imagination on his part nor the performance of his music when it is of such fashioning on the part of the usual agencies in these United States. The American composer, in a word, has no difficulties more than another, provided he be a good composer as well as an American one. Unfortunately, there are more of the latter than the former—whereby hangs the tale of their exorcism.

Much of Mr. Griffes' music has come to the light of a hearing in the past two years and its progress before the concertgoer's consideration has, in general, indicated the composer's own. It had been his inclination to speak and apparently to think in the idiom of the modern French orchestrists—the perspicacious young American naturally recognizes that the German idiom has at least temporarily exhausted itself in a final climatic burst of noisily elaborate rhodomontade down the blind alley of Richard Strauss.

In this fancy-piquing "Kubla-Khan" piece—which was written in 1912, but revised three years ago—Mr. Griffes still thinks and speaks in the modern French idiom, but the material of his thought has become largely his own and the manner of his speech has become orchestrally racy with his individual utterance. He now displays a vigorous romantic impulse and a knowing and neat instrumental ingenuity. Mr. Griffes was present last night and acknowledged from his box the very cordial reception his music was given by the audience. It was played very prettily indeed by Mr. Monteux and his men.

The Griffes piece headed the second half of the programme, which was further devoted to the Russian (Balakirev's) "Thamar" and Chabrier's "Bouree fantaskue" as orchestrated by Felix Mottl. The evening opened with a performance of Chausson's symphony in B flat. Mr. Monteux is not the first to try excessive orchestral stir as a transfusion through which this music of Chausson might attain some momentary prolongation, or rather semblance of life. To vary the figure slightly, the symphony is, indeed, like Poe's M. Valdemar, who, though dead, escapes dissolution until the hypnotic spell upon him is released; then, in a flash, he becomes the grave food he would have been had not animation been curiously extended. Conductors now and then fasten the hypnosis of their enthusiasm upon this Chausson symphony, as Mr. Monteux did last night—enthusiasm vigorous and with much ado to it—but the music emits only a cadaverous groan and shrinks still further from exposure as soon as the spell of Richard Wagner and Cesar Franck is loosed from it.

From Herald
New York City

New American Music Played by Men from Boston

Symphonic Poem by Native Composer and Unfamiliar Symphony by Frenchman Heard.

There was more enthusiasm over last night's concert of the Boston Symphony Orchestra in Carnegie Hall than was shown for the first pair of programmes last month. Pierre Monteux has good command of his new men now, and in a little known symphony of Ernest Chausson demonstrated that he has real skill in interpreting French music. Chausson's music is not the greatest, but it is musicianly, and, if not highly original, it has elements that hold the interest.

Last night's symphony (opus 20) is not marked by high sounding themes. Yet the orchestration is rich and the treatment of leading motives effective. The first movement was stirring as Mr. Monteux directed it. Sometimes the brass and wood wind choirs were not quite in perfect balance with the strings. This was noted particularly at the close of the slow movement, but, on the whole, it was an admirable performance and it interested the audience.

There was a new American composition, a symphonic poem by Charles T. Griffes, called "The Pleasure Dome of Kubla Khan" (after the poem of Coleridge). Built in the rambling manner of the modern French atmospheric school, it is full of color. It sounds well. There were whole tone scales, but not too many, and shimmering effects in the strings and percussion instruments. Not much original thematic material was displayed, but it is nevertheless a work worth hearing.

Mr. Griffes is extremely talented. Only recently has he become known here in a substantial way. The Symphony Society played a poem for flute and orchestra of his recently and the Flonzaley Quartet played one of his works last year. His music will have a hearing with several of the best American orchestras this season. Mr. Griffes' symphonic poem was heartily applauded, and deservedly.

Other orchestral selections were Balakireff's "Thamar," heard here as a ballet with the Ballet Russe, and Chabrier's "Bourée Fantastique." The whole programme was unhackneyed and skilfully arranged. Mr. Monteux appears to be an

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By JOHN H. RAFTERY.

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Thus Chausson's b-flat major symphony began this attractive evening, to be followed upon a rising tide of enthusiasm plus curiosity on the part of a packed and self-conscious audience by Griffes's "Pleasure Dome of Kubla Khan," a delightfully fugitive and fluorescent symphonic diversion upon the poem by Samuel Taylor Coleridge.

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The third number, "Thamar," Balakireff's gleaming and ominous Symphonic Poem after Michail Lermontoff's epochal, if not epical, poem, again advanced the cumulative success of the ingenious and yet scholarly program, a success made emphatic and unqualified through the surpassing excellence of the playing.

The concert ended with Chabrier's "Bourree Fantastique," best known as a baffling favorite and a formidable enticement for ambitious pianists, but now a genuine symphonic number of great beauty and legitimate importance, as orchestrated by Felix Mottl for the Boston Symphony Orchestra. It was a most enticing program, consummately realized by Conductor Monteux and his musicians and thoroughly enjoyed and applauded by a crowded audience, which displayed an almost proprietary interest in and admiration of the proceedings; a happy circumstance, I think, and one which suggests the thought that it will be better for all of our great symphony orchestras when the boards of trustees, guarantors and subscribers display less, while the public shows more, of this same "proprietary interest" in the programs and performances of the concerts.

EAGLE
Brooklyn, N. Y.
DEC -5 1919

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The Chausson symphony always affords food for both thought and conversation, for all who enjoy impeaching any composer of plagiarism. Last evenings intermission was made horrible for the writer by the mouthings of one of America's self-styled best composers, against whom might have been directed practically every charge he leveled at Chausson. Granted the borrowings are many, there is also the retouching and saving grace of Chausson's own personality. Hence, the final result is always just. The third act of "Tristan and Isolda" sounds throughout the slow movement, but it is, none the less, Chausson.

Young Mr. Griffes, who spends his time teaching young women something about music in one of the Hudson River finishing schools, is fast becoming a familar name on our concert program. "The Pleasure Dome of Kubla Khan," inspired by Coleridge's poem of more trenchant title, is a shimmering web of orchestral color, of technical brilliance. In the larger sense the title does not matter; the composition standing on its own feet will rank high among contemporary compositions. In its favor are plan, substance, balance and other purely compositional values. More to the point, its measures fall delightfully and stimulatingly upon ear and fancy. It would be indeed a pity were further, if not immediate, opportunity denied the public of gaining familiarity with this music.

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From
WORLD, 1919
New York City

MUSIC
By James Gibbons Huneker

THE BAND FROM BOSTON PLAYS.

The band from Boston played at Carnegie Hall last night with much more zest than at the first concert last month. One reason for the change was the programme; the second, the more tonic weather; last, but not least, Pierre Monteux was in an expansive mood. He had something he could get his teeth, rather, his baton into. No exhumed classics; in a word, a modern scheme that suited the taste of a large and typical Boston Symphony Orchestra audience.

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Furthermore, this young tone-poet possessed the art and science and imagination to see, visual hearing, and render his dream of another's dream, opium-haunted, a smoky enchantment.

Above all, imagination, armed with that open sesame a composer, even lacking in experience, may unlock many doors, some leading into strange abodes; doors that make vistas in some visionary landscape. The composer of this tone-poem is named Charles Tomlinson Griffes, and he hails from Elmira. In Europe he studied, inter alia, with the composer of "Haensel und Gretel," Engelbert Humperdinck, which fact may account for the gorgeous and sombre instrumentation, though not for the young man's indisputable fancy.

If Samuel Taylor Coleridge were alive he would reprimand us for speaking in one breath of both imagination and fancy. So let us agree on the more elastic vocable, fantasy. Mr. Griffes is a fantasist, and, while all programmes to music, whether absolute or poetic, are arbitrary, there is no mistaking the authenticity of the mood, or moods, evoked by the interesting combinations of Griffes. To call it neo-Russian, or neo-French would be easy.

You think of Rimski-Korsakov, sometimes of Tchaikovsky, of Liszt, Berlioz and Richard Strauss. Yet it is, all said and done, Griffes. He has individuality. He holds your attention and you are sorry when the last silvery tinkle of the Celesta is sounded. Asiatic coloring, tom-toms and a travailing till we see the dome which casts its shadow in the waves of the sacred Alph. Formally speaking, the loop is a wide, loose wire; however, a loop is there, not a mere arabesque, but a narrative tone that carries you on to the mystic close.

The composition, because of its indubitable touch of the imagination, coupled with its subtle demi-tints and veiled impressionism, was so well liked by the audience the composer had to bow from his box three or four times. He seemed more surprised than his hearers. In Boston the work was received in a similarly enthusiastic manner.

The Chausson symphony in B flat major, which began an enjoyable evening, is elating. Never original, with its Wagnerian echoes, including the Ring, Tristan and Parsifal, its colors are fading, its ideas conventional. Perhaps the beautiful slow movement may save it. Alas! that music and the beauty of women should so quickly pass (said the sentimentalist). The number was vigorously interpreted. In the case of "Thamar," by Mily Balakirev, Mr. Monteux was on familiar territory. He conducted the ballet when the Russian dancers produced, or reduced, this symphonic poem to choreographic form. The programme ended with a Bourree Fantasque by Chabrier, scored from the piano part by Felix Mottl. We missed it.

But—"In Xanadu did Kubla Kahn a stately pleasure dome decree!" One touch of fancy, of imagination—Oh! let the categories go hang, and enjoy the charming music of Griffes.

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ress New York City
DEC. 5 - 1919

Music.

New Piece by Griffes Done by Boston Symphony.

Charles T. Griffes, whom we have come to look on as a New York City composer, though he happens to reside in Tarrytown, contributed a symphonic poem entitled "The Pleasure-Dome of Kubla Khan" to the programme played by the Boston Symphony Orchestra in Carnegie Hall last evening, and it turned out the feature of the concert. But there were, of course, other pieces on the programme, and it is just as well to consider them in their order.

The concert opened with the B flat symphony of Ernest Chausson. There is a curious charm to this very Tristanish symphony, a charm in which the circumstances of the composer's life and his untimely death have their part. For all its harking back to Wagner's love tragedy, it is music that also looks forward. But to what? Some have felt this symphony to be more an aspiration than an achievement. Therein lies, perhaps, its chief strength and beauty. Knowing the fate of its author, one easily finds in it something of the feverish longing, the peculiar pathos of the foredoomed. There are greater symphonies which move less the comprehending listener. It is easy to believe that Mr. Monteux led it con amore.

Mr. Griffes is unquestionably one of the most gifted composers this country has produced. No one that has followed his work in the last few years—and chances to follow it have not been lacking—could deny his talent. He writes in the extreme modern vein. To do so is in the opinions of some hearers an unpardonable sin, of others a supreme virtue. That side of the question seems not to concern Mr. Griffes. Apparently he writes as he feels and his sole solicitude is to express fully what he seeks to express. And therein is the whole artistic root of the matter.

This symphonic poem was written in 1912 and revised "somewhat" (we are informed) in 1916. Subsequently Mr. Griffes has written other music which doubtless approaches nearer to his maturer ideals. Still, this seems to be his first composition for full modern orchestra performed in New York and as such it is bound to spread his fame among all those who believe that an admirable specimen of an elephant is intrinsically superior to a perfect white mouse.

Needless to say, it [illegible]

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MUSIC
By James Gibbons Huneker

BOSTON SYMPHONY MATINEE.

It was a pleased audience that left Carnegie Hall yesterday after two hours of modern music played by the Boston Symphony Orchestra under the expert baton of Pierre Monteux. As was customary, there were no solo singers or performers; the programme was the "guest" and a welcome one, for it offered the pathetic symphony of Tchaikovsky and several novelties by Floren Schmitt of Paris, and "Catalonia," by the Spaniard, Isaac Albeniz. Variety enough in sooth to satisfy musical gluttons.

The great Russian's B minor symphony wears well. Dr. Antonin Dvorak insisted that the work was more of a suite than symphonic in character, basing his belief on the introduction of two movements which at first blush do not seem cognate, though affiliated with the whole. It is not altogether without a grain of truth, this criticism of one celebrated composer by another. The movements in question lack the nobility of accent and tragic pathos of the first and fourth sections. But psychologically the ear as well as the spirit craves contrast; too much woe would weary. As to the inclusion of the march-like theme in the allegro molto, the name of Raff comes to the mind. One of the most popular marches a quarter of a century ago was from his Lenore symphony. Let us enjoy the gift from the gods without worrying over its form. It is magnificent music, and there's an end on it!

When we call the Schmitt suite "Salome," based on a mimodrama, a ballet-pantomime, after a poem by Robert d'Humieres, a novelty, we mean a novelty to us. It was made over into an orchestral suite by the composer. It is interesting, though we miss the gestures and plastic poses of the dance. Mr. Hale tells that it was Loie Fuller who first interpreted the original composition at Paris in 1907. It is picture[illegible]

ESTABLISHED [illegible] DEC [illegible] 1919
From Herald
New York City

Boston Symphony Concert.

At its second matinee concert of the season yesterday in Carnegie Hall the Boston Symphony Orchestra presented an unusual programme of Russian, French and Spanish music. The symphony, Tschaikowsky's "Pathetique," is familiar to all concert goers, but it was followed by two novel works, Florent Schmitt's "The Tragedie of Salome" and a suite of Albanez called "Catalonia."

The symphony was played rather unevenly. There often was roughness in the brass section and the kettledrum completely drowned the remainder of the orchestra once or twice in the third movement. There was, however, a note of sincerity and of strength in Pierre Monteux's reading of this often played work. The finale was admirable, but the audience liked best the allegro molto vivace, played with more force than finesse, and the conductor had his men rise in response to prolonged applause.

[illegible] is the famous poem of Coleridge's dream that inspired Mr. Griffes. He even specifies lines 1 to 11 and 32 to 36 of the poem as those to which the music refers. No two men are going to read and feel such a poem as "Kubla Khan" in just the same way. It is also possible that if Mr. Griffes were composing his symphonic poem now he would be inspired differently from his inspiration of 1912. Be all that as it may, the fact remains that Mr. Griffes has written imaginative and personal music, and he has written it with a technic that gets it over to his hearers and with a singularly fine and engrossing skill in instrumental coloring. Mr. Griffes is still young. He seems to be now just on the edge of a period of valuable productivity. Brilliantly performed, the work aroused marked enthusiasm, in response to which Mr. Griffes bowed many times from a box.

It is rather curious that Mr. Monteux should have chosen as the next piece on his programme Balakireff's symphonic poem "Thamar." But such he did, leading it with the understanding of long familiarity. In some respects the contiguity tempts to a comparison between the Russian work of more than a generation ago and the modern American piece—a comparison which will not, however, be made here. "Thamar" last night sounded long and not always vital. There is some of it in the "Scheherazade" suite of Rimsky-Korsakoff, which, in spite of the fact that it has been played here too much of late, is the more vigorous and engaging work.

The concert ended with the "Bourréefantasque" of Chabrier, orchestrated by Felix Mottl. Chabrier is one French composer whom our public knows too little, although his "Espana" is now played here so often. The "Bourrée fantasque" is a brilliant piano piece and Mottl made a brilliant transcription of it for orchestra. The Boston men played it with immense gusto, riveting attention that began to wander before Queen Thamar had done with her traitorous treatment of her deluded guests.

PITTS SANBORN.

"Il Trovatore" Repeated.

"Il Trovatore" was repeated at the matinee in the Metropolitan Opera House yesterday. The first time this season it was heard at a recent popular Saturday night's performance. On this occasion Giulio Crimi and Leon Rothier were in the cast with Claudia Muzio, Jeanne Gordon and Amato. Papi conducted. The audience was large and enthusiastic.

Schimtt's work was played here by the Boston Symphony concert six years ago, but otherwise it has been neglected in New York, though it is a composition of real worth. It would have sounded better as a pantomime, for which it was written, as it is descriptive music, but there are many effective passages and there is an abundance of color in the orchestral scoring. A small chorus of women's voices off stage was extremely effective. The whole thing sounded brilliant. It is very modern and very difficult to play. There is an excellent description of a storm near the close.

Albanez' work was not so successful. It is rather trivial, and the orchestra played as if it had little conviction of its worth. The audience was as listless in its applause as the men were in their playing.

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Above all, imagination, armed with that open sesame a composer, even lacking in experience, may unlock many doors, some leading into strange abodes; doors that make vistas in some visionary landscape. The composer of this tone-poem is named Charles Tomlinson Griffes, and he hails from Elmira. In Europe he studied, inter alia, with the composer of "Haensel und Gretel," Engelbert Humperdinck, which fact may account for the gorgeous and sombre instrumentation, though not for the young man's indisputable fancy.

If Samuel Taylor Coleridge were alive he would reprimand us for speaking in one breath of both imagination and fancy. So let us agree on the more elastic vocable, fantasy. Mr. Griffes is a fantasist, and, while all programmes to music, whether absolute or poetic, are arbitrary, there is no mistaking the authenticity of the mood, or moods, evoked by the interesting combinations of Griffes. To call it neo-Russian, or neo-French would be easy.

You think of Rimski-Korsakov, sometimes of Tchaikovsky, of Liszt, Berlioz and Richard Strauss. Yet it is, all said and done, Griffes. He has individuality. He holds your attention and you are sorry when the last silvery tinkle of the Celesta is sounded. Asiatic coloring, tom-toms and a travailing till we see the dome which casts its shadow in the waves of the sacred Alph. Formally speaking, the loop is a wide, loose wire; however, a loop is there, not a mere arabesque, but a narrative tone that carries you on to the mystic close.

The composition, because of its indubitable touch of the imagination, coupled with its subtle demi-tints and veiled impressionism, was so well liked by the audience the composer had to bow from his box three or four times. He seemed more surprised than his hearers. In Boston the work was received in a similarly enthusiastic manner.

The Chausson symphony in B flat major, which began an enjoyable evening, is elating. Never original, with its Wagnerian echoes, including the Ring, Tristan and Parsifal, its colors are fading, its ideas conventional. Perhaps the beautiful slow movement may save it. Alas! that music and the beauty of women should so quickly pass (said the sentimentalist). The number was vigorously interpreted. In the case of "Thamar," by Mily Balakirev, Mr. Monteux was on familiar territory. He conducted the ballet when the Russian dancers produced, or reduced, this symphonic poem to choreographic form. The programme ended with a Bourree Fantasque by Chabrier, scored from the piano part by Felix Mottl. We missed it.

But—"In Xanadu did Kubla Kahn a stately pleasure dome decree!" One touch of fancy, of imagination—Oh! let the categories go hang, and enjoy the charming music of Griffes.

EVENING GLOBE
ress New York City
DEC. 5 - 1919

Music.

New Piece by Griffes Done by Boston Symphony.

Charles T. Griffes, whom we have come to look on as a New York City composer, though he happens to reside in Tarrytown, contributed a symphonic poem entitled "The Pleasure Dome of Kubla Khan" to the programme played by the Boston Symphony Orchestra in Carnegie Hall last evening, and it turned out the feature of the concert. But there were, of course, other pieces on the programme, and it is just as well to consider them in their order.

The concert opened with the B flat symphony of Ernest Chausson. There is a curious charm to this very Tristanish symphony, a charm in which the circumstances of the composer's life and his untimely death have their part. For all its harking back to Wagner's love tragedy, it is music that also looks forward. But to what? Some have felt this symphony to be more an aspiration than an achievement. Therein lies, perhaps, its chief strength and beauty. Knowing the fate of its author, one easily finds in it something of the feverish longing, the peculiar pathos of the foredoomed. There are greater symphonies which move less the comprehending listener. It is easy to believe that Mr. Monteux led it con amore.

Mr. Griffes is unquestionably one of the most gifted composers this country has produced. No one that has followed his work in the last few years—and chances to follow it have not been lacking—could deny his talent. He writes in the extreme modern vein. To do so is in the opinions of some hearers an unpardonable sin, of others a supreme virtue. That side of the question seems not to concern Mr. Griffes. Apparently he writes as he feels and his sole solicitude is to express fully what he seeks to express. And therein is the whole artistic root of the matter.

This symphonic poem was written in 1912 and revised "somewhat" (we are informed) in 1916. Subsequently Mr. Griffes has written other music which doubtless approaches nearer to his maturer ideals. Still, this seems to be his first composition for full modern orchestra performed in New York and as such it is bound to spread his fame among all those who believe that an admirable specimen of an elephant is intrinsically superior to a perfect white mouse.

Needless to say, it is [illegible] poem of Coleridge's dream that inspired Mr. Griffes. He even specifies lines 1 to 11 and 32 to 36 of the poem as those to which the music refers. No two men are going to read and feel such a poem as "Kubla Khan" in just the same way. It is also possible that if Mr. Griffes were composing his symphonic poem now he would be inspired differently from his inspiration of 1912. Be all that as it may, the fact remains that Mr. Griffes has written imaginative and personal music, and he has written it with a technic that gets it over to his hearers and with a singularly fine and engrossing skill in instrumental coloring. Mr. Griffes is still young. He seems to be now just on the edge of a period of valuable productivity. Brilliantly performed, the work aroused marked enthusiasm, in response to which Mr. Griffes bowed many times from a box.

It is rather curious that Mr. Monteux should have chosen as the next piece on his programme Balakireff's symphonic poem "Thamar." But such he did, leading it with the understanding of long familiarity. In some respects the contiguity tempts to a comparison between the Russian work of more than a generation ago and the modern American piece—a comparison which will not, however, be made here. "Thamar" last night sounded long and not always vital. There is some of it in the "Scheherazade" suite of Rimsky-Korsakoff, which, in spite of the fact that it has been played here too much of late, is the more vigorous and engaging work.

The concert ended with the "Bourréefantasque" of Chabrier, orchestrated by Felix Mottl. Chabrier is one French composer whom our public knows too little, although his "España" is now played here so often. The "Bourrée fantasque" is a brilliant piano piece and Mottl made a brilliant transcription of it for orchestra. The Boston men played it with immense gusto, riveting attention that began to wander before Queen Thamar had done with her traitorous treatment of her deluded guests.

PITTS SANBORN.

m
World DEC 7 1919
ew York City

MUSIC
By James Gibbons Huneker

BOSTON SYMPHONY MATINEE.

It was a pleased audience that left Carnegie Hall yesterday after two hours of modern music played by the Boston Symphony Orchestra under the expert baton of Pierre Monteux. As was customary, there were no solo singers or performers; the programme was the "guest" and a welcome one, for it offered the pathetic symphony of Tchaikovsky and several novelties by Floren Schmitt of Paris, and "Catalonia," by the Spaniard, Isaac Albeniz. Variety enough in sooth to satisfy musical gluttons.

The great Russian's B minor symphony wears well. Dr. Antonin Dvorak insisted that the work was more of a suite than symphonic in character, basing his belief on the introduction of two movements which at first blush do not seem cognate, though affiliated with the whole. It is not altogether without a grain of truth, this criticism of one celebrated composer by another. The movements in question lack the nobility of accent and tragic pathos of the first and fourth sections. But psychologically the ear as well as the spirit craves contrast; too much woe would weary. As to the inclusion of the march-like theme in the allegro molto, the name of Raff comes to the mind. One of the most popular marches a quarter of a century ago was from his Lenore symphony. Let us enjoy the gift from the gods without worrying over its form. It is magnificent music, and there's an end on it!

When we call the Schmitt suite "Salome," based on a mimodrama, a ballet-pantomime, after a poem by Robert d'Humieres, a novelty, we mean a novelty to us. It was made over into an orchestral suite by the composer. It is interesting, though we miss the gestures and plastic poses of the dance. Mr. Hale tells that it was Loie Fuller who first interpreted the original composition at Paris in 1907. It is pictur[illegible]

as we heard it yesterday afternoon. A slow, doleful landscape, the abhorred Dead Sea, the castellated fortress, Macharis, in Flaubert's masterly story, "Herodias," and in the beautiful and touching "Mary Magdalen" of Edgar Saltus; the sultry, sensual dances of Salome and the lightnings of the outraged heavens are all evoked by the enormously clever composer. He also evoked the sisters three, the fishlike Rhine Daughters, Isolde of Cornwall and Erin, and the "rose of hell," Kundry, the wandering Jewess of "Parsifal." A small female chorus, not on the stage, reminded us of Debussy.

But all is fair in wars and scores, and if Mr. Schmitt is not too original he is ingenious, and also keeps good company. The Albeniz "Catalonia," with its lusty open air atmosphere, proved refreshing; in spots it betrays broad humor. Conductor Monteux was in splendid form. The first three movements of the symphony were inspiring and brilliant and the last, while it did not sound the depths, was well within the dynamic scheme of the conductor. Too much crepe was not hung on the front doorbell. The band nobly responded. It sounded more like its old self for the first time in years. The brass and wood choirs deserve special commendation. They were hard pressed by the swinging tempo of the march, though not overblown. Musical ozone was indeed within the walls of sleepy old Carnegie Hall at this enjoyable matinee.

"Il Trovatore" Repeated.

"Il Trovatore" was repeated at the matinee in the Metropolitan Opera House yesterday. The first time this season it was heard at a recent popular Saturday night's performance. On this occasion Giulio Crimi and Leon Rothier were in the cast with Claudia Muzio, Jeanne Gordon and Amato. Papi conducted. The audience was large and enthusiastic.

From Herald
New York City

Boston Symphony Concert.

At its second matinee concert of the season yesterday in Carnegie Hall the Boston Symphony Orchestra presented an unusual programme of Russian, French and Spanish music. The symphony, Tschaikowsky's "Pathetique," is familiar to all concert goers, but it was followed by two novel works, Florent Schmitt's "The Tragedie of Salome" and a suite of Albanez called "Catalonia."

The symphony was played rather unevenly. There often was roughness in the brass section and the kettledrum completely drowned the remainder of the orchestra once or twice in the third movement. There was, however, a note of sincerity and of strength in Pierre Monteux's reading of this often played work. The finale was admirable, but the audience liked best the allegro molto vivace, played with more force than finesse, and the conductor had his men rise in response to prolonged applause.

Schimtt's work was played here by the Boston Symphony concert six years ago, but otherwise it has been neglected in New York, though it is a composition of real worth. It would have sounded better as a pantomime, for which it was written, as it is descriptive music, but there are many effective passages and there is an abundance of color in the orchestral scoring. A small chorus of women's voices off stage was extremely effective. The whole thing sounded brilliant. It is very modern and very difficult to play. There is an excellent description of a storm near the close.

Albanez' work was not so successful. It is rather trivial, and the orchestra played as if it had little conviction of its worth. The audience was as listless in its applause as the men were in their playing.

Music.

Spanish Novelty on Boston Symphony Programme.

What seems to have been the first public performance in New York of any orchestral piece by a Spanish composer occurred at the concert of the Boston Symphony Orchestra in Carnegie Hall Saturday afternoon. The work given is the "Catalonia" of Isaac Albeniz, a composer hitherto chiefly known to the local public through some brilliant piano pieces illustrative of life in Spain.

For the concert of the Symphony Society on Nov. 13 Walter Damrosch announced the performance of "La Procesion del Rocio," by the Spaniard Joaquin Turina, but at a late hour substituted the overture to Lalo's opera of Breton legend and folk color, "Le Roi d'Ys." Unfortunately the official bulletin of the Symphony Society did not note the change, with the result that some listeners carried away a belief that the Breton misting was a Spanish dew. Mr. Damrosch has not yet come around to giving the Turina piece a public hearing. The "Catalonia" of Albeniz, I understand, was rehearsed by the Philharmonic Society a year or two ago, but there was no public performance.

Now, Albeniz composed a great deal of music aside from his piano pieces. Curiosity in regard to it is natural. "Catalonia" is described as the first member of a tripartite suite, but there is no record of the other sections having been written. It is a jocular, boisterous piece, based on a single theme of folk character. At one point an imitation of strolling musicians interrupts the festivities. The whole thing might depict a peasant merrymaking or a Catalonian village fair. It is open-air music, forthright and muscularly gay. Under a cloudless sky you see the swarthy merrymakers and hear the clatter of their castanets, while the southern sun drenches them with heat and light. In rude jest the harmonies bite and stab, instruments gurgle or shriek with joy. Musically the piece is by no means so rich as the Frenchman Chabrier's rhapsody "España." Nevertheless if it were repeated a few times I believe it has very good chances of becoming as popular with audiences. This in spite of the singular apathy of the audience on Saturday. But the audience on Saturday deserves a special word later on.

The dashing performance of "Catalonia" came at the end of a three-piece programme, after the orchestra had given of its best for nearly half an hour in the Tragédie de Salomé of Florent Schmitt, that modern French composer of Alsatian parentage. This work has a curious history. Originally it was written for small orchestra to be performed at Jacques Rouché's little Paris playhouse Le Théâtre des Arts in connection with a mute drama by Robert d'Humières. The first performance occurred Nov. 9, 1907. Loie Fuller was the Salome of that production and Lea Teffegen, then billed under the name of Lou van Tel, was the John the Baptist.

Schmitt heard the tragedy in larger sonorities than the small orchestra of the Théâtre des Arts could render, so he rewrote the score for the huge apparatus of the full modern orchestra. In its new form the music accompanied a performance of the mute drama at the Châtelet in Paris during a season organized in the spring of 1912 by Mme Trouhanova, who impersonated Salome. Later the Diaghileff ballet took it up, presenting it in London and at the Théâtre des Champs Elysées in Paris, with Karsavina as Salome, in the summer of 1913.

In due time Jacques Rouché of the Théâtre des Arts became director of the Paris Opéra and along with him went his lieutenant, Louis Laloy as its secretary general. These gentlemen bethought themselves last spring of the "Salomé" of years ago and presented the work on the great stage of the Opéra (in the enlarged version, of course), with Ida Rubinstein as Salomé. The town was then full of the A. E. F. and the august direction of the Opéra seemed to have got it fixed in its head that Ida name Salome spelled box office success. For after "La Tragédie de Salomé" was shelved for the time being to afford Mlle Rubinstein a holiday, the management brought forward the curious "Salome" of the former naval officer Mariotte composed, as in the case of Richard Strauss's "Salome," to Oscar Wilde's text).

Some Paris reviewers labored to contrast favorably the "art" of Mariotte with the rank "sensationalism" of Richard Strauss. If they be right, then à bas l'art! I spent an unforgettable evening at the Opéra early last July listening to the granitic, anti-sensuous music of Mariotte and watching with bewilderment the manœuvres of Lucienne Bréval, burdened with years and adipose tissue, as she lumbered through the paces of Herodias's young daughter. Of course, the Dance of the Seven Veils was allotted to a member of the ballet, who naturally did not pad her youthful slimness into the semblance of the venerable singer she was for the moment replacing. I think the Opéra management miscalculated the temper of the A. E. F., for certainly no doughboy that sat through the Mariotte monstrosity once would ever conceivably get anywhere near it again. At any rate, repetitions of this "Salome" were few.

On the other hand, the "Tragédie de Salomé" of Schmitt had considerable success. I was myself disappointed in the celebrated Ida Rubinstein, and the mock-Bakst scenery, doubtless supposed by somebody or other to be fiercely "modern," and the illuminated masks of the decapitated prophet bursting out all over the back drop were more for laughter than for tears. However, the Opéra maintains a capable corps de ballet. But the performance by the orchestra did not compare with that on Saturday.

The suite, in two parts, played on Saturday (not for the first time in New York, by the way), is, I suppose, the suite made by the composer for concert use which was brought out at a Colonne concert in Paris, Jan. 8, 1911. The action which Schmitt's music was written to accompany takes place on the terrace of Herod's palace, overlooking the Dead Sea. A storm is gathering. There are visions of the engulfed cities of Sodom and Gomorrah. Women's voices resound from the depths. More of boding and the inexorable march of fate reside in the music than of voluptuous appeal. After the sorry game with John is over, the music culminates in the remorse and terror of the girl as the head of the Prophet whose death she caused confronts her here, there, and everywhere. The storm bursts in a cataclysm of nature Salome is "swept about by an infernal frenzy."

The scoring of the piece is exceedingly rich, sufficiently oriental in suggestion, and dark with a sense of irrevocable doom. Some pages, especially the earlier dances, lose something when separated from the action. On the other hand, much of the music I found more impressive Saturday than with the distraction of a sometimes incongruous spectacle before my eyes. Of course, the performance on Saturday was superb, for not only did the orchestra play well, but Mr. Monteux conducts this work as from a tripod. Still it is a music more remarkable for its intention, its dramatic feeling, and its sumptuous scoring than for thematic originality and worth.

Before the more or less unfamiliar elements of the programme Mr. Monteux led a performance of Tchaikovsky's "Pathetic" symphony. One wondered if in bringing this symphony over here from Boston Mr. Monteux had any idea of how often it has been played in New York, of how one local orchestra has almost specialized in it and two others—Well, coals to Newcastle or not, after the scherzo-march one saw the quality of his wisdom. The great audience applauded like a battery of Big Berthas, and without further ado a triumphant conductor could properly have his men stand up and bow with him before the bombardment.

This same audience, from emotional exhaustion due to the symphony perhaps, responded not at all to the vast sonorities of the Schmitt "Salomé" and scurried out after "Catalonia" with scarcely a hand for the jocund players. And yet "Catalonia" surely exhibits promise of an easy popularity.

PITTS SANBORN.

snows imagination. But we should grasp its content with greater certainty could we but behold some new Loie Fuller in the act of miming the heroine and brutally disrobed by the pursuing Herod flashing one breathless white instant in a glare of lightnng. In 1918 the time was not ripe for the performance of the drama of Robert d'Humieres. But "facilis decensus Averni." Since the peaceful advent of "Aphrodite" we may hope to advance soon to the true dance of the seven veils.

The time for a general revision of appreciations of the works of Tschaikowsky seems to be at hand. Doubtless much light could be thrown on their nature by a new study of their aesthetic qualities in the light of the racial and political debacle in Russia. Tschaikowsky may unconsciously have been a prophet of doom. Certainly all that is most unhealthy, febrile, hectic in his compositions stands forth more clearly to-day than it did ten years ago.

The "Pathetic" at some moments yesterday seemed a pathological symphony in which neurasthenia was predominant in its demand for treatment. Mr. Monteux took much comfort from the first movement, which he conducted with better artistic results than he obtained from anything else on his programme. The orchestra obeyed the conductor in all things and the honorable brass blowers earned their money.

The third number was Florent Schmitt's "Salome" music, inspired not by Wilde's play, which Strauss has set with discordant and horrible realism, but by a poem by D'Humieres from which Loie Fuller arranged a set of dances for Paris, using the skeleton of this now highly developed orchestral music as the accompaniment and support. That anything so lovely as this complex score, richly tinged with orientalism, could spring from so degraded a story as that of Salome, renews in art the natural marvel of a lovely flower growing from filth. The music creates an eastern scene in the imagination and the crooning of its voices behind the scenes raises a vision of Arab tents hidden amid palm trees. For the completeness of the illusion the audience was indebted to an admirable performance, in which the conductor, Pierre Monteux, showed more enthusiasm that the intricate score should not go amiss than in anything which he has led as yet in Brooklyn.

CITIZEN
Brooklyn, N. Y.

BOSTON ORCHESTRA HERE.

Mme. Homer, Soloist, Delights Audience at Academy.

Musical Brooklyn was at the Academy of Music last night, the occasion being the second appearance this season of the Boston Symphony Orchestra, with Pierre Monteaux, conducting and Mme. Louise Homer, contralto, as the soloist.

The programme opened with Tschaikowsky's Symphony No. 6 (Pathetic) in B minor, Op. 74, in four movements, and Leader Monteaux made even a greater impression, if that were possible, than in his earlier appearance in this borough as leader of the Boston Orchestra. His work with the baton is so artistic and masterful and with so little apparent effort that one instinctly feels the moods of the theme as they flow from the tip of his wand.

Mme. Homer, as her many admirers in Brooklyn know, has a deep, rich contralto voice, and she was in magnificent form last night. Her rendition of "Ombra mai fu," from Act I., Scene 1, of the opera "Xerxes," was magnificent, and "O Don Fatale," from the opera "Don Carlos," was another number that called for much applause.

"The Tragedy of Salome," a suite for orchestra by Schmitt, after a poem by Robert d'Humieres, was the closing number by the orchestra. This was received with much applause.

The audience last night was typical of Brooklyn's best traditions.

From Times DEC 7- 1919
New York City

MUSIC

By RICHARD ALDRICH.

Boston Symphony Orchestra.

The Boston Symphony Orchestra played two more pieces now or unfamiliar to its audience at its second concert in Carnegie Hall yesterday afternoon: movements from Florent Schmitt's music for "The Tragedy of Salomé," a "mute drama," and the first movement of Isaac Albeniz's suite, "Catalonia." It began with a performance of Tschaikowsky's sixth symphony.

Florent Schmitt's music to "Salomé" obviously needs the explanation or the illustration of the pantomime for its complete understanding. It was presented yesterday in two movements: the first including the prelude and a "Dance of Pearls"; the second "The Enchantments of the Sea," "Dance of the Lightnings," and "Dance of Fear." The music is strongly marked in mood and the dances, some of them tinged with an Oriental color, have the propulsive movement and the picturesque expression that are to be carried out by the miming of the dancer and that are properly complementary to it.

Schmitt's musical nature is more robust and more powerful than that of some of his colleagues of the contemporaneous French school; his ideas are strong and musically significant, they are submitted to a treatment at once plastic and vigorous; fecund, often harsh, but stimulating in harmonic devices, vividly colored in orchestration. There is in this music the suggestion of the vague inquietude, the mystery, the orgiastic revel, the wild abandon of the dancer, the final terror. There are new and strange orchestra effects, as the deep gasps of the lowest wood wind at the close of the "Dance of Fear." In "The Enchantments of the Sea" a small chorus of women's voices is distantly heard from behind the scene, increasing in sonority; their chant is Oriental; it is said to be a song noted down on the banks of the Dead Sea. It is, at any rate, singularly effective in underlining the expression of the movement.

Albeniz's suite is called "of a folk ure," and this folk nature is obvious e section played; a somewhat boisus tune of a markedly Spanish acforms the basis of it, treated inly with clangorous instrumenta- It has an "al fresco" character, y cheerful, and, while the composer s it upon some riotous modern harnies, there is little search in it for thing hidden from the clear light of day.

The playing of the orchestra was not, in finish and beauty, all that it might have been or has been. Mr. Monteux had evidently prepared Schmitt's music with great care. His reading of the symphony has been surpassed in poignancy, in rhythmic firmness and incisiveness, in the stir of its climaxes, likewise in technical finish and precision. But it is not a very high task to extract all that can be extracted from a symphony in the way of "thrills"; this has aged rapidly and seems now more pious and less lasting than its two immediate predecessors in Tschaikowsky's list. But there have been better performances of it than that heard yesterday. The audience spent most of its applause upon it, and had little left for Schmitt and Albeniz.

From RIBUNE, DEC 7 - 1919
New York City

Boston Symphony Concludes Second Visit of Season

Colorful Suite by Alsatian Could Be Supplemented by Motion Pictures With Fine Effect, Says Reviewer

The Boston Symphony Orchestra concluded its second visit to New York of this season with a concert in Carnegie Hall yesterday afternoon. There were three numbers on the program—the first an almost too familiar one, for Tschaikowsky's "Pathetic" symphony can be heard too often, since it is not of the stuff of which classics are made—the second an unfamiliar composition, though it had had a previous hearing in New York; the third a novelty. This last was the first part of "Catalonia," by Albeniz, a suite based on a national air, bright and stirring in itself and happily treated in the transcription, with a bit of humor suggestive of the playing of an itinerant band of musicians, the notion of which may have been borrowed from Tschaikowsky's fourth symphony or Beethoven's "Pastoral," in both of which it appears.

The second piece in the list was a suite composed by Florent Schmitt for a pantomimic play by Robert d'Humières entitled "La Tragédie du Salomé." It was with this composition, played by the Boston Orchestra on January 10, 1914, that the Alsatian composer was introduced to a New York audience. It made so strong an impression upon The Tribune's musical reviewer then that he set it down as far and away the most significant instrumental composition which had come out of France since Debussy's "L'Après-midi d'un Faune." That impression was confirmed yesterday, though we are again moved to deplore that music so intimately associated with scenery and action cannot be given with its proper pictorial accompaniment. We are not jesting when we add that a performance would not lose in dignity if the pictures were of the moving kind.

"The Tragedy of Salome" is crowded with lurid incidents which have been vividly translated into tones by Schmitt, who is a Debussy of more solid substance than his model, and though his music is fascinating in itself it could be made more so if eyes could aid ears. The plan ought to commend itself to Mr. Eastman as an instructive feature in his educational scheme for Rochester. Why not? Many years ago, long before moving pictures were dreamed of, somebody in Germany—in Düsseldorf, we belief—tried to heighten the effect of Beethoven's "Pastoral Symphony" by exhibiting an old-fashioned panorama while the music was playing. Programmatic music ought to be accompanied by a program. A concert book can serve the purpose in a measure, but Mr. Hale's admirable annotations are not allowed in Carnegie Hall and comparatively few people remember that they may be had from distributors in the street. Some persons would have been spared yesterday if they

New York City Sun
DEC 7 1919

BOSTON SYMPHONY GIVES SAD MATINEE

Orchestra Plays Tschaikowsky's "Pathetic," Last Word in Musical Pessimism.

SCHMITT'S "SALOME" ALSO

French Pianist Has Recital in Aeolian Hall—Concert by Philharmonic.

The tired matinee girls who went home from the Boston Symphony Orchestra concert in Carnegie Hall yesterday afternoon must have wished in the secret recesses of their little souls that they had their dear, kind, old Dr. Muck back again, no matter what dreadful newspapers said about him. He never compelled them to sit through two hours of such supremely modern music.

Think of it! There was Tchaikowsky's "Pathetic" symphony, the last word in musical pessimism; the orchestral suite made from Florent Schmitt's "Tragedy of Salome," a proclamation of the ultimate cataclysm of the world, the flesh and the devil, especially the second; and the first movement of Albeniz's "Catalonia," a folk song suite in which the naive lyrics of a simpleminded people are made to prance violently on the richly caparisoned steeds of modern orchestration.

Those little matinee girls must have been exhausted. How sweet the use of afternoon tea to the soul, weary from overweight of tone poems. Of course they all liked the third movement of the Tschaikowsky symphony. That is always applauded no matter how badly it is played and the nine muses know it was pretty badly played yesterday. But there was almost no applause for Schmitt's wild vision of the lustful daughter of Herodias. Not even the weird chanting of the unseen chorus (very well done) cheered the sombre souls. Nor did the "Catalonia" evoke raptures. It was a sad occasion.

Schmitt's Music Interesting.

Schmitt's "Salome" music was introduced to us at a matinee of the Boston musicians on January 10, 1914. The composition impressed THE SUN'S music reviewer at that time as well worth while, and that impression was renewed yesterday. The music is interesting to the student of orchestral technic by reason of its color scheme, its mastery of modern harmony, its ingenious employment of instrumental combinations such as the blending of stopped trumpets in chord effects instead of using them for solo purposes only, curious treatments of harp harmonics and arpeggiated pizzicati in the strings.

But of course details do not constitute a work of art. Schmitt's compo-

m EAGLE
ress Brooklyn, N. Y.
DEC 6- 19

THE BOSTON ORCHESTRA

Louise Homer Soloist of a Fine Program at the Academy.

The second concert of the Boston Symphony season in Brooklyn at the Academy last night had a strong although somewhat monotonous program, consisting of two long works for the orchestra separated by a group of songs by that perennial favorite, Louise Homer. The opening was Tschaikowsky's "Pathetique" symphony, in which the tragedy of the Russian spirit pours itself forth with an authority and poignancy reached in no other art form. The great work is familiar alike to audience and band and it will almost play itself in the hands of these fine musicians. That is pretty nearly what it did last night, at any rate for the first two movements. In the third, supposed to show the hectic rebellion of man in the grasp of Fate, there was a gripping intensity which brought enthusiastic applause and called the orchestra to its feet in response to the tribute. The last movement, the lament so tragic in its despair that it has moved to protest that such music should be written or played, carried its weight of woe as always.

Madame Homer, radiant and in perfect voice, sang three songs. The first was Beethoven's "Nature's Adoration," and the second that air which Handel wrote for a soprano love song in his opera "Xerxes," but which has come to popular favor on the 'cello and violin as the "Largo." It lies in Madame Homer's voice almost as gratefully as on a 'cello and the applause for it was long and hearty. The singer really came into her own, however, with the old Verdi war horse, "O Don Fatale," to which her fine, large operatic style and her amplitude of vocal resource are fully fitted. She sang it superbly

From STANDARD UNION DEC 7- 19
Brooklyn, N. Y.

THE BOSTON SYMPHONY.

"We live in an age when men treat art as if it were meant to be a form of autobiography," declared one of the chief personages in the novel of "Dorian Gray." It was in reality Oscar Wilde himself speaking in a work of literary art that later proved to be itself an autobiography of the author. But the quotation applies with singular force to the "Pathetique" symphony of Tschaikowsky which opened the programme of the second Brooklyn concert by the Boston Symphony Orchestra at the Academy of Music last Friday evening. Many who know the work, and it is known by thousands, find in its measures music in which they hear reflected their own personal lives, with its "illusions, desires, loves, struggles, victories and end," to quote from Mr. Philip Hale's descriptive notes. Pierre Monteux, the new conductor of the Boston orchestra, vouchsafed an interpretation of the famous score different from that of any other contemporary musician, treating it not as a personal document but as absolute music free from the restriction of relation to any definite fixed programme that might have lurked in its composer's mind at the time of the symphony's composition. Mr. Monteux's reading was unusual in its illumination of the conventional details of the work, revealing with remarkable clearness its form and melody, even to the extent of flashing the light on several unsuspected phrases. But, with all this clearness of architectural joint, so useful to the deep student of music, those well acquainted with the symphony could not but have felt a noticeable lack of lyric and tragic poetry of the soul so strikingly expressed in its score. The sombre, lugubrious, Russian color of the first and closing movements was lightened by a French touch, Mr. Monteux's own. The third movement was given as fine a virtuoso reading as has ever been heard in Brooklyn, it being necessary for the players to rise thrice

Music.

Spanish Novelty on Boston Symphony Programme.

What seems to have been the first public performance in New York of any orchestral piece by a Spanish composer occurred at the concert of the Boston Symphony Orchestra in Carnegie Hall Saturday afternoon. The work given is the "Catalonia" of Isaac Albeniz, a composer hitherto chiefly known to the local public through some brilliant piano pieces illustrative of life in Spain.

For the concert of the Symphony Society on Nov. 13 Walter Damrosch announced the performance of "La Procesion del Rocio," by the Spaniard Joaquin Turina, but at a late hour substituted the overture to Lalo's opera of Breton legend and folk color, "Le Roi d'Ys." Unfortunately, the official bulletin of the Symphony Society did not note the change, with the result that some listeners carried away a belief that the Breton misting was a Spanish dew. Mr. Damrosch has not yet come around to giving the Turina piece a public hearing. The "Catalonia" of Albeniz, I understand, was rehearsed by the Philharmonic Society a year or two ago, but there was no public performance.

Now, Albeniz composed a great deal of music aside from his piano pieces. Curiosity in regard to it is natural. "Catalonia" is described as the first member of a tripartite suite, but there is no record of the other sections having been written. It is a jocular, boisterous piece, based on a single theme of folk character. At one point an imitation of strolling musicians interrupts the festivities. The whole thing might depict a peasant merrymaking or a Catalonian village fair. It is open-air music, forthright and muscularly gay. Under a cloudless sky you see the swarthy merrymakers and hear the clatter of their castanets, while the southern sun drenches them with heat and light. In rude jest the harmonies bite and stab; instruments gurgle or shriek with joy. Musically the piece is by no means so rich as the Frenchman Chabrier's rhapsody "España." Nevertheless if it were repeated a few times I believe it has very good chances of becoming as popular with audiences. This in spite of the singular apathy of the audience on Saturday. But the audience on Saturday deserves a special word later on.

The dashing performance of "Catalonia" came at the end of a three-piece programme, after the orchestra had given of its best for nearly half an hour in the "Tragédie de Salomé" of Florent Schmitt, that modern French composer of Alsatian parentage. This work has a curious history. Originally it was written for small orchestra to be performed at Jacques Rouché's little Paris playhouse Le Théâtre des Arts in connection with a mute drama by Robert d'Humières. The first performance occurred Nov. 9, 1907. Loie Fuller was the Salome of that production and Lou Tellegen, then billed under the name of Lou van Tel, was the John the Baptist.

Schmitt heard the tragedy in larger sonorities than the small orchestra of the Théâtre des Arts could render, so he rewrote the score for the huge apparatus of the full modern orchestra. In its new form the music accompanied a performance of the mute drama at the Châtelet in Paris during a season organized in the spring of 1912 by Mme Trouhanowa, who impersonated Salome. Later the Diaghileff ballet took it up, presenting it in London and at the Théâtre des Champs Elysées in Paris, with Karsavina as Salome, in the summer of 1913.

In due time Jacques Rouché of the Théâtre des Arts became director of the Paris Opéra and along with him went his lieutenant, Louis Laloy as its secretary general. These gentlemen bethought themselves last spring of the "Salomé" of years ago and presented the work on the great stage of the Opéra (in the enlarged version, of course), with Ida Rubinstein as Salomé. The town was then full of the A. E. F. and the august direction of the Opéra seemed to have got it fixed in its head that the name Salome spelled box office success. For after "La Tragédie de Salomé" was shelved for the time being to afford Mlle Rubinstein a holiday, the management brought forward the curious "Salomé" of the former naval officer Mariotte composed, as in the case of Richard Strauss's "Salome," to Oscar Wilde's text).

Some Paris reviewers labored to contrast favorably the "art" of Mariotte with the rank "sensationalism" of Richard Strauss. If they be right, then à bas l'art! I spent an unforgettable evening at the Opéra early last July listening to the granitic, anti-sensuous music of Mariotte and watching with bewilderment the manœuvres of Lucienne Bréval, burdened with years and adipose tissue, as she lumbered through the paces of Herodias's young daughter. Of course, the Dance of the Seven Veils was allotted to a member of the ballet, who naturally did not pad her youthful slimness into the semblance of the venerable singer she was for the moment replacing. I think the Opéra management miscalculated the temper of the A. E. F., for certainly no doughboy that sat through the Mariotte monstrosity once would ever conceivably get anywhere near it again. At any rate, repetitions of this "Salome" were few.

On the other hand, the "Tragédie de Salomé" of Schmitt had considerable success. I was myself disappointed in the celebrated Ida Rubinstein, and the mock-Bakst scenery, doubtless supposed by somebody or other to be fiercely "modern," and the illuminated masks of the decapitated prophet bursting out all over the back drop were more for laughter than for tears. However, the Opéra maintains a capable corps de ballet. But the performance by the orchestra did not compare with that on Saturday.

The suite, in two parts, played on Saturday (not for the first time in New York, by the way), is, I suppose, the suite made by the composer for concert use which was brought out at a Colonne concert in Paris, Jan. 8, 1911. The action which Schmitt's music was written to accompany takes place on the terrace of Herod's palace overlooking the Dead Sea. A storm is gathering. There are visions of the engulfed cities of Sodom and Gomorrah. Women's voices resound from the depths. More of boding and the inexorable march of fate reside in the music than of voluptuous appeal. After the sorry game with John is over, the music culminates in the remorse and terror of the girl as the head of the prophet whose death she caused confronts her here, there, and everywhere. The storm bursts in a cataclysm of nature Salome is "swept about by an infernal frenzy."

The scoring of the piece is exceedingly rich, sufficiently oriental in suggestion, and dark with a sense of irrevocable doom. Some pages, especially the earlier dances, lose something when separated from the action. On the other hand, much of the music I found more impressive Saturday than with the distraction of a sometimes incongruous spectacle before my eyes. Of course, the performance on Saturday was superb, for not only did the orchestra play well, but Mr. Monteux conducts this work as from a tripod. Still it is a music more remarkable for its intention, its dramatic feeling, and its sumptuous scoring than for thematic originality and worth.

Before the more or less unfamiliar elements of the programme Mr. Monteux led a performance of Tchaikovsky's "Pathetic" symphony. One wondered if in bringing this symphony over here from Boston Mr. Monteux had any idea of how often it has been played in New York, of how one local orchestra has almost specialized in it and two others—Well, coals to Newcastle or not, after the scherzo-march one saw the quality of his wisdom. The great audience applauded like a battery of Big Berthas, and without further ado a triumphant conductor could properly have his men stand up and bow with him before the bombardment.

This same audience, from emotional exhaustion due to the symphony perhaps, responded not at all to the vast sonorities of the Schmitt "Salomé" and scurried out after "Catalonia" with scarcely a hand for the jocund players. And yet "Catalonia" surely exhibits promise of an easy popularity.

PITTS SANBORN.

From Times
New York City
DEC 7 - 1919

MUSIC

By RICHARD ALDRICH.

Boston Symphony Orchestra.

The Boston Symphony Orchestra played two more pieces now or unfamiliar to its audience at its second concert in Carnegie Hall yesterday afternoon: movements from Florent Schmitt's music for "The Tragedy of Salomé," a "mute drama," and the first movement of Isaac Albeniz's suite, "Catalonia." It began with a performance of Tschaikowsky's sixth symphony.

Florent Schmitt's music to "Salomé" obviously needs the explanation or the illustration of the pantomime for its complete understanding. It was presented yesterday in two movements; the first including the prelude and a "Dance of Pearls"; the second "The Enchantments of the Sea," "Dance of the Lightnings," and "Dance of Fear." The music is strongly marked in mood and the dances, some of them tinged with an Oriental color, have the propulsive movement and the picturesque expression that are to be carried out by the miming of the dancer and that are properly complementary to it.

Schmitt's musical nature is more robust and more powerful than that of some of his colleagues of the contemporaneous French school; his ideas are strong and musically significant, they are submitted to a treatment at once plastic and vigorous; fecund, often harsh, but stimulating in harmonic devices, vividly colored in orchestration. There is in this music the suggestion of the vague inquietude, the mystery, the orgiastic revel, the wild abandon of the dancer, the final terror. There are new and strange orchestra effects, as the deep gasps of the lowest wood wind at the close of the "Dance of Fear." In "The Enchantments of the Sea" a small chorus of women's voices is distantly heard from behind the scene, increasing in sonority; their chant is Oriental; it is said to be a song noted down on the banks of the Dead Sea. It is, at any rate, singularly effective in underlining the expression of the movement.

Albeniz's suite is called "of a folk ure," and this folk nature is obvious e section played; a somewhat bois- s tune of a markedly Spanish ac- forms the basis of it, treated in- sly with clangorous instrumenta- It has an "al fresco" character, ly cheerful, and, while the composer ts it upon some riotous modern har- nies, there is little search in it for thing hidden from the clear light of day.

The playing of the orchestra was not, in finish and beauty, all that it might have been or has been. Mr. Monteux had evidently prepared Schmitt's music with great care. His reading of the symphony has been surpassed in poignancy, in rhythmic firmness and incisiveness, in the stir of its climaxes, likewise in technical finish and precision. But it is not a very high task to extract all that can be extracted from a symphony in the way of "thrills"; this has aged rapidly and seems now more it has less lasting than its two obvious predecessors in Tschaikowsky's immediate predecessors in Tschaikowsky's list. But there have been better performances of it than that heard yesterday. The audience spent most of its applause upon it, and had little left for Schmitt and Albeniz.

New York City Sun
DEC 7 1919

Boston Symphony Concludes Second Visit of Season

Colorful Suite by Alsatian Could Be Supplemented by Motion Pictures With Fine Effect, Says Reviewer

The Boston Symphony Orchestra concluded its second visit to New York of this season with a concert in Carnegie Hall yesterday afternoon. There were three numbers on the program—the first an almost too familiar one, for Tschaikowsky's "Pathetic" symphony can be heard too often, since it is not of the stuff of which classics are made—the second an unfamiliar composition, though it had had a previous hearing in New York; the third a novelty. This last was the first part of "Catalonia," by Albeniz, a suite based on a national air, bright and stirring in itself and happily treated in the transcription, with a bit of humor suggestive of the playing of an itinerant band of musicians, the notion of which may have been borrowed from Tschaikowsky's fourth symphony or Beethoven's "Pastoral," in both of which it appears.

The second piece in the list was a suite composed by Florent Schmitt for a pantomimic play by Robert d'Humières entitled "La Tragédie du Salomé." It was with this composition, played by the Boston Orchestra on January 10, 1914, that the Alsatian composer was introduced to a New York audience. It made so strong an impression upon The Tribune's musical reviewer then that he set it down as far and away the most significant instrumental composition which had come out of France since Debussy's "L'Après-midi d'un Faune." That impression was confirmed yesterday, though we are again moved to deplore that music so intimately associated with scenery and action cannot be given with its proper pictorial accompaniment. We are not jesting when we add that a performance would not lose in dignity if the pictures were of the moving kind.

"The Tragedy of Salome" is crowded with lurid incidents which have been vividly translated into tones by Schmitt, who is a Debussy of more solid substance than his model, and though his music is fascinating in itself it could be made more so if eyes could aid ears. The plan ought to commend itself to Mr. Eastman as an instructive feature in his educational scheme for Rochester. Why not? Many years ago, long before moving pictures were dreamed of, somebody in Germany—in Düsseldorf, we belief—tried to heighten the effect of Beethoven's "Pastoral Symphony" by exhibiting an old-fashioned panorama while the music was playing. Programmatic music ought to be accompanied by a program. A concert book can serve the purpose in a measure, but Mr. Hale's admirable annotations are not allowed in Carnegie Hall and comparatively few people remember that they may be had from distributors in the street. Some perplexity would have been spared yes-

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BOSTON SYMPHONY GIVES SAD MATINEE

Orchestra Plays Tschaikowsky's "Pathetic," Last Word in Musical Pessimism.

SCHMITT'S "SALOME" ALSO

French Pianist Has Recital in Aeolian Hall—Concert by Philharmonic.

The tired matinee girls who went home from the Boston Symphony Orchestra concert in Carnegie Hall yesterday afternoon must have wished in the secret recesses of their little souls that they had their dear, kind, old Dr. Muck back again, no matter what dreadful newspapers said about him. He never compelled them to sit through two hours of such supremely modern music.

Think of it! There was Tchaikowsky's "Pathetic" symphony, the last word in musical pessimism; the orchestral suite made from Florent Schmitt's "Tragedy of Salome," a proclamation of the ultimate cataclysm of the world, the flesh and the devil, especially the second; and the first movement of Albeniz's "Catalonia," a folk song suite in which the naive lyrics of a simpleminded people are made to prance violently on the richly caparisoned steeds of modern orchestration.

Those little matinee girls must have been exhausted. How sweet the use of afternoon tea to the soul, weary from overweight of tone poems. Of course they all liked the third movement of the Tschaikowsky symphony. That is always applauded no matter how badly it is played and the nine muses know it was pretty badly played yesterday. But there was almost no applause for Schmitt's wild vision of the lustful daughter of Herodias. Not even the weird chanting of the unseen chorus (very well done) cheered the sombre souls. Nor did the "Catalonia" evoke raptures. It was a sad occasion.

Schmitt's Music Interesting.

Schmitt's "Salome" music was introduced to us at a matinee of the Boston musicians on January 10, 1918. The composition impressed THE SUN'S music reviewer at that time as well worth while, and that impression was renewed yesterday. The music is interesting to the student of orchestral technic by reason of its color scheme, its mastery of modern harmony, its ingenious employment of instrumental combinations such as the blending of stopped trumpets in chord effects instead of using them for solo purposes only, curious treatments of harp harmonics and arpeggiated pizzicati in the strings.

But of course details do not constitute a work of art. Schmitt's compo-

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m EAGLE
dress Brooklyn, N. Y.
DEC 6 - 19

THE BOSTON ORCHESTRA

Louise Homer Soloist of a Fine Program at the Academy.

The second concert of the Boston Symphony season in Brooklyn at the Academy last night had a strong although somewhat monotonous program, consisting of two long works for the orchestra separated by a group of songs by that perennial favorite, Louise Homer. The opening was Tschaikowsky's "Pathetique" symphony, in which the tragedy of the Russian spirit pours itself forth with an authority and poignancy reached in no other art form. The great work is familiar alike to audience and band and it will almost play itself in the hands of these fine musicians. That is pretty nearly what it did last night, at any rate for the first two movements. — In the third, supposed to show the hectic rebellion of man in the grasp of Fate, there was a gripping intensity which brought enthusiastic applause and called the orchestra to its feet in response to the tribute. The last movement, the lament so tragic in its despair that it has moved to protest that such music should be written or played, carried its weight of woe as always.

Madame Homer, radiant and in perfect voice, sang three songs. The first was Beethoven's "Nature's Adoration," and the second that air which Handel wrote for a soprano love song in his opera "Xerxes," but which has come to popular favor on the 'cello and violin as the "Largo." It lies in Madame Homer's voice almost as gratefully as on a 'cello and the applause for it was long and hearty. The singer really came into her own, however, with the old Verdi war horse, "O Don Fatale," to which her fine, large operatic style and her amplitude of vocal resource are fully fitted. She sang it superbly snows imagination. But we should grasp its content with greater certainty could we but behold some new Loie Fuller in the act of miming the heroine and brutally disrobed by the pursuing Herod flashing one breathless white instant in a glare of lightnng. In 1918 the time was not ripe for the performance of the drama of Robert d'Humieres. But "facilis decensus Averni." Since the peaceful advent of "Aphrodite" we may hope to advance soon to the true dance of the seven veils.

The time for a general revision of appreciations of the works of Tschaikowsky seems to be at hand. Doubtless much light could be thrown on their nature by a new study of their aesthetic qualities in the light of the racial and political debacle in Russia. Tschaikowsky may unconsciously have been a prophet of doom. Certainly all that is most unhealthy, febrile, hectic in his compositions stands forth more clearly to-day than it did ten years ago.

The "Pathetic" at some moments yesterday seemed a pathological symphony in which neurasthenia was predominant in its demand for treatment. Mr. Monteux took much comfort from the first movement, which he conducted with better artistic results than he obtained from anything else on his programme. The orchestra obeyed the conductor in all things and the honorable brass blowers earned their money.

CITIZEN
Brooklyn, N. Y.

BOSTON ORCHESTRA HERE.

Mme. Homer, Soloist, Delights Audience at Academy.

Musical Brooklyn was at the Academy of Music last night, the occasion being the second appearance this season of the Boston Symphony Orchestra, with Pierre Monteaux, conducting and Mme. Louise Homer, contralto, as the soloist.

The programme opened with Tschaikowsky's Symphony No. 6 (Pathetic) in B minor, Op. 74, in four movements, and Leader Monteaux made even a greater impression, if that were possible, than in his earlier appearance in this borough as leader of the Boston Orchestra. His work with the baton is so artistic and masterful and with so little apparent effort that one instinctly feels the moods of the theme as they flow from the tip of his wand.

Mme. Homer, as her many admirers in Brooklyn know, has a deep, rich contralto voice, and she was in magnificent form last night. Her rendition of "Ombra mai fu," from Act I., Scene 1, of the opera "Xerxes," was magnificent, and "O Don Fatale," from the opera "Don Carlos," was another number that called for much applause.

"The Tragedy of Salome," a suite for orchestra by Schmitt, after a poem by Robert d'Humieres, was the closing number by the orchestra. This was received with much applause.

The audience last night was typical of Brooklyn's best traditions.

From STANDARD UNION
Brooklyn, N. Y.
DEC 7-

THE BOSTON SYMPHONY.

"We live in an age when men treat art as if it were meant to be a form of autobiography," declared one of the chief personages in the novel of "Dorian Gray." It was in reality Oscar Wilde himself speaking in a work of literary art that later proved to be itself an autobiography of the author. But the quotation applies with singular force to the "Pathetique" symphony of Tschaikowsky which opened the programme of the second Brooklyn concert by the Boston Symphony Orchestra at the Academy of Music last Friday evening. Many who know the work, and it is known by thousands, find in its measures music in which they hear reflected their own personal lives, with its "illusions, desires, loves, struggles, victories and end," to quote from Mr. Philip Hale's descriptive notes. Pierre Monteux, the new conductor of the Boston orchestra, vouchsafed an interpretation of the famous score different from that of any other contemporary musician, treating it not as a personal document but as absolute music free from the restriction of relation to any definite fixed programme that might have lurked in its composer's mind at the time of the symphony's composition. Mr. Monteux's reading was unusual in its illumination of the conventional details of the work, revealing with remarkable clearness its form and melody, even to the extent of flashing the light on several unsuspected phrases. But, with all this clearness of architectural joint, so useful to the deep student of music, those well acquainted with the symphony could not but have felt a noticeable lack of lyric and tragic poetry of the soul so strikingly expressed in its score. The sombre, lugubrious, Russian color of the first and closing movements was lightened by a French touch, Mr. Monteux's own. The third movement was given as fine a virtuoso reading as has ever been heard in Brooklyn, it being necessary for the players to rise thrice

and her richness of tone and her fine authority quickened regret that she is not this season a member of the company at the Metropolitan.

The third number was Florent Schmitt's "Salome" music, inspired not by Wilde's play, which Strauss has set with discordant and horrible realism, but by a poem by D'Humieres from which Loie Fuller arranged a set of dances for Paris, using the skeleton of this now highly developed orchestral music as the accompaniment and support. That anything so lovely as this complex score, richly tinged with orientalism, could spring from so degraded a story as that of Salome, renews in art the natural marvel of a lovely flower growing from filth. The music creates an eastern scene in the imagination and the crooning of its voices behind the scenes raises a vision of Arab tents hidden amid palm trees. For the completeness of the illusion the audience was indebted to an admirable performance, in which the conductor, Pierre Monteux, showed more enthusiasm that the intricate score should not go amiss than in anything which he has led as yet in Brooklyn.

New York City
DEC 7 1919

Many Persons Erroneously Believe They Can Hear Music Intelligently and Read Programme Notes at the Same Time

By W. J. HENDERSON.

AT any orchestral concert scores of persons who are supposedly listeners to the music may be seen with their eyes fixed on programme notes. They honestly believe that they are hearing the music intelligently and reading about it at the same time. Now one might eat skilfully cooked food and read an account of its preparation at the same moment, because he would be performing two distinctly separate processes. But how can one achieve two intellectual operations on the same topic at the same instant? How can you read about a melody and absorb both the music and its literary explanation simultaneously?

Many times the writer has propounded this question to music lovers and has invariably been rewarded with an amazed stare as if he were partly demented to make such an inquiry. People do believe that they can read the history of Beethoven's troubles or Shubert's facility while they are listening to and actually comprehending the musical continuity of the fifth or the unfinished symphony.

The poor music reviewer admits that he cannot do it. The psychologists agree with him. Napoleon could dictate several different letters at the same time, but natuarlly he had to dictate to each secretary in turn. He had only one mouth. But in his brain what took place? He laid down one letter and took up the next, and such was his faculty of retention that when he reached the first letter again in its turn he could go on where he left off. Or did Napoleon sometimes say: "Ah, let me see, Miss Smith, where was I?"

However, the programme note is with us. It is here to stay. Who invented the blessed thing and why? What is it for? Who gets any benefit from it? How do the writers of programme books discharge their duties? These are pertinent questions. Some cannot be answered by the present writer. He does not know who invented programme notes nor why. But he may hazard some conjecture as to the purpose of the notes.

How Many Know What a Symphoyn Is?

Perhaps once upon a time some one wished to know why a composer called his composition a "symphony," but that question seems never to be asked now. At any rate all programme notes coming under the eye of this writer take it for granted that music lovers know what a symphony is. But just try the experiment of asking one of them. The chances are a thousand to one that (unless he happens to be a professional) he cannot answer you.

Generally speaking, a composition which appears on a programme with the simple designation "Symphony in A major" needs no programme note whatever beyond perhaps the dates of the composer's birth and death and the year in which the work was produced. If the writer of the note is to go any further, there is no limit. The determination of the question whether notes should be long or short depends upon the use to which they are to be put. If auditors are to read them in the concert room they cannot be too brief, because they ought to read between numbers, not while the music is going on. If, however, programme books are intended to be distributed before concerts they may be as long as the writers deem essential to their purposes.

Very few people get any benefit from programme notes. Many persons are annoyed by the persistent rustling of the paper while idlers turn over the leaves in their profound examination of the advertisements. Herein lies perhaps the principal reason for the existence of long programme notes. They can be made to carry a valuable amount of advertising, which brief notes cannot.

The purpose of a programme note should be to give just as much information as is absolutely necessary to the enlightenment of the listener and no more. None of the programme books which come to the desk of this writer quite meet this requirement. The greatest author of programme notes in this country, and probably in all countries, is Philip Hale, who makes those for the Boston Symphony Orchestra.

Ideal Programme Notes.

Mr. Hale's work is issued in the form of a pamphlet of some sixty or seventy pages, of which a considerable part is occupied by advertising. It was never intended that patrons of the concerts in Symphony Hall, Boston, should sit in their seats trying to read all these "ads." and notes while the concert was in progress. The little booklets are obviously designed for preparation and reminiscence. Mr. Hale's system presupposes devotion on the part of the music lover, but it is a devotion richly repaid, for these booklets are mines of history, erudition, anecdote and human interest. They are creations of literary art and when in the course of time Mr. Hale ends his labors they will remain in libraries an imperishable monument to his learning, his patience, wide sympathies and his literary taste.

The broad scope of Mr. Hale's plan enables him to include long analyses of the compositions to be performed, and this the present writer believes to be the least beneficial part of all programme notes. Not more than one concertgoer in 500 is capable of assimilating the technical information thus imparted. In the field of what is called programme music it can be employed advantageously in so far as it identifies for the listener the representative themes, or "leading motives," and explains in some measure the composer's delineative scheme. But beyond that it has little value.

Nevertheless, the analytical method is in high favor. It is used—to quote instances immediately at hand—in the programme books of the Chicago, Minneapolis, Philadelphia and Los Angeles orchestras. For the Chicago organization the notes are written with signal ability by Felix Borowski, who has established a reputation not only as a musician but also as a critic. His analyses are helped by the use of extracts from the compositions described, and it should be said that for persons who can read music such quotations are essential. No description of a theme will enable a music lover to recognize it as the printed notes will.

Philip Goepp, who writes the notes for the Philadelphia Orchestra, makes less elaborate analyses than Mr. Borowski, and contrives in comparatively brief space to give considerable information and no small amount of excellent suggestion. Carlo Fischer writes the notes for the Minneapolis Orchestra. He gives extended analyses of compositions with illustrations in notation. The name of the writer of the Los Angeles programme books has escaped the notice of THE SUN'S music reviewer, but the notes are a combination of historical and analytical without excerpts in notation.

Programme Notes in This City.

In this city the Philharmonic Society's programme notes are prepared by W. H. Humiston, assistant conductor of the organization, and those of the New Symphony Orchestra by Lawrence Gilman. Daniel Gregory Mason formerly wrote those of the Symphony Society, but his name does not appear in the *Bulletin* this season. Mr. Humiston writes very brief notes and endeavors to confine himself to such information as may meet the immediate needs of the auditor after he reaches the concert hall.

Mr. Gilman has introduced into the realm of the programme note a new force. He does not hesitate to embark upon constructive or instructive criticism and even indulges in mild polemics at times. His notes at any rate provide pungent stimulation to the jaded mind. When Mr. Bodanzky lately conducted a brilliant performance of Schumann's E flat symphony, commonly called the "Rhenish," Mr. Gilman sought to prepare the minds of the listeners with these words:

> Thus the E flat symphony might be placed among that indeterminate class of compositions which is neither out and out "absolute" music (if there is any such thing as "absolute" music that is 100 per cent. "absolute") nor out and out programme music; though the insatiable Professor Niecks boldly gathers it into that far sweeping critical dragnet, *Programme Music in the Last Four Centuries.* Schumann, like many composers of programme music, was sometimes as timorous and furtive when contrasted by the wildly radical pro-

cedure of avowing a title for a piece of music with a poetic or pictorial basis as a man who has dared to wear a straw hat on a hot October day.

> "The theory that a piece of music is bad unless it is 'self-sufficing' and 'self-explanatory,'" says that clear sighted critical realist, Ernest Newman, "is a mere nightmare of the armchair æsthetician. There are thousands of pages in Bach that only yield up their full secret to us when we get some outside light upon the sequence of poetic ideas in his mind at the time of writing," and he cites the case of many of the chorale preludes, for example.
>
> Elsewhere he has shrewdly said: "If melody, harmony and development are all shaped and directed by certain pictures in the musician's mind, we get no further than the mere outside of the music unless we are familiar with those pictures." But we have no intention of arguing the vast and vexatious and much mauled subject of programme music. It is a perilous and unrewarding theme. The attitude assumed by Schumann in this matter is sanctified by the most respectable usage, and has multitudinous defenders. Let us pray.
>
> Nevertheless, commentators will doubtless continue to ignore Schumann's reservation, and will perversely insist on telling audiences what Spitta tells the readers of his biography of Schumann: that 'the whole symphony is full of vivid pictures of Rhineland life'—they will doubtless even go on calling the solemnly beautiful fourth movement "the Cathedral scene." And audiences may not inconceivably thank them for it, even if the lovable but illogical Schumann is committed thereby to the indiscretion of "showing his heart to the world."
>
> The present writer declined to accept the invitation to prayer since he long ago made up his mind that Robert Schumann poured out his heart in his music without mental or artistic reservations. But this observer of musical activities is inclined to admit that despite its argumentative character this comment of Mr. Gilman's is suggestive to the listener to the E flat symphony, and that is of course what a programme note should be.
>
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Clipped from the
PITTSBURGH POST
Date DEC 9 - 19...

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It has been two years since the Boston Symphony Orchestra last played here and much water has flown under the Federal street bridge since then. Now the Boston Orchestra is not a virtuosi orchestra; it is a straightaway organization without any desire to over-accentuate. Nor is Pierre Monteux, the new conductor, a virtuoso director, the nuage of a nuance and the subtlety of a suggestion concern him not at all, and for these and kindred blessings, great thanks. The last time Pierre Monteux was here was when the Russian ballet wiped the coal dust out of our collective eye—that we might see the better—so we are more or less familiar with his powers—and his restraint. He is a forceful conductor, but not a brilliant leader.

The program opened with a marvelous symphony by that most gifted of French song writers, Ernest Chausson. Chausson, with Vincent d'Indy (both pupils of César Franck) and Gabriel Faure and Charles Bordes, were a potential faction in music in France. To them is due the Schola Cantorum. There were times last night when Chausson seemed to be peering out from beneath the Cesar Franck symphonic mantle, and there were other times when he seemed to be singing nothing but his charming chansons. The symphony was in three movements, "Lent," a morbid mood; "Tres lent," woe without the attendant wail, and "Anime," a battle-cock and shuttle-dore motivation, and a movement of great beauty. It may not be the sensational symphony of the year, but it is well worth a second hearing. We commend it to the City of Brotherly Love.

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> Thus the E flat symphony might be placed among that indeterminate class of compositions which is neither out and out "absolute" music (if there is any such thing as "absolute" music that is 100 per cent. "absolute") nor out and out programme music; though the insatiable Professor Niecks boldly gathers it into that far sweeping critical dragnet, *Programme Music in the Last Four Centuries*. Schumann, like many composers of programme music, was sometimes as timorous and furtive when confronted by the wildly radical procedure of avowing a title for a piece of music with a poetic or pictorial basis as a man who has dared to wear a straw hat on a hot October day.
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> "The theory that a piece of music is bad unless it is 'self-sufficing' and 'self-explanatory,'" says that clear sighted critical realist, Ernest Newman, "is a mere nightmare of the armchair æsthetician. There are thousands of pages in Bach that only yield up their full secret to us when we get some outside light upon the sequence of poetic ideas in his mind at the time of writing," and he cites the case of many of the chorale preludes, for example.
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> Elsewhere he has shrewdly said: "If melody, harmony and development are all shaped and directed by certain pictures in the musician's mind, we get no further than the mere outside of the music unless we are familiar with those pictures." But we have no intention of arguing the vast and vexatious and much mauled subject of programme music. It is a perilous and unrewarding theme. The attitude assumed by Schumann in this matter is sanctified by the most respectable usage, and has multitudinous defenders. Let us pray.
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> Nevertheless, commentators will doubtless continue to ignore Schumann's reservation, and will perversely insist on telling audiences what Spitta tells the readers of his biography of Schumann: that 'the whole symphony is full of vivid pictures of Rhineland life'—they will doubtless even go on calling the solemnly beautiful fourth movement "the Cathedral scene." And audiences may not inconceivably thank them for it, even if the lovable but illogical Schumann is committed thereby to the indiscretion of "showing his heart to the world."
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Philip Goepp, who writes the notes for the Philadelphia Orchestra, makes less elaborate analyses than Mr. Borowski, and contrives in comparatively brief space to give considerable information and no small amount of excellent suggestion. Carlo Fischer writes the notes for the Minneapolis Orchestra. He gives extended analyses of compositions with illustrations in notation. The name of the writer of the Los Angeles programme books has escaped the notice of THE SUN'S music reviewer, but the notes are a combination of historical and analytical without excerpts in notation.

Programme Notes in This City.

In this city the Philharmonic Society's programme notes are prepared by W. H. Humiston, assistant conductor of the organization, and those of the New Symphony Orchestra by Lawrence Gilman. Daniel Gregory Mason formerly wrote those of the Symphony Society, but his name does not appear in the *Bulletin* this season. Mr. Humiston writes very brief notes and endeavors to confine himself to such information as may meet the immediate needs of the auditor after he reaches the concert hall.

Mr. Gilman has introduced into the realm of the programme note a new force. He does not hesitate to embark upon constructive or instructive criticism and even indulges in mild polemics at times. His notes at any rate provide pungent stimulation to the jaded mind. When Mr. Bodanzky lately conducted a brilliant performance of Schumann's E flat symphony, commonly called the "Rhenish," Mr. Gilman sought to prepare the minds of the listeners with these words:

Thus the E flat symphony might be placed among that indeterminate class of compositions which is neither out and out "absolute" music (if there is any such thing as "absolute" music that is 100 per cent. "absolute") nor out and out programme music; though the insatiable Professor Niecks boldly gathers it into that far sweeping critical dragnet, *Programme Music in the Last Four Centuries*. Schumann, like many composers of programme music, was sometimes as timorous and furtive when confronted by the wildly radical procedure of devoting a title for a piece of music with a poetic or pictorial basis as a man who has dared to wear a straw hat on a hot October day.

"The theory that a piece of music is bad unless it is 'self-sufficing' and 'self-explanatory,'" says that clear sighted critical realist, Ernest Newman, "is a mere nightmare of the armchair æsthetician. There are thousands of pages in Bach that only yield up their full secret to us when we get some outside light upon the sequence of poetic ideas in his mind at the time of writing," and he cites the case of many of the chorale preludes, for example.

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Nevertheless, commentators will doubtless continue to ignore Schumann's reservation, and will perversely insist on telling audiences what Spitta tells the readers of his biography of Schumann: that 'the whole symphony is full of vivid pictures of Rhineland life'—they will doubtless even go on calling the solemnly beautiful fourth movement "the Cathedral scene." And audiences may not inconceivably thank them for it, even if the lovable but illogical Schumann is committed thereby to the indiscretion of "showing his heart to the world."

The present writer declined to accept the invitation to prayer since he long ago made up his mind that Robert Schumann poured out his heart in his music without mental or artistic reservations. But this observer of musical activities is inclined to admit that despite its argumentative character this comment of Mr. Gilman's is suggestive to the listener to the E flat symphony, and that is of course what a programme note should be.

But the impersonal method of Mr. Hale, which would be difficult to imitate, is the ideal one. Naturally he sometimes has something to say for himself, but as a rule he contrives with remarkable skill to put before the reader of his work a mass of information and suggestion uncolored by his own feelings or convictions. That, it seems to this writer, is the ideal method.

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The playing of Chausson's symphony was not as good as the music, for Pierre Monteux is an enthusiast in fortes. He indulges in a piano sometimes, but he seems to be happiest when he sets the trombones and trumpets raging and the tympani imagining a vain thing. Something more of refinement would have helped both the symphony and Mr. Griffes's tone-poem.

Again, in The Times of Sunday Mr. Aldrich, having heard Chaikovsky's Pathetic Symphony and the suite from Schmitt's "Tragedy of Salome," comments:

The playing of the orchestra was not, in finish and beauty, all that it might have been or has been. Mr. Monteux had evidently prepared Schmitt's music with great care. His reading of the symphony has been surpassed in poignancy, in rhythmic firmness and incisiveness, in the stir of its climaxes likewise in technical finish and precision. But it is not a very high task to extract all that can be extracted from this symphony in the way of "thrills." It has aged rapidly and seems now more obvious and less lasting than its two immediate predecessors. But there have been better performances of it than that heard yesterday.

Items and Incidents

There is nothing to record of the concert of Mr. McCormack in Symphony Hall yes...

Meanwhile it is an open secret that if Mr. Monteux fulfills a present purpose and devotes the final pair of Symphony Concerts next May to Franck's oratorio, "The Beatitudes," Mr. McCormack will undertake the tenor part in it. Should the project fail, he will sing as "soloist" in a pair of concerts.

choruses of Händel's "Solomon."

...ESTABLISHED 1691

From
EVENING WORLD,
New York City

Mr. Monteux and the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon gave an exposition of Tchaikovsky's "Pathetique" symphony that was engrossing. Besides the programme held Schmitt's suite, "The Tragedy of Salome," and Albeniz's "Catalonia," a folk suite in three parts.

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Boston Symphony Orchestra, Carnegie Hall.

...been two years since the Bos...phony Orchestra last played ...d much water has flown under ...eral street bridge since then; ...e Boston Orchestra is not a ... orchestra; it is a straight... ganization without any desire to ...entuate. Nor is Pierre Monteux, ... conductor, a virtuoso director, ...e of a nuance and the subtlety ...gestion concern him not at all, ... these and kindred blessings, ...nks. The last time Pierre Mon... here was when the Russian ...ped the coal dust out of our ... eye—that we might see the ... we are more or less familiar ...owers—and his restraint. He ...l conductor, but not a bril...

...am opened with a marvelous ...y that most gifted of French ... Ernest Chausson, Chaus...ncent d'Indy (both pupils of ...k) and Gabriel Faure and ...es, were a potential fac... in France. To them is ...la Cantorum. There were ...t when Chausson seemed ... out from beneath the ... symphonic mantle, and ...r times when he seemed ...othing but his charming ... symphony was in three ...ent," a morbid mood; ...e without the attendant ...ne," a battle-cock and ...vation, and a movement ... It may not be the ...hony of the year, but ... second hearing. We ...he City of Brotherl...

...ck symphonic p... ...fit," and by the ... of them, whi... ...ealed. Pere... ...ery halo.

New York City

DEC 7 1919

Many Persons Erroneously Believe They Can Hear Music Intelligently and Read Programme Notes at the Same Time

By W. J. HENDERSON.

AT any orchestral concert scores of persons who are supposedly listeners to the music may be seen with their eyes fixed on programme notes. They honestly believe that they are hearing the music intelligently and reading about it at the same time. Now one might eat skilfully cooked food and read an account of its preparation at the same moment, because he would be performing two distinctly separate processes. But how can one achieve two intellectual operations on the same topic at the same instant? How can you read about a melody and absorb both the music and its literary explanation simultaneously?

Many times the writer has propounded this question to music lovers and has invariably been rewarded with an amazed stare as if he were partly demented to make such an inquiry. People do believe that they can read the history of Beethoven's troubles or Shubert's facility while they are listening to and actually comprehending the musical continuity of the fifth or the unfinished symphony.

The poor music reviewer admits that he cannot do it. The pscychologists agree with him. Napoleon could dictate several different letters at the same time, but natuarlly he had to dictate to each secretary in turn. He had only one mouth. But in his brain what took place? He laid down one letter and took up the next, and such was his faculty of retention that when he reached the first letter again in its turn he could go on where he left off. Or did Napoleon sometimes say: "Ah, let me see, Miss Smith, where was I?"

However, the programme note is with us. It is here to stay. Who invented the blessed thing and why? What is it for? Who gets any benefit from it? How do the writers of programme books discharge their duties? These are pertinent questions. Some cannot be answered by the present writer. He does not know who invented programme notes nor why. But he may hazard some conjecture as to the purpose of the notes.

How Many Know What a Symphoyn Is?

Perhaps once upon a time some one wished to know why a composer called his composition a "symphony," but that question seems never to be asked now. At any rate all programme notes coming under the eye of this writer take it for granted that music lovers know what a symphony is. But just try the experiment of asking one of them. The chances are a thousand to one that (unless he happens to be a professional) he cannot answer you.

Generally speaking, a composition which appears on a programme with the simple designation "Symphony in A major" needs no programme note whatever beyond perhaps the dates of the composer's birth and death and the year in which the work was produced. If the writer of the note is to go any further, there is no limit. The determination of the question whether notes should be long or short depends upon the use to which they are to be put. If auditors are to read them in the concert room they cannot be too brief, because they ought to read between numbers, not while the music is going on. If, however, programme books are intended to be distributed before concerts they may be as long as the writers deem essential to their purposes.

Very few people get any benefit from programme notes. Many persons are annoyed by the persistent rustling of the paper while idlers turn over the leaves in their profound examination of the advertisements. Herein lies perhaps the principal reason for the existence of long programme notes. They can be made to carry a valuable amount of advertising, which brief notes cannot.

The purpose of a programme note should be to give just as much information as is absolutely necessary to the enlightenment of the listener and no more. None of the programme books which come to the desk of this writer quite meet this requirement. The greatest author of programme notes in this country, and probably in all countries, is Philip Hale, who makes those for the Boston Symphony Orchestra.

Ideal Programme Notes.

Mr. Hale's work is issued in the form of a pamphlet of some sixty or seventy pages, of which a considerable part is occupied by advertising. It was never intended that patrons of the concerts in Symphony Hall, Boston, should sit in their seats trying to read all these "ads." and notes while the concert was in progress. The little booklets are obviously designed for preparation and reminiscence. Mr. Hale's system presupposes devotion on the part of the music lover, but it is a devotion richly repaid, for these booklets are mines of history, erudition, anecdote and human interest. They are creations of literary art and when in the course of time Mr. Hale ends his labors they will remain in libraries an imperishable monument to his learning, his patience, wide sympathies and his literary taste.

The broad scope of Mr. Hale's plan enables him to include long analyses of the compositions to be performed, and this the present writer believes to be the least beneficial part of all programme notes. Not more than one concertgoer in 500 is capable of assimilating the technical information thus imparted. In the field of what is called programme music it can be employed advantageously in so far as it identifies for the listener the representative themes, or "leading motives," and explains in some measure the composer's delineative scheme. But beyond that it has little value.

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H. B. G.

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Bulletin
Philadelphia, Pa.
DEC 2 - 1919

Boston Symphony

Orchestra Plays Modern Music—Homer Sings Songs and Arias

CONFINING its own selections to the works of three modern composers, the Boston Symphony Orchestra, at its second concert of the season in the Academy of Music last evening, introduced as soloist Louise Homer, the popular contralto, who was heard in two numbers, the first consisting of excerpts from Beethoven, Handel and Bach, and the second the well-known aria, "O Don Fatale," from Verdi's seldom-given opera, "Don Carlos."

On its orchestral side the concert was particularly rich in the sort of effects that are characteristic of some of the latter-day composers, without an excess of the eccentricities or atrocities, as they might be called, of those writers who are classed as "modernists" of the extreme type. The symphony was the B-flat major, Op. 20, of Ernest Chausson, a work distinctively of the French school, sombre, even melancholy, in its first two movements, but poetic and emotional, of many rarely beautiful and stirring effects. It is the kind of music that shows to excellent advantage the new permanent conductor of the Boston orchestra, Pierre Monteux, unless it be said that he is equally "at home" in such compositions as those which came later on the program, Balakireff's symphonic poem, "Thamar," and the characteristic "Bourree Fantasque" of Chabrier.

Primarily an operatic conductor, and of the French opera more particularly, Monteux scarcely can be said to be wholly in his element with the orchestral baton in his hand. There was not much fault to be found with him last evening, however. He seemed to discover the finest qualities of the orchestra. At any rate, the organization was at its best, so far as the past few seasons are concerned, and in tone and all other respects its work was superior to that at the first concert several weeks ago.

As for Madame Homer, seldom has this favorite contralto appeared to such excellent advantage on the concert stage in Philadelphia. In personality and manner she was as charming as ever, and the glorious voice was revealed to the fullest extent of its rare beauty. A most impressive rendering of Beethoven's "Nature's Adoration" was followed by the air, "Ombra mai fu," from the opera of "Xerxes," by Handel, in which occurs the familiar melody of the so-called "Largo," and this in turn by "My Heart Ever Faithful," from Bach's cantata, "For God So Loved the World." If anything more were needed to prove anew Homer's truly great powers as a singer, she provided it in a highly dramatic delivery of "O Don Fatale," which, hackneyed as it is, by her superb rendering is enriched and exalted. The audience which filled the house in every part was moved to unmistakably sincere expressions of its approval of orchestra, conductor and soloist.

rom Public Ledger
Philadelphia, Pa.
DEC 2 - 1919

BOSTONSYMPHONYAND LOUISE HOMER HERE

One of the largest audiences the Boston Symphony Orchestra ever had here vigorously applauded the polyphonic music and the lyric soloist—our one and only Louise Homer—at the Academy last evening. The overflow of the attendance into the space within the brass rail was the result of an annoying delay half way through the Chausson symphony, which began the program. Pierre Monteux patiently waited until order was restored.

This Chausson symphony is a fine work, whose large and noble pattern is not easy to grasp at first intent. It is not wanting in melodious vivacity nor in an impressive climax in the slow movement, but it was written more for posterity than for immediate popularity. The audience took to it kindly last night and brought the players to their feet at the end in recognition of a reading that was both intense and intelligent.

Louise Homer first sang a group of airs—Beethoven's "Nature's Adoration," Handel's "Ombra mai fu," commonly known as "The Largo," and Bach's "My Heart Ever Faithful." Her very presence radiated gracious womanhood and a compelling personality, and in all she sang the richness of quality and the rounded perfection of her tones suggested what a loss it is to the operatic stage that she is not with the Metropolitan Opera Co. at present. None has filled a place that is her own.

Balakireff's symphonic poem, "Thamar," required to be heard with the text of Lermontoff's poem (supplied in the program book) at hand, and it was then realized how faithfully the music with its transports of passion and its quiet interludes reflected the story of the fatal tower of the half-angelic, half-diabolic Thamar. It distantly reminded one of Dvorsky's "Haunted Castle," but the present scene is much more articulate and much better arranged. Verdi's "O Don Fatale," from "Don Carlos," was sung by Madame Homer with a limpid flow of the Italian syllables and a fine upbuilding of the climax at the close. The subsequent applause was tremendous

rom
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LOUISE HOMER IN CONCERT OF THE BOSTON SYMPHONY

Great Singer, at Zenith of, Her Powers, Thrills Great Audience, Which Also Appreciates Leadership of Pierre Monteux. In Program of Much Interest.

By CLARENCE K. BAWDEN.

For the second concert of the Philadelphia season, the Boston Symphony Orchestra brought as soloist the American contralto, Louise Homer, who has in her time reached, perhaps, the pinnacle of success in the field of opera and concert. In addition to the drawing power of the soloist, the Boston Orchestra presented a program that of itself carried a deal of interest. Also we had the second opportunity of judging Pierre Monteux as a conductor of symphonic works, and while it is even yet too soon to pass the final word upon the accomplishments of Mr. Monteux, we are of the opinion that as we get to know him better we may like his work the more; which is so much better than if he made at first meeting a strong impression that dimmed with closer acquaintance.

The program last night opened with the somewhat familiar Symphony in B-flat, by Ernest Chausson. This work is one of the better examples of French symphonic writing, carrying with it, throughout the three movements, a message of somewhat greater depth than usually attaches to the works of the French writers. Mr. Monteux gave the Symphony a most gratifying reading—he seems to be much at home in the works of his compatriots. The contrasts of moods were well delineated, the dynamics were appropriately timed and the varied tempos taken at a speed that gave the feeling of naturalness.

After the Symphony Louise Homer sang a group of three classic songs, Bethoven, Handel, Bach. Even with the increasing years, despite the silvering hair and the cares of a real family, Louise Homer maintains her place as one of the foremost singers of her time. Her voice has lost little or none of its quality, her breath control is none the less perfect and her interpretations of the various arias and songs as interesting as ever. The audience, which filled the Academy, gave the soloist a rousing reception, both before and after her singing of the songs, both of which receptions she deserved; the first for what she has done in the past, and the later applause for her fine work last night.

The program's third number was the seldom heard and little known Symphonic Poem of Mili Balakireff with the title of "Thamar." In this Symphonic work Balakiriff does not appear at his best either in melodic and harmonic creation or in instrumentation. Perhaps the greatest interest that one can find in the "Thamar" Symphonic Poem is the fact that it is palpably the "dady" to the Rimski "Scheherezade." Perhaps we should frown on Rimski for his evident and probably voluntary absorption of ideas and effects from the Balakirew Poem, but we cannot deny that Rimski certainly made a better job of the thing.

However, let us be thankful to Balakirew for germinating the ideas contained in the "Thamar" composition, if it seems fragmentary we can enjoy many temporary bits of orchestration; if at times we find the orchestration somewhat out of balance, we can hunt around and no doubt find a morsel or two of good tune. So it goes throughout the work; Balakirew didn't seem to strike the combination simultaneously, there is good melody with mediocer instrumentation and vice versa, but seldom both good melody and fine orchestration.

The playing of the work was done well by the Boston Orchestra—we assume that Mr. Monteux has many times conducted the work in his previous sphere of musical activity.

Number four on the program brought forward Louise Homer once more, this time to sing the aria "O Don Fatale," from Giuseppi Verdi's "Don Carlos." In this aria Mrs. Homer gave evidence of the unusual range of her voice; she is nominally an alto, but when she was soaring around G's and A's in the soprano her voice was as well placed and pleasant to listen to as when [illegible] her highest note was a high B flat, which was remarkably well taken, considering the fact that this is an extremely high note for an alto to sing.

The dramatic "Don Fatale" aroused the enthusiasm of the audience anew; many times was the singer compelled to acknowledge the plaudits of her hearers.

The concert closed with the Bourree Fantastique of Emanuel Charbrier, another well-known example of French composition. This was done in the traditional fashion, except at one point, where the oboe and snare drums appeared to have a difference of opinion concerning the tempo; the oboe, following the conductor, started an accelerando, but Mr. Drummer refused to be one of the party. Well, after all, these little things help to break the monotony of affairs.

BOSTON SYMPHONY CONCERT.
Pierre Monteux, Conductor.
PROGRAM.

Chausson..Symphony in B-flat major, Op. 20
I. Lent.
II. Tres lent.
III. Anime.

Songs with Orchestra—
Beethoven.
Nature's Adoration, Op. 48, No. 4
Handel.
Air, "Ombra mai fu," from the Opera "Xerxes," Act. 1, Scene 1
Bach.
Air, "My Heart Ever Faithful." from the Cantata "For God so Loved the World."
Balakireff.
"Thamar," Symphonic Poem for Orchestra (after the Poem by Michail Lermontoff).
Verdi.
Aria. "O Don Fatale," from the Opera "Don Carlos." Act 4, Scene 6.
Chabrier.....Bourree Fantasque
Soloist. Louise Homer.

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- 1919

BOSTON ORCHESTRA IN FINE CONCERT

Some Interesting Novelties on the Second Program—Mme. Louise Homer the Soloist

Three modern orchestral works, two of them never before played in Philadelphia, and Madam Louise Homer as soloist were the attractions of the second concert of the Boston Symphony Orchestra last evening, and they were potent enough completely to fill the Academy of Music, even to the extent of all the chairs that the orchestra pit would hold.

The symphony, Chausson's in B flat, opened the program. Its American history is bound closely to Philadelphia, for its first American performance was in this city by the Boston Orchestra, under Vincent d'Indy as guest conductor, almost exactly fourteen years ago. Last season it was played by the Philadelphia Orchestra under the baton of another guest conductor, M. Alphonse Catherine, and last evening under the leadership of Mr. Monteux. It is a serious work, conceived and carried out along modern, though sane, lines and finely orchestrated. Owing, perhaps, to the many changes of time and tempi in the various movements, the composition savors of the rhapsodic more than of the strictly symphonic, but it is a fine work and will bear frequent hearings.

The Balakireff number was a symphonic poem, "Thamar," written after the poem of Michail Lermontoff, and is another of those fantastic legends to which the later Russian composers are so fond of giving tonal settings. This one of Balakireff has some fine places and some undeniable weaknesses. It is rhythmically, at least, a first cousin to Rimsky-Korsakoff's "Scheherazade," which our own orchestra gave last week, but without the melodic inspiration nor marvelous orchestration of that work. It carries out the legend faithfully, but is too long to sustain interest unflaggingly throughout, especially in the lengthy return of the first motive after the climax.

The third number was a clever, written "Bourree Fantasque" by Chabrier, wonderfully orchestrated by Felix Mottl. So fine was the orchestration that, conceived as a piano composition there was no hint that it was not originally composed for orchestra. As a work it is interesting and original and made an excellent close to the varied program.

Madam Homer again proved the favorite she always is. Her superb voice was not in the best of condition, as she evidently had a cold, but it was rich and had all of its usual volume. She first sang three songs, "Nature's Adoration," by Beethoven; "Ombra mai fu," which is the original form of Haendel's famous Largo, beloved of the populace, and the air "My Heart Ever Faithful," from one of the cantatas of Sebastian Bach. Of course, the Largo made the biggest hit, although all were loudly applauded. On her second appearance Madam Homer sang the well-known aria from "Don Carlos" with even greater success.

The orchestra played better than it has in this city for at least a year, despite a couple of slips in intonation in the beginning of the symphony and in the "Don Carlos" accompaniment. There is evidently a return of the discipline which was so conspicuously lacking toward the close of last season, with better tone quality, more unanimity of attack and more of an effort to give the conductor the effects and the results he wishes to obtain.

Mr. Monteux was apparently en rapport with the program, especially with the symphony, which he read sympathetically and with considerably more of the emotional elements than M. Catherine displayed in his interpretation, with our own orchestra last spring. The whole program was one which showed him at his best, and he bids fair to put the great organization back into the prestige of its former position.

From North American
Philadelphia, Pa.
DEC 2 - 1919

MONTEUX'S GENIUS SHOWN IN CONCERT

Makes Boston Orchestra Performance One of Season's Events

HOMER IS SOLOIST

By Linton P. Martin

Genius, whether of interpretation or creation, is signalized by qualities that are beyond the competition of talent, however able it may be. The orchestral conductors heard here at various times are for the most part men of conspicuous talent. But there was a vivifying quality of genius in the conducting of last night's Boston Symphony Orchestra concert in the Academy by Pierre Monteux which made the concert one of the great red-letter musical events of the season. And the combination of Monteux at the conductor's stand and Louise Homer, greatest of American contraltos, as soloist, sufficed to jam the building to its uttermost.

Perhaps the program had something to do with the thrill that palpably marked the progress of the concert. For it was a program marked by the true cosmopolitanism of the conductor, combining modernity of musical idiom with sterling worth, and with just enough background of the classics to give it balance and artistic unity. The classics, however, were confined entirely to Homer's first group of songs, sung immediately after Ernest Chausson's B-flat major symphony, which opened the concert.

Mr. Monteux's conducting of the symphony was a revelation of its transcendant musical beauty. The work is scored with extraordinary richness, its musical thought is vital and noble, and it is characterized thruout by a lofty emotional eloquence that is potently moving and thrilling.

On her first appearance Homer sang three classic songs, Beethoven's "Nature's Adoration," Haendel's air from "Xerxes," popularly called the "Largo," and the famous old "My Heart Ever Faithful" of Bach. The legato quality and opulent color of Homer's superb contralto were displayed magnificently in all of these, and her voice was fresher and more vibrant than last season in opera.

The orchestra followed with Balakireff's tone poem, "Thamar," effective but shallow music, and best suited for the ballet performances. It was played with captivating verve.

Homer made her second and final appearance in the aria, "O Don Fatale," from Verdi's "Don Carlos." Her dramatic skill and presence lends itself peculiarly to music of this sort, and she poured her splendid voice into it without restraint.

The final number on the program was Chabrier's "Bourree Fantasque," a work so light and breezy that its presence on a symphonic program is rather startling. But it provides precisely a sort of ending that such a program should have, and it was played with capital spirit.

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BOSTON SYMPHONY

Louise Homer as Soloist at Concert In Academy of Music.

The second visit this season of the Boston Symphony Orchestra, with Louise Homer as soloist, drew such an audience to the Academy of Music last night that difficulty in seating some of those who had engaged seats in the orchestra pit threatened to disturb the order of the symphony which Conductor Monteux had placed first on the program. As it was, the first and second movements were played with latecomers standing in the aisles, and it finally became necessary to throw open one of the proscenium boxes to accommodate those whose chairs could not be located.

The concert was a delight throughout, the magnificent tone of the orchestra and its skillful manipulation by the new French conductor being a continuous pleasure. The symphony was the B flat major of Chausson, a work of great dignity and of considerable originality. While one cannot escape the fugitively reminiscent episodes suggestive of Franck, who was Chausson's preceptor, or the definite Wagnerian influence, it is yet a composition that holds the interest unflaggingly and that has many moments of real inspiration. It was wonderfully done by the orchestra, the brass choir particularly being pronounced in its beautiful organ-like tone. Monteux had a full appreciation of the dramatic, operatic style and produced some wonderful effects.

Louise Homer, always a favorite with audiences here, made a great impression by her singing first a group from Beethoven, Handel and Bach and later an aria from "Don Carlos." Homer's voice has gained in sonority and has broadened considerably in style. Outside of opera, she seldom sang as well here as she did last night. Her interpretations are always of the conventional type, but her dramatic temperament permits her to accomplish some very effective work. She created a great furore and was recalled many times. The remainder of the orchestral part of the program presented "Thamar," a symphonic poem by Balakireff, and Chabrier's Bourree Fantasique, both well played.

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AMERICAN NOVELTIES BY THREE ORCHESTRAS

We See Familiar Home Names in the Best Musical Company Nowadays.

MAJOR HIGGINSON'S WILL

And Mr. Henderson Says a Few Choice Words on Reading Program Notes.

ORCHESTRAL music of the larger sort by Americans is certainly rapidly finding place on our symphony programs. It is astonishing how far the progress has gone. Since the war, music written by Americans is heard almost weekly in all the large cities which support orchestras of the first order, or are visited by them.

At the opening concert of the Philharmonic Society in New York last month, Mr. Stransky played "To the Fallen," a dirge for orchestra by a young man named Rogers. He is so new to us that he remains as yet unplaced, his Christian name unknown. Then, a few days later, also in the metropolis, the New York Symphony Orchestra gave for the first time a composition by a local composer, equally untouted, Charles T. Griffes. This was a thing for flute and orchestra, and received excellent critical notices.

Another few days again, and Mr. Monteux, at Boston, introduced two more novelties, one at least distinctively American. It is a symphonic poem called "The Angel of Death," and George W. Chadwick is the composer. Ernest Bloch we dare not quite call American. He is a Swiss, who writes music very definitely Hebraic and Eastern in character. But, anyway, he lives among us, and wins prizes offered by our musical institutions.

We are all still gasping these days over the magnitude of the sum of money left by H. C. Frick to foster the taste of our people in the art of painting. It was truly unfortunate, on the other hand, that the Muck row in Boston came along; unfortunate for the city and country at large, as well as for Major Higginson. An understanding had long been felt that the Major would leave on his death a handsome endowment for the orchestra which he had founded and nurtured during the later thirty-odd years of his life.

But the nastiness of the ructions over Dr. Muck and his charming status must have hurt the Bosfon patron deeply. His will of October, 1918, with a codicil of December, 1918, leaves only his music library to the orchestra, and the musical instruments he had procured for the players. And not even these are left outright. A trustee is to judge in from three to five years whether the orchestra is to have them permanently or not.

And one more word about symphony orchestras and their manifold appurtenances. Mr. Henderson pokes ruthless fun in the Sun last week at the people who read the program notes while the music is in process of playing.

BOSTON SYMPHONY

Its Second Concert For the Season At The Academy Last Evening

The Boston Symphony Orchestra gave its second concert for the season at the Academy of Music last evening when an especially varied and interesting programme, engaging the valuable services of Mme Louise Homer as assisting artist, was presented.

It began with Chaussen's symphony in B-flat major which is such a beautiful work that although it was done here last season it was a pleasure to hear it again. With its ingratiating theme, its skillfully artistic construction, and its eloquently emotional appeal, it is one of the most notable and important of modern productions in the class to which it belongs, and may properly be placed in the same category with the D-minor of Cesar Franck, with which in a spiritual and intellectual way it is closely affiliated.

Although it was written more than twenty-five years ago it is distinctively a modern composition in its form and manner, and all the resources of the contemporary orchestra are ably and effectively employed in its development. It was played with much technical efficiency and sympathetic intelligence under Mr. Pierre Monteux' appreciative and vigilant direction and to judge from the applause it incited, the performance was much admired and greatly enjoyed. Other orchestral numbers on the list were Balakireff's "Thamar," a symphonic poem for orchestra, based upon the poem by Lermontoff, which visitors to the Russian ballet may remember having heard, and the Bourree Fantasque of Alexis Manuel Chabrier, as orchestrated by Felix Mottle.

Mme Louise Homer, who whether on the operatic stage or in the concert room has long been recognized as one of the best of living contraltos, was heard with much pleasure in a series of selections which furnished a number of excellent opportunities for the effective display of her vocal abilities. Besides the great aria "O Don Fatale" from Verdie's opera of "Don Carlos" they comprised Beethoven's "Nature's Adoration," the air "Ombra mai fu" from Handel's opera of "Xerxes" and the familiar "My Heart Ever Faithful" of Bach.

These are not easy numbers but their demands upon the voice and art of their interpreter were unfalteringly and admirably met, and to many of those who listened a fresh conception of their value and significance may well have been communicated.

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DEC 2 - 1919

Boston Symphony

Orchestra Plays Modern Music—Homer Sings Songs and Arias

CONFINING its own selections to the works of three modern composers, the Boston Symphony Orchestra, at its second concert of the season in the Academy of Music last evening, introduced as soloist Louise Homer, the popular contralto, who was heard in two numbers, the first consisting of excerpts from Beethoven, Handel and Bach, and the second the well-known aria, "O Don Fatale," from Verdi's seldom-given opera, "Don Carlos."

On its orchestral side the concert was particularly rich in the sort of effects that are characteristic of some of the latter-day composers, without an excess of the eccentricities or atrocities, as they might be called, of those writers who are classed as "modernists" of the extreme type. The symphony was the B-flat major, Op. 20, of Ernest Chausson, a work distinctively of the French school, sombre, even melancholy, in its first two movements, but poetic and emotional, of many rarely beautiful and stirring effects. It is the kind of music that shows to excellent advantage the new permanent conductor of the Boston orchestra, Pierre Monteux, unless it be said that he is equally "at home" in such compositions as those which came later on the program, Balakireff's symphonic poem, "Thamar," and the characteristic "Bourree Fantasque" of Chabrier.

Primarily an operatic conductor, and of the French opera more particularly, Monteux scarcely can be said to be wholly in his element with the orchestral baton in his hand. There was not much fault to be found with him last evening, however. He seemed to discover the finest qualities of the orchestra. At any rate, the organization was at its best, so far as the past few seasons are concerned, and in tone and all other respects its work was superior to that at the first concert several weeks ago.

As for Madame Homer, seldom has this favorite contralto appeared to such excellent advantage on the concert stage in Philadelphia. In personality and manner she was as charming as ever, and the glorious voice was revealed to the fullest extent of its rare beauty. A most impressive rendering of Beethoven's "Nature's Adoration" was followed by the air, "Ombra mai fu," from the opera of "Xerxes," by Handel, in which occurs the familiar melody of the so-called "Largo," and this in turn by "My Heart Ever Faithful," from Bach's cantata, "For God So Loved the World." If anything more were needed to prove anew Homer's truly great powers as a singer, she provided it in a highly dramatic delivery of "O Don Fatale," which, hackneyed as it is, by her superb rendering is enriched and exalted. The audience which filled the house in every part was moved to unmistakably sincere expressions of its approval of orchestra, conductor and soloist.

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HOMER IS SOLOIST

By Linton P. Martin

Genius, whether of interpretation or creation, is signalized by qualities that are beyond the competition of talent, however able it may be. The orchestral conductors heard here at various times are for the most part men of conspicuous talent. But there was a vivifying quality of genius in the conducting of last night's Boston Symphony Orchestra concert in the Academy by Pierre Monteux which made the concert one of the great red-letter musical events of the season. And the combination of Monteux at the conductor's stand and Louise Homer, greatest of American contraltos, as soloist, sufficed to jam the building to its uttermost.

Perhaps the program had something to do with the thrill that palpably marked the progress of the concert. For it was a program marked by the true cosmopolitanism of the conductor, combining modernity of musical idiom with sterling worth, and with just enough background of the classics to give it balance and artistic unity. The classics, however, were confined entirely to Homer's first group of songs, sung immediately after Ernest Chausson's B-flat major symphony, which opened the concert.

Mr. Monteux's conducting of the symphony was a revelation of its transcendant musical beauty. The work is scored with extraordinary richness, its musical thought is vital and noble, and it is characterized thruout by a lofty emotional eloquence that is potently moving and thrilling.

On her first appearance Homer sang three classic songs, Beethoven's "Nature's Adoration," Haendel's air from "Xerxes," popularly called the "Largo," and the famous old "My Heart Ever Faithful" of Bach. The legato quality and opulent color of Homer's superb contralto were displayed magnificently in all of these, and her voice was fresher and more vibrant than last season in opera.

The orchestra followed with Balakireff's tone poem, "Thamar," effective but shallow music, and best suited for the ballet performances. It was played with captivating verve.

Homer made her second and final appearance in the aria, "O Don Fatale," from Verdi's "Don Carlos." Her dramatic skill and presence lends itself peculiarly to music of this sort, and she poured her splendid voice into it without restraint.

The final number on the program was Chabrier's "Bourree Fantasque," a work so light and breezy that its presence on a symphonic program is rather startling. Small, it decides precisely a sort of ending the program should have, and it ends with capital spirit.

RECORD
Philadelphia, Pa.
DEC 2 - 19

the entertainment.

BOSTON SYMPHONY

Louise Homer as Soloist at Concert In Academy of Music.

The second visit this season of the Boston Symphony Orchestra, with Louise Homer as soloist, drew such an audience to the Academy of Music last night that difficulty in seating some of those who had engaged seats in the orchestra pit threatened to disturb the order of the symphony which Conductor Monteux had placed first on the program. As it was, the first and second movements were played with latecomers standing in the aisles, and it finally became necessary to throw open one of the proscenium boxes to accommodate those whose chairs could not be located.

The concert was a delight throughout, the magnificent tone of the orchestra and its skillful manipulation by the new French conductor being a continuous pleasure. The symphony was the B flat major of Chausson, a work of great dignity and of considerable originality. While one cannot escape the fugitively reminiscent episodes suggestive of Franck, who was Chausson's preceptor, or the definite Wagnerian influence, it is yet a composition that holds the interest unflaggingly and that has many moments of real inspiration. It was wonderfully done by the orchestra, the brass choir particularly being pronounced in its beautiful organ-like tone. Monteux had a full appreciation of the dramatic, operatic style and produced some wonderful effects.

Louise Homer, always a favorite with audiences here, made a great impression by her singing first a group from Beethoven, Handel and Bach and later an aria from "Don Carlos." Homer's voice has gained in sonority and has broadened considerably in style. Outside of opera, she seldom sang as well here as she did last night. Her interpretations are always of the conventional type, but her dramatic temperament permits her to accomplish some very effective work. She created a great furore and was recalled many times. The remainder of the orchestral part of the program presented "Thamar," a symphonic poem by Balakireff, and Chabrier's Bourree Fantasque, both well played.

RECORD
ess Philadelphia, Pa.
DEC

AMERICAN NOVELTIES BY THREE ORCHESTRAS

We See Familiar Home Names in the Best Musical Company Nowadays.

MAJOR HIGGINSON'S WILL

And Mr. Henderson Says a Few Choice Words on Reading Program Notes.

ORCHESTRAL music of the larger sort by Americans is certainly rapidly finding place on our symphony programs. It is astonishing how far the progress has gone. Since the war, music written by Americans is heard almost weekly in all the large cities which support orchestras of the first order, or are visited by them.

At the opening concert of the Philharmonic Society in New York last month, Mr. Stransky played "To the Fallen," a dirge for orchestra by a young man named Rogers. He is so new to us that he remains as yet unplaced, his Christian name unknown. Then, a few days later, also in the metropolis, the New York Symphony Orchestra gave for the first time a composition by a local composer, equally untouted, Charles T. Griffes. This was a thing for flute and orchestra, and received excellent critical notices.

Another few days again, and Mr. Monteux, at Boston, introduced two more novelties, one at least distinctively American. It is a symphonic poem called "The Angel of Death," and George W. Chadwick is the composer. Ernest Bloch we dare not quite call American. He is a Swiss, who writes music very definitely Hebraic and Eastern in character. But, anyway, he lives among us, and wins prizes offered by our musical institutions.

We are all still gasping these days over the magnitude of the sum of money left by H. C. Frick to foster the taste of our people in the art of painting. It was truly unfortunate, on the other hand, that the Muck row in Boston came along; unfortunate for the city and country at large, as well as for Major Higginson. An understanding had long been felt that the Major would leave on his death a handsome endowment for the orchestra which he had founded and nurtured during the later thirty-odd years of his life.

But the nastiness of the ructions over Dr. Muck and his charming status must have hurt the Boston patron deeply. His will of October, 1918, with a codicil of December, 1918, leaves only his musical library to the orchestra, and the musical instruments he had procured for the players. And not even these are left outright. A trustee is to judge in from three years whether the orchestra is to be permanently or not.

Silk Pettigats for
Address ... Philad, Pa.

Date

BOSTON SYMPHONY

Its Second Concert For the Season At The Academy Last Evening

The Boston Symphony Orchestra gave its second concert for the season at the Academy of Music last evening when an especially varied and interesting programme, engaging the valuable services of Mme Louise Homer as assisting artist, was presented.

It began with Chaussen's symphony in B-flat major which is such a beautiful work that although it was done here last season it was a pleasure to hear it again. With its ingratiating theme, its skillfully artistic construction, and its eloquently emotional appeal, it is one of the most notable and important of modern productions in the class to which it belongs, and may properly be placed in the same category with the D-minor of Cesar Franck, with which in a spiritual and intellectual way it is closely affiliated.

Although it was written more than twenty-five years ago it is distinctively a modern composition in its form and manner, and all the resources of the contemporary orchestra are ably and effectively employed in its development. It was played with much technical efficiency and sympathetic intelligence under Mr. Pierre Monteux' appreciative and vigilant direction and to judge from the applause it incited, the performance was much admired and greatly enjoyed. Other orchestral numbers on the list were Balakireff's "Thamar," a symphonic poem for orchestra, based upon the poem by Lermontoff, which visitors to the Russian ballet may remember having heard, and the Bourree Fantasque of Alexis Manuel Chabrier, as orchestrated by Felix Mottle.

Mme Louise Homer, who whether on the operatic stage or in the concert room has long been recognized as one of the best of living contraltos, was heard with much pleasure in a series of selections which furnished a number of excellent opportunities for the effective display of her vocal abilities. Besides the great aria "O Don Fatale" from Verdie's opera of "Don Carlos" they comprised Beethoven's "Nature's Adoration," the air "Ombra mai fu" from Handel's opera of "Xerxes" and the familiar "My Heart Ever Faithful" of Bach.

These are not easy numbers but their demands upon the voice and art of their interpreter were unfalteringly and admirably met, and to many of those who listened a fresh conception of their value and significance may well have been communicated.

om DEC 4 - 1918
Evening Sun
altimore, Md.

LYRIC

Boston Symphony.

Though at the bottom of the program given by the Boston Symphony Orchestra at the Lyric last night, "The Tragedy of Salome," a suite composed by Florent Schmitt, an Alsatian, after a poem by Robert d'Humieres, was by all odds the most interesting number, whatever may be the individual estimates of the value of the work, which has not been played here before. It is distinctly in the modern French idiom, and belongs in the same class with such tone poems as the d'Indy work produced here recently, but with the reservation that it is intended to supplement and accompany action on the stage, so that its production by orchestra alone probably fails to give a wholly adequate idea of its value. It possesses striking originality in its use of orchestral material and abounds in unique effects, the composer making use of the piccolo, a snare drum, a bass drum, triangle, cymbals, tam tam, two harps and other instruments not usually employed.

The meaning of the music is followed readily enough from the first appearance of Salome, on through her sensual dances, her demand for the head of John the Baptist, the warning and accusation so characteristically suggested by the oboes and taken up by the clarinets, to the climax and the terrible punishment following the tragedy. At first the music moves along in a rhythmic, almost melodious way, but beneath the alluring measures are heard discordant sounds which make the sensuousness and the gayety seem almost forced and unreal. The dissonances and sharp contrasts increase, with intervals of orgiac ditties, clashing of cymbals, sighs, wild laughter and other demonstrations of hilarity and abandon. But over it broods the atmosphere of tragedy, of impending doom and of frenzy. The triumphant burst suggestive of Salome taking the head and gloating over the death of the man who denounced her presently turns to a wail of accusation that strikes terror not only to Salome but to all others, and the development takes on a tumultuous character with a convulsion of nature and death the end.

The idea of the story is closely followed and developed with much continuity. Through all the changing moods and amid all the weirdness of orchestration there runs coherence, which made the interpretation of the work by the orchestra an engrossing study, even if the interest awakened was, on the whole, intellectual rather than emotional. The orchestra was at all times well handled by M. Pierre Monteux, who showed a fine artistic sense and made the rendition colorful and virile. The audience, however, did not appear to be profoundly impressed and the applause was scattering.

The other orchestral number was the famous Tschaikowsky Symphony No. 6, the Pathetique, with its highly effective setting and its delightful five-fourth time treatment in the second movement. This symphony has been played here so often as to be fairly familiar to concertgoers, which, naturally enough, prompted comparisons.

There was about M. Monteux's conception of the work a suggestion of haste, of restlessness which was doubtless intended to convey the idea of reckless abandon, of attempts to lull a seered conscience by excitement, and these will be urged as giving M. Monteux's interpretation a distinct and vital touch. There are doubtless others, however, who will argue that the impressiveness at least of the heavier measures was impaired and that the tone of the orchestra appeared at times deficient in fullness and resonance, which the Boston organization has been known to develop, while at one place in the stormy portion there was a noticeable lack of smoothness. The symphony, of course, is to be numbered among those with such abounding charm and pathos that an audience will always respond, and this it did last night repeatedly, M. Monteux graciously sharing the honors with his musicians.

The soloist of the evening was Mme. Louise Homer, the famous contralto who has been heard here in concert and in grand opera. She sang Beethoven's "Nature's Adoration"; the air "Ombra mai fre" from Haendel's opera "Verses," and the air "O Don Fatale" from Verdi's opera "Don Carlos." Her selection of the first two numbers was especially fortunate, for their simplicity and their freedom from all music frills served admirably to bring out the purity of Mme. Homer's voice. Its readiness in the lower registers and its bell-like qualities in the upper reaches, its perfect accuracy of pitch and intonation proved a veritable treat.

The Verdi air was also sung in an admirable manner and with authority.

TRIBUNE
ress: Providence, R. I.

COMING BOSTON SYMPHONY CONCERT.

For the second Boston Symphony concert of the season in Infantry Hall on Tuesday evening, Dec. 16, Pierre Monteux has chosen an engrossing program. It will begin with Tschaikowsky's masterpiece, the perennially popular "Pathetic" Symphony No. 6, electric with emotion and tragedy. There will also be interest in the revival of the Adagio from Beethoven's only ballet, "The Creatures of Prometheus." Since this number—scored for five solo instruments—the 'celle, flute, clarinet, bassoon and harp, it affords a close scrutiny of the fine individual musicianship of virtuosos who lead each of these sections. The closing number will be Wagner's Prelude and Love-Death from "Tristan and Isolde." Miss Sophie Braslau, the foremost contralto of the Metropolitan Opera Company, will be the distinguished soloist of the evening, singing "Ah! Quel Giorno," from Rossini's "Semiramide," and three strikingly dramatic songs by Moussorgsky: "Serenade of Death," "The Banks of the Don" and "On the River Dnyep...

From DEC 4 - 1918
Evening Star
Baltimore, Md.

BOSTON SYMPHONY EXHIBIT VALUABLE

Concert in Lyric, With Louise Homer, Presents Large, Modern Work.

An admirable concert, which contained types of music from the simple to the highly advanced, was given by the Boston Symphony Orchestra, Pierre Monteux, conductor, in the Lyric Theater last night. The audience was large. The concert was the second of the orchestra's present Baltimore season. Louise Homer was special soloist.

A remarkable specimen of ultra modern music (Florent Schmitt' suite, The Tragedy of Salome, th last number of the program) was re ceived with enthusiasm—by severa persons! The remainder "had its in nings" in Tschaikowsky's "Pathetic Symphony and in Mme. Homer splendid singing with orchestra Beethoven, Handel and Verdi work The orchestra demonstrated agai its exceptionally high plane unde Mr. Monteux. The unusual readin of the symphony had numerous ad vantages. The orchestra organizatio is doing highly valuable art work i Baltimore, especially in exhibitin modern music, which has been hear so much more frequently elsewher in the world. It is appropriate tha it should continue this phase.

J. N. H.

TIMES
ss: Washington, D. C.

SYMPHONY ORCHESTRA DELIGHTS AUDIENCE

Louise Homer, as Soloist, Proves Queen of Song at Second Concert.

The second concert of the Boston Symphony Orchestra, Pierre Monteux conducting, sent its huge audience homeward with a triumphant elation in response to the music's spell at the National Theater yesterday afternoon. The program had been built up to a stirring climax in the Liszt "Les Preludes" and Mme. Louise Homer, as soloist, was a truly glorious queen of song in a program of noble and glorious music.

The program took one through the nebulous world of impressionism in music, vague and indeterminate, with Chausson and a new name Griffes. The solid ground of the songs of Beethoven, Handel and Bach, and of the immortal opera touch of Verdi, with the splendid Liszt climax, was a substantial contribution of high-motived sound.

Mme. Homer was recalled time and again after each part of her program. She is, besides artist, a radiant type of womanhood, whose very presence is a delight. The nobility of her rich contralto was at its height in Handel's air from "Xerxes," and she poured it forth without reserve.

Sings With Beauty.

Then, too, the hearing of an opera singer with full orchestra gives the background of tone that builds up the aria or song, and in Verdi's great "Don Fatale" aria from "Don Carlos" Mme. Homer sang with dramatic intensity or with tender beauty that was enriched by the great Italian master's score, and its playing, and that was given with her wealth of pure voice in her very personal quality of charm.

M. Monteux is a vital director who paints his tone pictures in many colors, and yet he effaces himself to an unusual degree. As accompanist with the voice he anticipates every shade of meaning. The Symphony of Chausson, in B flat, he varied from religious seriousness to a soaring bacchanale. The music is redolent of Wagner at times, and again is vague. The second movement, marked "tres lent," was inconsequential.

As to the Wagner touches, there was the "Waldweben," even a neighing of the horse Grane in Wagner's music drama. Orchestrally rich it was, with beauty of pastorale, and splendid use of the brass in the sturdy hymn that eclipsed all revelry and brought it to a brilliantly rendered climax.

Bears Descriptive Color.

The symphonic poem by Charles Tomlinson Griffes, on a Coleridge poem of "Kubla Khan"—strangely enough written with a "piano obligato" that added little to its symphonic value—is an imaginative composition with many orchestral beauties and rich effects, but with also banal developments of less original and less sincere design. It bore descriptive color of Oriental orgies, but without, for instance, the dominant dramatic motives in theme of the "Scheherazade" of Rimsky-Korsakow.

Just that "song" of ineffable beauty that pervades the tense mood of the Liszt "Les Preludes" is the missing point. In the Liszt symphonic poem (after Lamartine) it reaches a deep and appealing and satisfying loveliness, while the full timbered orchestration of man's transfiguration into spirit and into victory after life sounded and re-sounded from the players with the triumph it defined.

J. MacB.

From Journal DEC 14 1918
Providence, R. I.

After the musical famine of recent weeks a rather substantial schedule of concerts is especially acceptable. The concert this afternoon at the Shubert Majestic, when Jascha Heifetz, the Russian violinist, makes his second appearance before a Providence audience, will be followed on Tuesday evening by the second of the series of Boston Symphony Orchestra programmes in Infantry Hall. The remainder of the week will be given over to club musicales.

On Tuesday evening of next week Magdeleine Brard, the French pianist, who is here under the patronage of the French American Association of Arts, will give a recital at Memorial Hall.

To-day's appearance of Jascha Heifetz is an event of especial interest because of this young artist's truly spectacular career. His genius has won unusually consistent praise from the critics here and abroad, an interesting point of the criticisms being the emphasis laid on the fact that his talent is considered unusual, not because of his age, but at any age. His former success in New York was repeated last week, when he appeared as soloist with the New York Philharmonic. Mendelssohn's Concerto in E-minor, which he played then, is on to-day's programme, and another number of especial interest will be the "Hungarian Dance" by Brahms.

* * *

From Journal DEC 7 - 1918
Providence, R. I.

"The Pleasure-Dome of Kubla Khan," a new tone-poem by Mr. Griffes, was played for the first time at a recent concert of the Boston Symphony Orchestra, and was repeated in New York last Thursday. It is based on Coleridge's "The Pleasure Dome" and it was received by Boston with more than usual enthusiasm. Mr. Griffes is said by the critics to have been particularly fortunate in his tone-coloring, the subtlety of the play of his imagination and the rythmic continuity which binds the lesser themes together. It is a brief number, but has a striking originality that is not too mod ern but distinctly not of the older schools.

* * *

It is evident in reports from German of Karl Muck's reception there that Hu hatred of America is being vented by th simple process of regarding the deporte musician as a redeemed martyr. Blandly ignoring the distinction between Muck as a musician and as a political agent se cretly plotting in an enemy country, the critic of the Tagliche Rundschau is moved to remark that "in return for the intel lectual instruction which for years this artist contributed to the inartistic sacks of American gold, he received bitter repayment." The writer adds that his first appearance met with a "tempestu greeting," and expresses the pious ho "May he now remain with us."

ESTABLISHED 1881
From P DEC 8 - 191
Evening Star
Washington

AMUSEMENTS

Boston Symphony.

The Boston Symphony Orchestra gave the second of this season's matinee concerts yesterday afternoon at the National Theater before the usual capacity audience, Pierre Monteux, conductor, presenting a program of incomparable beauty from French, German, Italian and American composers. Mme. Louise Homer, lovely of voice and charming in personality, sang twice, giving, with orchestra, "Nature's Adoration," by Beethoven; the aria, "O Don Fatale," from "Don Carlos," by Verdi; "My Heart Ever Faithful," from the cantata, "For God So Lover the World," by Bach, and receiving an ovation after the air, "Ombra mai fu," from the opera, "Xerxes," by Handel, the theme of which, familiar to music lovers as Handel's "Largo," being greatly enhanced in beauty by the wonderful legato and stately delivery of the artist, supplemented by an accompaniment of strings in four-part harmony.

The symphony, "B Flat Major, Op. 20," by Ernest Chausson, whose tragic death occurred in 1899, was most satisfying, being rather more distinctive in form than most of the compositions from the modern French school, and presented by the orchestra with superb mastery of every tonal effect, under the inspiring leadership of M. Monteux. Of even greater interest in a way was the second orchestral number, "The Pleasure-Dome of Kubla Khan," by teh cotemporary American composer, Charles Tomlinson Griffes of New York, which was inspired by the poem, "Kubla Khan," by Samuel Taylor Coleridge, and which proved delightful, especially in the finished pianissimo effects of the opening and closing phrases. The orchestra concluded the program with "Les Preludes," a symphonic poem by Franz Liszt, built, according to the admirable program notes by Philip Hale, on a passage from Lamartine's writings.

Pawr Evening Bulletin Dec 18 - 12

THIRD SECTION.

BOSTON SYMPHONY ORCHESTRA GIVES FINE PROGRAMME

Sophie Braslau, American Contralto, is Soloist at Infantry Hall Concert.—Tschaikowsky's Sixth Symphony Given Powerful Reading.

The Boston Symphony Orchestra, Pierre Monteux conducting, played the second concert of its series here last evening. Infantry Hall was filled and the big audience showed unmistakably its pleasure in the splendid programme.

Sophie Braslau, the young Metropolitan Opera contralto, was the soloist. It was her first appearance here and her success was immediate and complete.

The programme follows:

Tschaikowsky—Symphony No. 6, "Pathetic," in B-minor, Op. 74.
Adagio; Allegro non troppo.
Allegro con grazia.
Allegro molto vivace.
Finale; Adagio lamentoso.
Rossini—Air, "Ah! Quel giorno," from the Opera "Semiramide."
Beethoven—Ballet No. 5, Adagio, from "The Creatures of Prometheus," Ballet, Op. 43.
Moussorgsky.....Songs with orchestra
Serenade of Death.
The Banks of the Don.
On the River Dnyeper.
Wagner—Prelude and Love-Death from "Tristan and Isolde."

In Tschaikowsky's symphony No. 6, the "Pathetic," Mr. Monteux chose a work that has been given powerful readings here by his predecessors at the conductor's desk. One of the greatest symphonies ever written, it stands as a towering monument to the genius of the great Russian master, the tragedy of whose life may be read in its seething polyphony. Through its tide of sombre harmony stalks the inexorable fate leading to the depths of despair. One may not listen to its melancholy themes, its ever-changing chorus of dark-hued orchestral voices and tremendous climaxes without being profoundly impressed. And Mr. Monteux gave the symphony one of the best readings ever heard at these concerts, rising to great heights of dramatic expression.

The second movement, with its unusual rythm, always compels attention, but it was in the following "Allegro molto vivace" that conductor and players achieved most stirring results. And in the finale, "Adagio lamentoso," which might be described as the giving way to dispair after a brave but futile struggle with fate, there was a sonority and richness in the string section and a depressing note in the voices of wood and brass that produced an effect not easily forgotten.

The Bethoven "Ballet, No. 5," from the "Creatures of Prometheus," Ballet, Op. 43, is founded on the fable of Prometheus In its descriptive measures opportunity is given to the first 'cello to play a grateful obligato part, and to a lesser extent similar work is done by solo flute, clarinet, basson and harp. Mr. J. Bedetti, 'cellist, made much of his solo. Other soloists were Messrs. Laurent, Sand, Laus and Holy. Wagner's "Prelude" and "Love-Death" from "Tristan and Isolde," received a beautiful interpretation.

Great interest is sure to attend the debut of a prominent young American singer with the Boston Symphony in this city and it may be said that Miss Braslau lived up to the fine things said of her successes elsewhere. Her voice is quite unusual in timbre. It is very resonant and clear, and has a strength that makes it well adapted to dramatic use. Miss Breslau sings with ease, her voice being of such natural power and carrying quality that it dominates the orchestra in anything but fortissimo passages. Her Rossini Air was sung with authority and feeling and she was even more impressive in the Moussorgsky songs with orchestra.

The "Serenade of Death" and "On the River Dnyeper" brought her dramatic talent to the fore and by skilful use of tone color, diction and nuance she created a musical atmosphere delightfully in keeping with the text of each poem. She was enthusiastically applauded and returned several times in acknowledgment.

concert.

Boston Symphony.

The soloist at the second Boston Symphony concert, to be given in Infantry Hall next Tuesday evening, Dec. 16th, will be Sophie Braslau, the noted American contralto and first pride of the Metropolitan Opera House, who could scarcely have chosen songs to reveal more strikingly her dramatic and lustrous vocal abilities than Rossini's famous aria, "Ah Quel Giorno," from the opera "Semiramide," and Moussorgsky's three tragic songs, "The Serenade of Death," the "Banks of the Don," and "On the River Dnyeper."

Pierre Monteux, in accordance with his reputation as a programme maker, has arranged the following music of interest, variety and distinction for this concert: Tchaikowsky's masterpiece of direct appeal and reaching popularity, the "Pathetic" Symphony No. 6; the Adagio from Beethoven's only ballet, "The Creatures of Prometheus," scored for five solo instruments ('Cello, flute, clarinet, bassoon and harp); and, to close, Wagner's Prelude and Love-Death from "Tristan and Isolde," whereby Wagner is restored to these concerts.

Providence Journal Dec.

BIG AUDIENCE HEARS BOSTON SYMPHONY

Monteux Conducts Orchestra in Second Concert Here.

SOPHIE BRASLAU IS SOLOIST

American Contralto from Metropolitan Opera Company Achieves Complete Success. — Tschaikowsky's Symphony Given Powerful Reading.

The Boston Symphony Orchestra, Pierre Monteux conducting, played the second concert of its series here last evening. Infantry Hall was filled and the big audience showed unmistakably its pleasure in the splendid programme.

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TWO SHOE RETAILERS ARE

Providence Journal Dec 12

om DEC 4 - 1912
Evening Sun
altimore, Md.

LYRIC

Boston Symphony.

Though at the bottom of the program given by the Boston Symphony Orchestra at the Lyric last night, "The Tragedy of Salome," a suite composed by Florent Schmitt, an Alsatian, after a poem by Robert d'Humieres, was by all odds the most interesting number, whatever may be the individual estimates of the value of the work, which has not been played here before. It is distinctly in the modern French idiom, and belongs in the same class with such tone poems as the d'Indy work produced here recently, but with the reservation that it is intended to supplement and accompany action on the stage, so that its production by orchestra alone probably fails to give a wholly adequate idea of its value. It possesses striking originality in its use of orchestral material and abounds in unique effects, the composer making use of the piccolo, a snare drum, a bass drum, triangle, cymbals, tam tam, two harps and other instruments not usually employed.

The meaning of the music is followed readily enough from the first appearance of Salome, on through her sensual dances, her demand for the head of John the Baptist, the warning and accusation so characteristically suggested by the oboes and taken up by the clarinets, to the climax and the terrible punishment following the tragedy. At first the music moves along in a rhythmic, almost melodious way, but beneath the alluring measures are heard discordant sounds which make the sensuousness and the gayety seem almost forced and unreal. The dissonances and sharp contrasts increase, with intervals of orgiac ditties, clashing of cymbals, sighs, wild laughter and other demonstrations of hilarity and abandon. But over it broods the atmosphere of tragedy, of impending doom and of frenzy. The triumphant burst suggestive of Salome taking the head and gloating over the death of the man who denounced her presently turns to a wail of accusation that strikes terror not only to Salome but to all others, and the development takes on a tumultuous character with a convulsion of nature and death the end.

The idea of the story is closely followed and developed with much continuity. Through all the changing moods and amid all the weirdness of orchestration there runs coherence, which made the interpretation of the work by the orchestra an engrossing study, even if the interest awakened was, on the whole, intellectual rather than emotional. The orchestra was at all times well handled by M. Pierre Monteux, who showed a fine artistic sense and made the rendition colorful and virile. The audience, however, did not appear to be profoundly impressed and the applause was scattering.

The other orchestral number was the famous Tschaikowsky Symphony No. 6, the Pathetique, with its highly effective setting and its delightful five-fourth time treatment in the second movement. This symphony has been played here so often as to be fairly familiar to concertgoers, which, naturally enough, prompted comparisons.

There was about M. Monteux's conception of the work a suggestion of haste, of restlessness which was doubtless intended to convey the idea of reckless abandon, of attempts to lull a seered conscience by excitement, and these will be urged as giving M. Monteux's interpretation a distinct and vital touch. There are doubtless others, however, who will argue that the impressiveness at least of the heavier measures was impaired and that the tone of the orchestra appeared at times deficient in fullness and resonance, which the Boston organization has been known to develop, while at one place in the stormy portion there was a noticeable lack of smoothness. The symphony, of course, is to be numbered among those with such abounding charm and pathos that an audience will always respond, and this it did last night repeatedly, M. Monteux graciously sharing the honors with his musicians.

The soloist of the evening was Mme. Louise Homer, the famous contralto who has been heard here in concert and in grand opera. She sang Beethoven's "Nature's Adoration"; the air "Ombra mai fre" from Haendel's opera "Verses," and the air "O Don Fatale" from Verdi's opera "Don Carlos." Her selection of the first two numbers was especially fortunate, for their simplicity and their freedom from all music frills served admirably to bring out the purity of Mme. Homer's voice. Its reediness in the lower registers and its bell-like qualities in the upper reaches, its perfect accuracy of pitch and intonation proved a veritable treat.

The Verdi air was also sung in an admirable manner and with authority.

h TRIBUNE

ress: Providence, R. I.

COMING BOSTON SYMPHONY CONCERT.

For the second Boston Symphony concert of the season in Infantry Hall on Tuesday evening, Dec. 16, Pierre Monteux has chosen an engrossing program. It will begin with Tschaikowsky's masterpiece, the perennially popular "Pathetic" Symphony No. 6, electric with emotion and tragedy. There will also be interest in the revival of the Adagio from Beethoven's only ballet, "The Creatures of Prometheus." Since this number is scored for five solo instruments—the cello, flute, clarinet, bassoon and harp, it affords a close scrutiny of the fine individual musicianship of virtuosos who lead each of these sections. The closing number will be Wagner's Prelude and Love-Death from "Tristan and Isolde." Miss Sophie Braslau, the foremost contralto of the Metropolitan Opera Company, will be the distinguished soloist of the evening, singing "Ah! Quel Giorno," from Rossini's "Semiramide," and three strikingly dramatic songs by Moussorgsky: "Serenade of Death," "The Banks of the Don" and "On the River Dnyeper."

From
Evening Star
Baltimore, Md.
DEC 4 - 1912

BOSTON SYMPHONY EXHIBIT VALUABLE

Concert in Lyric, With Louise Homer, Presents Large, Modern Work.

An admirable concert, which contained types of music from the simple to the highly advanced, was given by the Boston Symphony Orchestra, Pierre Monteux, conductor, in the Lyric Theater last night. The audience was large. The concert was the second of the orchestra's present Baltimore season. Louise Homer was special soloist.

A remarkable specimen of ultra-modern music (Florent Schmitt's suite, The Tragedy of Salome, the last number of the program) was received with enthusiasm—by several persons! The remainder "had its innings" in Tschaikowsky's "Pathetic" Symphony and in Mme. Homer's splendid singing with orchestra of Beethoven, Handel and Verdi works. The orchestra demonstrated again its exceptionally high plane under Mr. Monteux. The unusual reading of the symphony had numerous advantages. The orchestra organization is doing highly valuable art work in Baltimore, especially in exhibiting modern music, which has been heard so much more frequently elsewhere in the world. It is appropriate that it should continue this phase.

J. N. H.

TIMES

ss: Washington, D. C.

SYMPHONY ORCHESTRA DELIGHTS AUDIENCE

Louise Homer, as Soloist, Proves Queen of Song at Second Concert.

The second concert of the Boston Symphony Orchestra, Pierre Monteux conducting, sent its huge audience homeward with a triumphant elation in response to the music's spell at the National Theater yesterday afternoon. The program had been built up to a stirring climax in the Liszt "Les Preludes" and Mme. Louise Homer, as soloist, was a truly glorious queen of song in a program of noble and glorious music.

The program took one through the nebulous world of impressionism in music, vague and indeterminate, with Chausson and a new name Griffes. The solid ground of the songs of Beethoven, Handel and Bach, and of the immortal opera touch of Verdi, with the splendid Liszt climax, was a substantial contribution of high-motived sound.

Mme. Homer was recalled time and again after each part of her program. She is, besides artist, a radiant type of womanhood, whose very presence is a delight. The nobility of her rich contralto was at its height in Handel's air from "Xerxes," and she poured it forth without reserve.

Sings With Beauty.

Then, too, the hearing of an opera singer with full orchestra gives the background of tone that builds up the aria or song, and in Verdi's great "Don Fatale" aria from "Don Carlos" Mme. Homer sang with dramatic intensity or with tender beauty that was enriched by the great Italian master's score, and its playing, and that was given with her wealth of pure voice in her very personal quality of charm.

M. Monteux is a vital director who paints his tone pictures in many colors, and yet he effaces himself to an unusual degree. As accompanist with the voice he anticipates every shade of meaning. The Symphony of Chausson, in B flat, he varied from religious seriousness to a soaring bacchanale. The music is redolent of Wagner at times, and again is vague. The second movement, marked "tres lent," was inconsequential.

As to the Wagner touches, there was the "Waldweben," even a neighing of the horse Grane in Wagner's music drama. Orchestrally rich it was, with beauty of pastorale, and splendid use of the brass in the sturdy hymn that eclipsed all revelry and brought it to a brilliantly rendered climax.

Bears Descriptive Color.

The symphonic poem by Charles Tomlinson Griffes, on a Coleridge poem of "Kubla Khan"—strangely enough written with a "piano obligato" that added little to its symphonic value—is an imaginative composition with many orchestral beauties and rich effects, but with also banal developments of less original and less sincere design. It bore descriptive color of Oriental orgies, but without, for instance, the dominant dramatic motives in theme of the "Scheherazade" of Rimsky-Korsakow.

Just that "song" of ineffable beauty that pervades the tense mood of the Liszt "Les Preludes" is the missing point. In the Liszt symphonic poem (after Lamartine) it reaches a deep and appealing and satisfying loveliness, while the full timbered orchestration of man's transfiguration into spirit and into victory after life sounded and re-sounded from the players with the triumph it defined.

J. MacB.

From
Journal
Providence, R. I.

After the musical famine of recent weeks a rather substantial schedule of concerts is especially acceptable. The concert this afternoon at the Shubert Majestic, when Jascha Heifetz, the Russian violinist, makes his second appearance before a Providence audience, will be followed on Tuesday evening by the second of the series of Boston Symphony Orchestra programmes in Infantry Hall. The remainder of the week will be given over to club musicales.

On Tuesday evening of next week Magdeleine Brard, the French pianist, who is here under the patronage of the French American Association of Arts, will give a recital at Memorial Hall.

To-day's appearance of Jascha Heifetz is an event of especial interest because of this young artist's truly spectacular career. His genius has won unusually consistent praise from the critics here and abroad, an interesting point of the criticisms being the emphasis laid on the fact that his talent is considered unusual, not because of his age, but at any age. His former success in New York was repeated last week, when he appeared as soloist with the New York Philharmonic. Mendelssohn's Concerto in E-minor, which he played then, is on to-day's programme, and another number of especial interest will be the "Hungarian Dance" by Brahms.

* * *

From
Journal
Providence, R. I.

"The Pleasure-Dome of Kubla Khan," a new tone-poem by Mr. Griffes, was played for the first time at a recent concert of the Boston Symphony Orchestra, and was repeated in New York last Thursday. It is based on Coleridge's "The Pleasure Dome" and it was received by Boston with more than usual enthusiasm. Mr. Griffes is said by the critics to have been particularly fortunate in his tone-coloring, the subtlety of the play of his imagination and the rythmic continuity which binds the lesser themes together. It is a brief number, but has a striking originality that is not too modern but distinctly not of the older schools.

* * *

It is evident in reports from Germany of Karl Muck's reception there that Hun hatred of America is being vented by the simple process of regarding the deported musician as a redeemed martyr. Blandly ignoring the distinction between Muck as a musician and as a political agent secretly plotting in an enemy country, the critic of the Tagliche Rundschau is moved to remark that "in return for the intellectual instruction which for years this artist contributed to the inartistic sacks of American gold, he received bitter repayment." The writer adds that his first appearance met with a "tempestuous greeting," and expresses the pious hope "May he now remain with us."

ISHED 1881

From P Dec
Evening Star
Washington D. C.

AMUSEMENTS

Boston Symphony.

The Boston Symphony Orchestra gave the second of this season's matinee concerts yesterday afternoon at the National Theater before the usual capacity audience, Pierre Monteux, conductor, presenting a program of incomparable beauty from French, German, Italian and American composers. Mme. Louise Homer, lovely of voice and charming in personality, sang twice, giving, with orchestra, "Nature's Adoration," by Beethoven; the aria, "O Don Fatale," from "Don Carlos," by Verdi; "My Heart Ever Faithful," from the cantata, "For God So Lover the World," by Bach, and receiving an ovation after the air, "Ombra mai fu," from the opera, "Xerxes," by Handel, the theme of which, familiar to music lovers as Handel's "Largo," being greatly enhanced in beauty by the wonderful legato and stately delivery of the artist, supplemented by an accompaniment of strings in four-part harmony.

The symphony, "B Flat Major, Op. 20," by Ernest Chausson, whose tragic death occurred in 1899, was most satisfying, being rather more distinctive in form than most of the compositions from the modern French school, and presented by the orchestra with superb mastery of every tonal effect, under the inspiring leadership of M. Monteux. Of even greater interest in a way was the second orchestral number, "The Pleasure-Dome of Kubla Khan," by teh cotemporary American composer, Charles Tomlinson Griffes of New York, which was inspired by the poem, "Kubla Khan," by Samuel Taylor Coleridge, and which proved delightful, especially in the finished pianissimo effects of the opening and closing phrases. The orchestra conoluded the program with "Les Preludes," a symphonic poem by Franz Liszt, built, according to the admirable program notes by Philip Hale, on a passage from Lamartine's writings.

Prov Evening Bulletin
Dec 18 - 12

THIRD SECTION.

BOSTON SYMPHONY ORCHESTRA GIVES FINE PROGRAMME

Sophie Braslau, American Contralto, is Soloist at Infantry Hall Concert.—Tschaikowsky's Sixth Symphony Given Powerful Reading.

The Boston Symphony Orchestra, Pierre Monteux conducting, played the second concert of its series here last evening. Infantry Hall was filled and the big audience showed unmistakably its pleasure in the splendid programme.

Sophie Braslau, the young Metropolitan Opera contralto, was the soloist. It was her first appearance here and her success was immediate and complete.

The programme follows:

Tschaikowsky—Symphony No. 6, "Pathetic," in B-minor, Op. 74.
Adagio; Allegro non troppo.
Allegro con grazia.
Allegro molto vivace.
Finale; Adagio lamentoso.
Rossini—Air, "Ah! Quel giorno," from the Opera "Semiramide."
Beethoven—Ballet No. 5, Adagio, from "The Creatures of Promethus," Ballet, Op. 43.
Moussorgsky.....Songs with orchestra
Serenade of Death.
The Banks of the Don.
On the River Dnyeper.
Wagner—Prelude and Love-Death from "Tristan and Isolde."

In Tschaikowsky's symphony No. 6, the "Pathetic," Mr. Monteux chose a work that has been given powerful readings here by his predecessors at the conductor's desk. One of the greatest symphonies ever written, it stands as a towering monument to the genius of the great Russian master, the tragedy of whose life may be read in its seething polyphony. Through its tide of sombre harmony stalks the inexorable fate leading to the depths of despair. One may not listen to its melancholy themes, its ever-changing chorus of dark-hued orchestral voices and tremendous climaxes without being profoundly impressed. And Mr. Monteux gave the symphony one of the best readings ever heard at these concerts, rising to great heights of dramatic expression.

The second movement, with its unusual rythm, always compels attention, but it was in the following "Allegro molto vivace" that conductor and players achieved most stirring results. And in the finale, "Adagio lamentoso," which might be described as the giving way to dispair after a brave but futile struggle with fate, there was a sonority and richness in the string section and a depressing note in the voices of wood and brass that produced an effect not easily forgotten.

The Bethoven "Ballet, No. 5," from the "Creatures of Prometheus," Ballet, Op. 43, is founded on the fable of Prometheus. In its descriptive measures opportunity is given to the first 'cello to play a grateful obligato part, and to a lesser extent similar work is done by solo flute, clarinet, basson and harp. Mr. J. Bodetti, 'cellist, made much of his solo. Other soloists were Messrs. Laurent, Sand, Laus and Holy. Wagner's "Prelude" and "Love-Death" from "Tristan and Isolde," received a beautiful interpretation.

Great interest is sure to attend the debut of a prominent young American singer with the Boston Symphony in this city and it may be said that Miss Braslau lived up to the fine things said of her successes elsewhere. Her voice is quite unusual in timbre. It is very resonant and clear, and has a strength that makes it well adapted to dramatic use. Miss Breslau sings with ease, her voice being of such natural power and carrying quality that it dominates the orchestra in anything but fortissimo passages. Her Rossini Air was sung with authority and feeling and she was even more impressive in the Moussorgsky songs with orchestra.

The "Serenade of Death" and "On the River Dnyeper" brought her dramatic talent to the fore and by skilful use of tone color, diction and nuance she created a musical atmosphere delightfully in keeping with the text of each poem. She was enthusiastically applauded and returned several times in acknowledgment.

Boston Symphony.

The soloist at the second Boston Symphony concert, to be given in Infantry Hall next Tuesday evening, Dec. 16th, will be Sophie Braslau, the noted American contralto and first pride of the Metropolitan Opera House, who could scarcely have chosen songs to reveal more strikingly her dramatic and lustrous vocal abilities than Rossini's famous aria, "Ah Quel Giorno," from the opera "Semiramide," and Moussorgsky's three tragic songs, "The Serenade of Death," the "Banks of the Don," and "On the River Dnyeper."

Pierre Monteux, in accordance with his reputation as a programme maker, has arranged the following music of interest, variety and distinction for this concert: Tchaikowsky's masterpiece of direct appeal and reaching popularity, the "Pathetic" Symphony No. 6; the Adagio from Beethoven's only ballet, "The Creatures of Prometheus," scored for five solo instruments ('Cello, flute, clarinet, bassoon and harp); and, to close, Wagner's Prelude and Love-Death from "Tristan and Isolde," whereby Wagner is restored to these concerts.

Prov Journal Dec 1

BIG AUDIENCE HEARS BOSTON SYMPHONY

Monteux Conducts Orchestra in Second Concert Here.

SOPHIE BRASLAU IS SOLOIST

American Contralto from Metropolitan Opera Company Achieves Complete Success.—Tschaikowsky's Symphony Given Powerful Reading.

The Boston Symphony Orchestra, Pierre Monteux conducting, played the second concert of its series here last evening. Infantry Hall was filled and the big audience showed unmistakably its pleasure in the splendid programme.

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TWO SHOE RETAILERS ARE

Pawtucket Times Dec 13

SUNDAY HERALD, BOS

GALLERE

APPEARING

LEO ORNSTEIN, PIANIST, SYMPHONY

Dec 13

CONCERTS NEXT WEEK

The Symphony Orchestra in Music of Mimodrama, with Mr. Ornstein for Assisting Pianist—Mr. Rakhmaninov in a Singular Programme—Beginnings by the Boston Musical Association — Magdeleine Brard at Milton—Minor Recitals

AFTER the longest absence of recent years the Symphony Orchestra will resume its concerts here and hereabouts on Thursday evening, Friday afternoon and Saturday evening. At Cambridge, in Sanders Theatre on Thursday, it will be heard in Chaikovsky's Pathetic Symphony, which Mr. Monteux seems to fancy much; in the Prelude and Closing Scene from Wagner's music-drama, "Tristan and Isolde" and, with the composer as "assisting artist" in a concerto for piano written by Mr. George F. Boyle of the Peabody Institute in Baltimore. A sturdy and conservative piece, it has been played in various cities and liked.

On Friday afternoon and Saturday evening at Symphony Hall, Mr. Monteux will begin and end the concert with music of mimodrama. True, one such piece, Balakirev's "Thamar," was originally a symphonic poem and as such is listed on the pending programme. None the less many a hearer will recall it most readily as the ballet danced in Boston by Mr. Diaghilev's Russians in a wonderous red tower designed by Bakst. The music recounts the legend of the Caucasian queen, who tempted comely wayfarers into her castle, feasted them, revelled with them and, next morning, slew them. Many hereabouts have wished to hear Balakirev's piece under a French conductor. Now comes opportunity from the ablest of them when a ballet is in question. The other purely orchestral number is the Suite drawn by Schmitt from his mimodrama, likewise danced by the Russian Ballet (though never in this country). "The Tragedy of Salome," epitomizing once more in tones the tale of Herodias's daughter who loved the Baptist—a harsh and acrid, but a vivid and sinewy music, already heard here under Dr. Muck but now nearly forgotten. Between the two undanced mimodramas, Mr. Ornstein, called for the first time to the Symphony Concerts, will revive MacDowell's long unheard Concerto for piano in D minor. And Mr. Ornstein—it is to be remembered—is expert and eloquent pianist as well as singular composer.

ORNSTEIN SYMPHONY SOLOIST

As soloist at the coming Boston Symphony concerts of next Friday and Saturday Leo Ornstein, the much-talked of Russian-American pianist and composer, will play MacDowell's Second Concerto with the orchestra. At the same concerts Pierre Monteux will revive two noteworthy works: Balaukierff's Symphonic poem, "Thamar," and Florent Schmitt's "Tragedy of Salome," to be sung with a chorus behind the stage. Possible latecomers are forewarned that "Thamar," the opening number, will last 22 minutes without pause.

Leo Ornstein, soloist, with Boston Symphony.

Globe Dec 7

No Symphony Concerts

There will be no Symphony concerts again this week. On Dec 19 and 20, when the orchestra returns from its two weeks on tour, the soloists will be Leo Ornstein, who will play the MacDowell concerto in D minor. The other numbers on the program are Balakireff's "Thamar," and Florent Schmitt's suite from his mimodrama, "The Tragedy of Salome."

Adv Dec 14

Florence Newell Barbour

SYMPHONY CONCERTS

As soloist at the Symphony conecrts next Friday and Saturday, Leo Ornstein, the much-discussed pianist and composer, will play MacDowell's second concerto, Balakierff's symphonic poem, "Thamar," and Florent

Amusements.

Post Dec 17

CAMBRIDGE SYMPHONY CONCERT PROGRAMME

The most popular of all symphonies and the masterpiece of Russian music, Tschaikowsky's "Pathetique," has not been included in the regular Boston Symphony concerts for some years, and being tacitly reserved for the Pension Fund concerts, may not be heard otherwise for as many more, after it is played in Sanders Theatre, Cambridge, tomorrow evening at 8 o'clock.

Another event of the concert will be the sole appearance hereabouts of George F. Boyle, the noted Baltimorean composer-pianist, playing in his own concerto, with which he has enjoyed a considerable success with other orchestras. The programme will close with the Prelude and "Love-Death" from Wagner's "Tristan and Isolde."

The Boston Symphony Orchestra, Mr Monteux conductor, will give a concert in Sanders Theatre, Cambridge, thi evening. George F. Boyle of Baltimor will play his piano concerto.

The program of the Symphony concerts in Symphony Hall tomorrow afternoon and Saturday evening is as follows Balakirev's "Thamar"; MacDowell's Piano Concerto No. 2 in D minor, pianist

Dec 16

Address: TRIBUNE

Date Providen

Tschaikowsky's Pathetic Symphony.

Perhaps no musical work has ever been conceived of such vivid and throbbing emotional power as Tschaikowsky's "Pathetic" Symphony, which the Boston Symphony Orchestra is to play here. A noted writer on musical subjects has

scribed it thus: "In Russia it has en the custom to bomb those unhappy otentates whom the people do not love. ster Ilyitch Tschaikowsky employed ghtler methods. He concealed his ammition in his music, thrown over the nce from the land of the Czar into the oncert halls and opera houses of Eupe and America. Its melancholy eauty, its gorgeous colors, its volcanic assion, shocked the conservative and fascinated the public. No need to explain this music, unless to condemn it. It was too human, too sincere, too utterly original for that. It winged its way heart to heart."

Globe Sun 14

Leo Ornstein, Soloist at Symphony Concerts

As soloist at the Symphony concerts next Friday and Saturday, Leo Ornstein, the much-talked-of Russian-American pianist and composer, will play MacDowell's Second Concerto.

At the same concerts Pierre Monteux will revive two noteworthy works, Balakierff's Symphonic Poem, "Thamar," and Florent Schmitt's "Tragedy of Salome," to be sung with a chorus behind the stage. Possible late comers are forewarned that "Thamar," the opening number, will last 22 minutes without pause.

sung in Boston.

The Symphony Orchestra will return to Boston tomorrow morning from the longest and most exacting journey undertaken in years. The trip has continued through two weeks extending as far South as Baltimore and Washington, as far West as Cleveland and Detroit. In eleven cities audiences filling the chosen hall have listened to Mr. Monteux and the orchestra with every token of interest, pleasure and good will. This evening at Schenectady the little tour virtually ends.

H. T. PARKER

Dec 16

NEWS OF MUSIC

AGAIN THE RISING PHILADELPHIA ORCHESTRA

New Prowess in Mr. Stokowski and New Place for Him and His Band in New York—The Metropolitan Company Not to Visit Boston—Children's Concerts by the Chicago Orchestra — Mr. Marinuzzi Takes Over Campanini's Work — Items and Incidents

STEADILY continue the rise and progress of the Philadelphia Orchestra and of Mr. Stokowski as the conductor thereof. Mr. Cyrus Curtis and Mr. Edward Bok, somewhat disposed to figure as present "sustainers" of the band, had no need to insert a page-picture of it in their Saturday Evening Post and label it the foremost orchestra in the United States or words to that effect. From quarters more disinterested and better qualified to judge, it is easy to hear like opinion. Especially since the Philadelphians ventured into New York with five concerts in the course of a season has the new quality of orchestra and leader stood clear; while no very lengthy inquiries are necessary to discover that they are gradually but surely displacing there the band from Boston in the interest and the liking of both expert and fashionable frequenters of concerts. Of all the conductors whom New York, as the capital of music in America, regularly hears, there is none except Mr. Bodanzky to compare in interest and ability with Mr. Stokowski. Mr. Bodanzky, however, divides his work between opera house and concert-hall; while in the New Symphony Orchestra he is handicapped by a personnel, hard to mold and refine.

On the other hand, at every opportunity Mr. Stokowski betters the individual quality of forces that in recent years he has trained into a unified, plastic, adept and responsive ensemble. His programmes are as interesting, as modern, as Mr. Monteux's; authority, imagination, ardor and individuality make his versions of the chosen pieces invariably interesting, often significant, and stirring. Whatever Mr. Stokowski may have been in his earlier days, however "personal" (as the French say) he may still be, he is clearly on the way to become a conductor of the first rank. With reason the Philadelphians have opened their purses to give him the security and the freedom of a large and long-standing guarantee fund. With reason—to shift from major matters to matters relatively minor—he might bring himself and his orchestra on visit to Boston, that here where he is neither unknown nor unadmired, he might give audible proof of his present prowess.

Here in Boston

Contrary to conjecture and even to recent intimation on the programme of the Opera House, the Metropolitan Company will not visit Boston next spring. Its season in New York will end on or about April 2. Next, it goes to Atlanta for a week, as in many years past. Then, it disperses for summer engagements and summer holidays. The Chicago Company, returning for a fortnight beginning March 1, will provide the only opera in the full sense of the word to be heard in Boston this winter.

When the public of the Symphony Concerts returns to Symphony Hall on Friday and Saturday, it will see that the chubby cherubs supporting scrolls on the metal-work of the balconies have been scrubbed until they now shine in pristine brightness.

Mr. George Frederick Boyle, who is to play his own Concerto in D minor with the Symphony Orchestra at Cambridge on Thursday evening next, is an Australian midway in his thirties. As pianist he went the rounds of Europe and then migrated to the United States to become in 1911 a teacher at the Peabody Institute in Baltimore. The concerto, which is eight years old, has been heard at a music-festival in Worcester and at concerts of the Philharmonic Society in New York and of Mr. Stock's orchestra in Chicago.

Mr. Stock's Children's Concerts

As already recorded in these columns, the Chicago Orchestra has set afoot this season a series of children's concerts—one a month upon a convenient afternoon from November through April. Mr. Stock himself leads as numerous an orchestra as may be necessary to the chosen music and says a preliminary word about the several pieces. Here, for example, is his programme for the children's concert of last Thursday afternoon:

March of the Boyards.....Halvorsen
Andante from the "Surprise Symphony".Haydn
Dance of the Happy Spirits from the Opera, "Orpheus".....Gluck
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Suite, No. 1, from the Incidental Music to Ibsen's Play, "Peer Gynt".....Grieg

Of an earlier concert, at which Mr. Stock and the orchestra played Saint-Saëns's "Danse Macabre," Mr. Hubbard in The Tribune wrote pleasantly and fancifully:

He was such a little fellow. Not much over six or seven. And small for his age. His head didn't come up to the top of the back of the seat, and his toes barely touched the floor. But that did not matter, for only at first did he lean back. After the music began he sat on the front edge of the chair and so his feet reached all right. His shirt was clean and white and his blue tie had been carefully tied. But his hair was mussed and there was a beautiful grimy shade to his right hand—a shade that no amount of washing could make come off. For he was a real boy, even though his face was small and slightly pinched. A kind of sad, wondering face, just a little older than it should be. And the eyes were big, wide open ones, and they looked out as though marveling what the world really meant.

on the [illegible] with strange instruments in their hands, the people all about him—these seemed to awe him a little and make him draw into himself. At last a man came on the stage and told about music, and about instruments, and about what was to be heard. The little fellow drew back into his chair as though to shrink away from it all. But his eyes widened and he watched everything closely. A man in the orchestra played a tambourine just to show what it was like, and then when all the men played the tambourine could be heard in the music. And his eyes sparkled.

Then the man spoke again and there came a big, flowing tune that set the little fellow dreaming and his face grew quite solemn and old. Once more the man spoke and told of a dance that is danced at midnight when the clock strikes twelve and Old Mr. Death comes out with a fiddle and tunes it, and all the skeletons come and dance in the moonlight. And their bones rattle and they dance faster and faster until the cock crows, and the clock strikes one, and then they all hurry away.

And the man had the clock strike twelve and had Old Mr. Death tune his fiddle, and had the bones rattle, and had the cock crow, and had the clock strike one. And then the whole orchestra began, and the whole thing was done, the dance, the rattling bones, the cock crow and all. And the little fellow forgot everything. He shoved forward onto the frontest edge of the seat; he peeked round a big man in front of him. And he heard Old Mr. Death tune his fiddle and he saw all the dance, and he heard the cock crow and the clock strike one, and then he saw all rush away. And when it was over his eyes were big and wide and he was almost standing up. And all the children around him were clapping their hands and making a noise. But he, he just sank back into his seat and folded his arms as close round him as he could and sighed a big sigh. And hugged himself. . . . He was such a little fellow, but he had seen a wonderful dance which the skeletons dance when the clock strikes twelve and Old Mr. Death tunes up his fiddle. And he will never, never forget it.

Now that the New York Symphony Orchestra at the instigation of Mr. Damrosch, as well as the Chicago Orchestra by the zeal of Mr. Stock maintain such series of Children's Concerts, with the demand for tickets in both instances considerably exceeding the supply, why should not Mr. Monteux and the Boston Orchestrad do likewise? Of old it used to lead in such innovations while not a whit less, and perhaps several whits more, than the orchestra of New York and Chicago, it needs to cultivate the youngest generation into eager hearers of symphony concerts. By the recent token of Mr. Maier's recital of piano-pieces for youngsters, audiences for such a series would not be lacking.

SCHMITT'S "SALOME"

Trans Dec 16

MR. MONTEUX PROPOSES ANOTHER NOVEL PIECE

The Mimodrama That the Music Originally Clothed and Enforced—The Russians' Perversion of It—Playwright and Composer's "Argument"—Oriental, Barbaric, Sensual

AT the Symphony Concerts of tomorrow and Saturday, Mr. Monteux and the orchestra will play the Suite drawn by Florent Schmitt from his music to Robert d'Humière's mimodrama, "The Tragedy of Salome." Six years ago Dr. Muck set the piece on the programme of two Symphony Concerts, probably for the first times in the United States. He did not repeat it. Mr. Rabaud, of course, ignored it; it was hard to grasp and difficult to recall; therefore it now comes virtually as a new piece to the public of Symphony Hall. Unlike many a living Parisian composer, Schmitt has been slow to make way with American hearers. Once and again the dutiful conductor set forth one or another of his orchestral pieces, which are not few. For half an hour the audience hears Schmitt then for half a year and more it forgets him. Yet he has clear, individual profile. "He traverses French music today," writes Jean-Aubry in his book about it, "like a wild boar from the Vosges"—Schmitt was born in Lorraine—with the healthy robustness of a sensitive and crabbed nature, disdaining all coteries, dogmas and readymade religions or organized enthusiasm. . . . He submits to a strong discipline, but desires to accept it from none but himself and therefore mingles, at his convenience, his recent predilections with the lessons of the past. He is a singular mixture of passion for independence and an innate respect for rules. His choice tends wholly towards freedom, one might almost say towards anarchy; and his nature inclines him towards submission to principle. Florent Schmitt's originality lies in this rugged conflict fought with ardor. . . . His 'Tragedy of Salome,' in conception and in realization is a manifestation of high complex art and of all that it contains once of allurement and of violence, of ruggedness and refinement, of solidity and of rich color."

At the Hands of the Russians

As mimodrama, "The Tragedie of Salome" has been represented in Paris at the Théâtre des Arts in 1907, when the actor whom we now know as Lou-Tellegen mimed, as Lou van Tel, the part of the Baptist; at the Chatelet in 1912 by the singular and sophisticated Miss Thouhanova and at the Champs-Elysées in 1913 by Mr. Diaghilev's ballet with Miss Karsavina as Salome. As recently as last winter it was revived at the Opéra with the celebrated Ida Rubinstein as the interesting daughter of Herodias. She did not fare well in the part. As produced by Mr. Diaghilev's company, in the days when various bold young Russians rather than the more discreet Fokine determined its ways, Schmitt's mimodrama gained many a beholder. In Symphony Hall we shall hear his music but see neither the action embroidered upon it nor the settings that framed it. Here, then, is an account of a performance in Paris in the summer of 1913:

Soudeikine's act-drop is beyond comprehension. So also is the scene upon which it rises—a platform enclosed by giant foliage of formal design. Much exuberance is suggested, but exuberance of what is not so clear. In the middle of the stage is a tall column, upon the top of which an object, presumably the Baptist's head, is dimly seen. Behind stands a curious pyramidal staircase. Eight negro slaves are discovered grouped about the column and its burden. Their woolly pates are white, white ostrich plumes are girt about their middles, and round their ankles are clasped what looks suspiciously like white spats. The limelight streaming on their naked bodies imparts a greenish tinge to the brown flesh, and gives them quite as nasty an appearance as one supposes the designers intended.

To strident music which one feels sure must be expressive of hectic passion and horror, the green and white negroes posture and run about the stage. Their antics are engaging and expressive of whatever the spectator chooses to think. They are joined presently by four executioners, who would do credit to any professional dreamer of nightmares. Like the negroes, these also have spats on their bare legs. They wear very little else but carry large swords which obviously are meant for dark and bloody deeds. They are tall and lank, grim, sinister. In a business-like manner they divest themselves of the weapons of their office, and eclipse the efforts of the negroes in the game of Here-We-Go-Round-The-Baptist's-Head.

The music now, with relentless importunity, insists upon an impending climax. Negroes and executioners fall beautifully into place, a portion of the backcloth drops swiftly, and Salome is seen standing on the top of the staircase before a dim background of blue and mysterious starlit depth. She is shrouded in the voluminous folds of an immense cloak, and at first sight might be taken, as a witty observer remarked, for Mrs. Grundy come to put a stop to the proceedings. The music now breathes more easily, and Salome slowly comes down the staircase. The robe with which she is covered has an immense train—black with glittering embroidery of gold. As she descends the steps the train drags magnificently behind her. One suffers an uncomfortable anxiety lest it should topple down before its time and sweep the hapless wearer off her feet. But Soudeikine and Romanov have seen to this, and it is not until Salome has reached the stage, and is already advancing across it, that the enormous garment, with proper effect, comes flashingly tumbling after. Salome, with her grotesque retinue circles in solemn procession round the central column and the train makes the most of its opportunities. Then the negroes leap forward, fastenings are loosened and as the robe falls into her attendant's outstretched arms, Salome steps forward for the dance.

Regard Beardsley's drawings for fashion plates, and the reader will arrive at a very fair idea of Karsavina's appearance as Salome. Her costume is exiguous—disclosing one thigh but not the other; her legs and arms are bare, with a blood-red heart and other devices stencilled on them. A high head-dress surmounts the tiny face of one of Beardsley's women, with blue smudges for eyes and wee vermilion lips. Of Karsavina's dance it is quite impossible to write with any detail. It is devised in the same pseudo-macabre spirit as the rest of the ballet, and is more remarkable as a feat of acrobatic agility and physical endurance than as an artistic performance. One is told that the dance is "at first frantic and insane; then more paroud and sorrowful, more remote and ecstatic. It is the expression and avowal of her sensual torment and of her atonement through the very misery of her unassuageable desire." Maybe it is all that; perhaps something more, perhaps a great deal less. For myself, I should have been interested to learn at what point the insanity died down and pride and sorrow took its place. Of ecstasy I could find no real suggestion, though the counterfeit was plausible; and the only remoteness was when the dance unexpectedly ended and the curtain went down.

As Originally Intended

All this was rather a Russian overlay and decoration of the play of d'Humières and the music of Schmitt than the course of the one and the suggestion of the other. When playwright and composer sought to set before the imagination of an audience what appears in their own "argument." Even so, it is lurid enough:

A terrace of Herod's Palace, overlooking the Dead Sea. The mountains of Moab shut in the horizon, rose-colored and russet-hued, dominated by the bulk of Mount Nebo, on which Moses, at the threshold of the Promised Land, saluted Canaan before dying. The sun is sinking. John slowly walks across the terrace and disappears.

Torches light the stage. Cloths and jewels which overflow from a precious coffer sparkle under the glare. Herodias, deep in thought, plunges her hands into the mass, raises on high the necklaces and the veils spangled with gold. Salome, as one fascinated, appears, bends over the chest, adorns herself, and with a childish joy outlines her first dance. . . .

Salome has disappeared. Herod, enwrapped by the darkness, is lost in thoughts of lust and fear, while the watchful Herodias spies him. Then on the cursed sea mysterious lights flicker and seem to arise from the depths. The buildings of the engulfed Five Cities are dimly revealed beneath the waves. One would say that old crimes recognize Salome and call to her in brotherly fashion. It is like a projection on a magic looking-glass of the drama that is playing in the brains of the couple seated there and silent in the night. The music comments on the demoniacal phantasmagoria.

Snatches of ancient orgiac ditties, choked by the rain of bitument and ashes on the terraces of Sodom and Gomorrah, are vaguely breathed. Dance measures, the shivering of stifled cymbals, the clapping of hands, sighs, and laughter that spreads and dies away. Then a voice arises from the abyss.

Herod is overcome. He hearkens. Mists now come up from the sea, enlaced figures assume a shape and mount from the depths, a living cloud from which, as brought forth by the dim dream and the ancient sin, Salome suddenly springs up, irresistible. Far off the thunder rolls. Salome begins to dance. Herod starts to his feet. . . .

Total darkness covers the stage, and the rest of the drama is seen imperfectly by flashes of lightning. There is the lascivious dance, Herod's pursuit, the amorous flight, Salome seized, her veils plucked off by the Tetrarch's hand. For a moment she is nude, but John suddenly appears, steps forward, and covers her with the anchorite's

SUNDAY HERALD, BOS

Dec 16

CAL RE

APPEARING

LEO ORNSTEIN, PIANIST, SYMPHONY

Dec 13

CONCERTS NEXT WEEK

The Symphony Orchestra in Music of Mimodrama, with Mr. Ornstein for Assisting Pianist—Mr. Rakhmaninov in a Singular Programme—Beginnings by the Boston Musical Association — Magdeleine Brard at Milton—Minor Recitals

AFTER the longest absence of recent years the Symphony Orchestra will resume its concerts here and hereabouts on Thursday evening, Friday afternoon and Saturday evening. At Cambridge, in Sanders Theatre on Thursday, it will be heard in Chaikovsky's Pathetic Symphony which Mr. Monteux seems to fancy much; in the Prelude and Closing Scene from Wagner's music-drama, "Tristan and Isolde" and, with the composer as "assisting artist" in a concerto for piano written by Mr. George F. Boyle of the Peabody Institute in Baltimore. A sturdy and conservative piece, it has been played in various cities and liked.

On Friday afternoon and Saturday evening at Symphony Hall, Mr. Monteux will begin and end the concert with music of mimodrama. True, one such piece, Balakirev's "Thamar," was originally a symphonic poem and as such is listed on the pending programme. None the less many a hearer will recall it most readily as the ballet danced in Boston by Mr. Diaghilev's Russians in a wonderous red tower designed by Bakst. The music recounts the legend of the Caucasian queen, who tempted comely wayfarers into her castle, feasted them, revelled with them and, next morning, slew them. Many hereabouts have wished to hear Balakirev's piece under a French conductor. Now comes opportunity from the ablest of them when a ballet is in question. The other purely orchestral number is the Suite drawn by Schmitt from his mimodrama, likewise danced by the Russian Ballet (though never in this country). "The Tragedy of Salome," epitomizing once more in tones the tale of Herodias's daughter who loved the Baptist—a harsh and acrid, but a vivid and sinewy music, already heard here under Dr. Muck but now nearly forgotten. Between the two undanced mimodramas, Mr. Ornstein, called for the first time to the Symphony Concerts, will revive MacDowell's long unheard Concerto for piano in D minor. And Mr. Ornstein—it is to be remembered—is expert and eloquent pianist as well as singular composer.

sung in Boston.

The Symphony Orchestra will return to Boston tomorrow morning from the longest and most exacting journey undertaken in years. The trip has continued through two weeks extending as far South as Baltimore and Washington, as far West as Cleveland and Detroit. In eleven cities audiences filling the chosen hall have listened to Mr. Monteux and the orchestra, with every token of interest, pleasure and good will. This evening at Schenectady the little tour virtually ends.

H. T. PARKER

Globe Sun 14

Leo Ornstein, Soloist at Symphony Concerts

As soloist at the Symphony concerts next Friday and Saturday, Leo Ornstein, the much-talked-of Russian-American pianist and composer, will play MacDowell's Second Concerto.

At the same concerts Pierre Monteux will revive two noteworthy works, Balakierff's Symphonic (Poem, "Thamar," and Florent Schmitt's "Tragedy of Salome," to be sung with a chorus behind the stage. Possible late comers are forewarned that "Thamar," the opening number, will last 22 minutes without pause.

ORNSTEIN SYMPHONY SOLOIST

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Leo Ormstein, soloist, with Boston Symphony.

Globe Dec 7

No Symphony Concerts

There will be no Symphony concerts again this week. On Dec 19 and 20, when the orchestra returns from its two weeks on tour, the soloists will be Leo Ornstein, who will play the MacDowell concerto in D minor. The other numbers on the program are Balakireff's "Thamar," and Florent Schmitt's suite from his mimodrama, "The Tragedy of Salome."

Adv Dec 14

Florence Newell Barbour

SYMPHONY CONCERTS

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Amusements.

Post Dec 17

CAMBRIDGE SYMPHONY CONCERT PROGRAMME

The most popular of all symphonies and the masterpiece of Russian music, Tschaikowsky's "Pathetique," has not been included in the regular Boston Symphony concerts for some years, and being tacitly reserved for the Pension Fund concerts, may not be heard otherwise for as many more, after it is played in Sanders Theatre, Cambridge, tomorrow evening at 8 o'clock.

Another event of the concert will be the sole appearance hereabouts of George F. Boyle, the noted Baltimorean composer-pianist, playing in his own concerto, with which he has enjoyed a considerable success with other orchestras. The programme will close with the Prelude and "Love-Death" from Wagner's "Tristan and Isolde."

The Boston Symphony Orchestra, Mr. Monteux conductor, will give a concert in Sanders Theatre, Cambridge, this evening. George F. Boyle of Baltimore will play his piano concerto.

The program of the Symphony concerts in Symphony Hall tomorrow afternoon and Saturday evening is as follows: Balakireff's "Thamar"; MacDowell Piano Concerto, D minor, pianist

Dec 16

TRIBUNE

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Provide

Tschaikowsky's Pathetic Symphony.

Perhaps no musical work has ever been conceived of such vivid and throbbing emotional power as Tschaikowsky's "Pathetic" Symphony, which the Boston Symphony Orchestra is to play here. A noted writer on musical subjects has

escribed it thus: "In Russia it has en the custom to bomb those unhappy otentates whom the people do not love. eter Ilyitch Tschaikowsky employed ibtler methods. He concealed his amunition in his music, thrown over the nces from the land of the Czar into the oncert halls and opera houses of Eupe and America. Its melancholy eauty, its gorgeous colors, its volcanic assion, shocked the conservative and fascinated the public. No need to explain this music, unless to condemn it. It was too human, too sincere, too utterly original for that. It winged its way m heart to heart."

NEWS OF MUSIC

AGAIN THE RISING PHILADELPHIA ORCHESTRA

New Prowess in Mr. Stokowski and New Place for Him and His Band in New York—The Metropolitan Company Not to Visit Boston—Children's Concerts by the Chicago Orchestra — Mr. Marinuzzi Takes Over Campanini's Work — Items and Incidents

STEADILY continue the rise and progress of the Philadelphia Orchestra and of Mr. Stokowski as the conductor thereof. Mr. Cyrus Curtis and Mr. Edward Bok, somewhat disposed to figure as present "sustainers" of the band, had no need to insert a page-picture of it in their Saturday Evening Post and label it the foremost orchestra in the United States or words to that effect. From quarters more disinterested and better qualified to judge, it is easy to hear like opinion. Especially since the Philadelphians ventured into New York with five concerts in the course of a season has the new quality of orchestra and leader stood clear; while no very lengthy inquiries are necessary to discover that they are gradually but surely displacing there the band from Boston in the interest and the liking of both expert and fashionable frequenters of concerts. Of all the conductors whom New York, as the capital of music in America, regularly hears, there is none except Mr. Bodanzky to compare in interest and ability with Mr. Stokowski. Mr. Bodanzky, however, divides his work between opera house and concert-hall; while in the New Symphony Orchestra he is handicapped by a personnel, hard to mold and refine.

On the other hand, at every opportunity Mr. Stokowski betters the individual quality of forces that in recent years he has trained into a unified, plastic, adept and responsive ensemble. His programmes are as interesting, as modern, as Mr. Monteux's; authority, imagination, ardor and individuality make his versions of the chosen pieces invariably interesting, often significant, and stirring. Whatever Mr. Stokowski may have been in his earlier days, however "personal" (as the French say) he may still be, he is clearly on the way to become a conductor of the first rank. With reason the Philadelphians have opened their purses to give him the security and the freedom of a large and long-standing guarantee fund. With reason—to shift from major matters to matters relatively minor—he might bring himself and his orchestra on visit to Boston, that here where he is neither unknown nor unadmired, he might give audible proof of his present prowess.

Here in Boston

Contrary to conjecture and even to recent intimation on the programme of the Opera House, the Metropolitan Company will not visit Boston next spring. Its season in New York will end on or about April 2. Next, it goes to Atlanta for a week, as in many years past. Then, it disperses for summer engagements and summer holidays. The Chicago Company, returning for a fortnight beginning March 1, will provide the only opera in the full sense of the word to be heard in Boston this winter.

When the public of the Symphony Concerts returns to Symphony Hall on Friday and Saturday, it will see that the chubby cherubs supporting scrolls on the metal-work of the balconies have been scrubbed until they now shine in pristine brightness.

Mr. George Frederick Boyle, who is to play his own Concerto in D minor with the Symphony Orchestra at Cambridge on Thursday evening next, is an Australian midway in his thirties. As pianist he went the rounds of Europe and then migrated to the United States to become in 1911 a teacher at the Peabody Institute in Baltimore. The concerto, which is eight years old, has been heard at a music-festival in Worcester and at concerts of the Philharmonic Society in New York and of Mr. Stock's orchestra in Chicago.

Mr. Stock's Children's Concerts

As already recorded in these columns, the Chicago Orchestra has set afoot this season a series of children's concerts—one a month upon a convenient afternoon from November through April. Mr. Stock himself leads as numerous an orchestra as may be necessary to the chosen music and says a preliminary word about the several pieces. Here, for example, is his programme for the children's concert of last Thursday afternoon:

March of the Boyards.....Halvorsen
Andante from the "Surprise Symphony".Haydn
Dance of the Happy Spirits from the Opera, "Orpheus".....Gluck
Dance of the Marionettes.....Glazunov
Funeral March of a Marionette.....Gounod
Suite, No. 1, from the Incidental Music to Ibsen's Play, "Peer Gynt".....Grieg

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He was such a little fellow. Not much over six or seven. And small for his age. His head didn't come up to the top of the back of the seat, and his toes barely touched the floor. But that did not matter, for only at first did he lean back. After the music began he sat on the front edge of the chair and so his feet reached all right. His shirt was clean and white and his blue tie had been carefully tied. But his hair was mussed and there was a beautiful grimy shade to his right hand—a shade that no amount of washing could make come off. For he was a real boy, even though his face was small and slightly pinched. A kind of sad, wondering face, just a little older than it should be. And the eyes were big, wide open ones, and they looked out as though marveling what the world really meant.

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Soudeikine's act-drop is beyond comprehension. So also is the scene upon which it rises—a platform enclosed by giant foliage of formal design. Much exuberance is suggested, but exuberance of what is not so clear. In the middle of the stage is a tall column, upon the top of which an object, presumably the Baptist's head, is dimly seen. Behind stands a curious pyramidal staircase. Eight negro slaves are discovered grouped about the column and its burden. Their woolly pates are white, white ostrich plumes are girt about their middles, and round their ankles are clasped what looks suspiciously like white spats. The limelight streaming on their naked bodies imparts a greenish tinge to the brown flesh, and gives them quite as nasty an appearance as one supposes the designers intended.

To strident music which one feels sure must be expressive of hectic passion and horror, the green and white negroes posture and run about the stage. Their antics are engaging and expressive of whatever the spectator chooses to think. They are joined presently by four executioners, who would do credit to any professional dreamer of nightmares. Like the negroes, these also have spats on their bare legs. They wear very little else, but carry large swords which obviously are meant for dark and bloody deeds. They are tall and lank, grim, sinister. In a business-like manner they divest themselves of the weapons of their office, and eclipse the efforts of the negroes in the game of Here-We-Go-Round-The-Baptist's-Head.

The music now, with relentless importunity, insists upon an impending climax. Negroes and executioners fall beautifully into place, a portion of the backcloth drops swiftly, and Salome is seen standing on the top of the staircase before a dim background of blue and mysterious starlit depth. She is shrouded in the voluminous folds of an immense cloak, and at first sight might be taken, as a witty observer remarked, for Mrs. Grundy come to put a stop to the proceedings. The music now breathes more easily, and Salome slowly comes down the staircase. The robe with which she is covered has an immense train—black with glittering embroidery of gold. As she descends the steps the train drags magnificently behind her. One suffers an uncomfortable anxiety lest it should topple down before its time and sweep its hapless wearer off her feet. But Soudeikine and Romanov have seen to this, and it is not until Salome has reached the stage, and is already advancing across it, that the enormous garment, with proper effect, comes flashingly tumbling after. Salome, with her grotesque retinue circles in solemn procession round the central column, and the train makes the most of its opportunities. Then the negroes lean forward, fastenings are loosened and as the robe falls into her attendants' outstretched arms, Salome steps forward for the dance.

Regard Beardsley's drawings as fashion plates, and the reader will arrive at a very fair idea of Karsavina's appearance as Salome. Her costume is exiguous—disclosing one thigh but not the other; her legs and arms are bare, with a blood-red heart and other devices stencilled on them. A high head-dress surmounts the tiny face of one of Beardsley's women, with blue smudges for eyes and wee vermilion lips. Of Karsavina's dance it is quite impossible to write with any detail. It is devised in the same pseudo-macabre spirit as the rest of the ballet, and is more remarkable as a feat of acrobatic agility and physical endurance than as an artistic performance. One is told that the dance is "at first frantic and insane; then more paroud and sorrowful, more remote and ecstatic. It is the expression and avowal of her sensual torment and of her atonement through the very misery of her unassuageable desire." Maybe it is all that; perhaps something more, perhaps a great deal less. For myself, I should have been interested to learn at what point the insanity died down and pride and sorrow took its place. Of ecstasy I could find no real suggestion, though the counterfeit was plausible; and the only remoteness was when the dance unexpectedly ended and the curtain went down.

As Originally Intended

All this was rather a Russian overlay and decoration of the play of d'Humières and the music of Schmitt than the course of the one and the suggestion of the other. What playwright and composer sought to set before the imagination of an audience best appears in their own "argument." Even so, it is lurid enough:

A terrace of Herod's Palace, overlooking the Dead Sea. The mountains of Moab shut in the horizon, rose-colored and russet-hued, dominated by the bulk of Mount Nebo, on which Moses, at the threshold of the Promised Land, saluted Canaan before dying. The sun is sinking. John slowly walks across the terrace and disappears. . . .

Torches light the stage. Cloths and jewels which overflow from a precious coffer sparkle under the glare. Herodias, deep in thought, plunges her hands into the mass, raises on high the necklaces and the veils spangled with gold. Salome, as one fascinated, appears, bends over the chest, adorns herself, and with a childish joy outlines her first dance. . . .

Salome has disappeared. Herod, enwrapped by the darkness, is lost in thoughts of lust and fear, while the watchful Herodias spies him. Then on the cursed sea mysterious lights flicker and seem to arise from the depths. The buildings of the engulfed Five Cities are dimly revealed beneath the waves. One would say that old crimes recognize Salome and call to her in brotherly fashion. It is like a projection on a magic looking-glass of the drama that is playing in the brains of the couple seated there and silent in the night. The music comments on the demoniacal phantasmagoria.

Snatches of ancient orgiac ditties, choked by the rain of bitument and ashes on the terraces of Sodom and Gomorrah, are vaguely breathed. Dance measures, the shivering of stifled cymbals, the clapping of hands, sighs, and laughter that spreads and dies away. Then a voice arises from the abyss.

Herod is overcome. He hearkens. Mists now come up from the sea, enlaced figures assume a shape and mount from the depths, a living cloud from which, as brought forth by the dim dream and the ancient sin, Salome suddenly springs up, irresistible. Far off the thunder rolls. Salome begins to dance. Herod starts to his feet. . . .

Total darkness covers the stage and the rest of the drama is seen imperfectly by flashes of lightning. There is the lascivious dance, Herod's pursuit, the amorous flight, Salome seized, her veils plucked off by the Tetrarch's hand. For a moment she is nude, but John suddenly appears, steps forward, and covers her with the anchorite's

SUNDAY HERALD, BOS

GALLERY

APPEARING

LEO ORNSTEIN, PIANIST, SYMPHONY

Dec 13

CONCERTS NEXT WEEK

The Symphony Orchestra in Music of Mimodrama, with Mr. Ornstein for Assisting Pianist—Mr. Rakhmaninov in a Singular Programme—Beginnings by the Boston Musical Association — Magdeleine Brard at Milton—Minor Recitals

AFTER the longest absence of recent years the Symphony Orchestra will resume its concerts here and hereabouts on Thursday evening, Friday afternoon and Saturday evening. At Cambridge, in Sanders Theatre on Thursday, it will be heard in Chaikovsky's Pathetic Symphony, which Mr. Monteux seems to fancy much; in the Prelude and Closing Scene from Wagner's music-drama, "Tristan and Isolde" and, with the composer as "assisting artist" in a concerto for piano written by Mr. George F. Boyle of the Peabody Institute in Baltimore. A sturdy and conservative piece, it has been played in various cities and liked.

On Friday afternoon and Saturday evening at Symphony Hall, Mr. Monteux will begin and end the concert with music of mimodrama. True, one such piece, Balakirev's "Thamar," was originally a symphonic poem and as such is listed on the pending programme. None the less many a hearer will recall it most readily as the ballet danced in Boston by Mr. Diaghilev's Russians in a wonderous red tower designed by Bakst. The music recounts the legend of the Caucasian queen, who tempted comely wayfarers into her castle, feasted them, revelled with them and, next morning, slew them. Many hereabouts have wished to hear Balakirev's piece under a French conductor. Now comes opportunity from the ablest of them when a ballet is in question. The other purely orchestral number is the Suite drawn by Schmitt from his mimodrama, likewise danced by the Russian Ballet (though never in this country). "The Tragedy of Salome," epitomizing once more in tones the tale of Herodias's daughter who loved the Baptist—a harsh and acrid, but a vivid and sinewy music, already heard here under Dr. Muck but now nearly forgotten. Between the two undanced mimodramas Mr. Ornstein, called for the first time to the Symphony Concerts, will revive MacDowell's long unheard Concerto for piano in D minor. And Mr. Ornstein—it is to be remembered—is expert and eloquent pianist as well as singular composer.

...sung in Boston.

The Symphony Orchestra will return to Boston tomorrow morning from the longest and most exacting journey undertaken in years. The trip has continued through two weeks extending as far South as Baltimore and Washington, as far West as Cleveland and Detroit. In eleven cities audiences filling the chosen hall have listened to Mr. Monteux and the orchestra with every token of interest, pleasure and good will. This evening at Schenectady the little tour virtually ends.

H. T. PARKER

Globe Sun 14

Leo Ornstein, Soloist at Symphony Concerts

As soloist at the Symphony concerts next Friday and Saturday, Leo Ornstein, the much-talked-of Russian-American pianist and composer, will play MacDowell's Second Concerto.

At the same concerts Pierre Monteux will revive two noteworthy works, Balakierff's Symphonic Poem, "Thamar," and Florent Schmitt's "Tragedy of Salome," to be sung with a chorus behind the stage. Possible late comers are forewarned that "Thamar," the opening number, will last 22 minutes without pause.

ORNSTEIN SYMPHONY SOLOIST

As soloist at the coming Boston Symphony concerts of next Friday and Saturday Leo Ornstein, the much-talked of Russian-American pianist and composer, will play MacDowell's Second Concerto with the orchestra. At the same concerts Pierre Monteux will revive two noteworthy works: Balaukierff's Symphonic poem, "Thamar," and Florent Schmitt's "Tragedy of Salome," to be sung with a chorus behind the stage. Possible latecomers are forewarned that "Thamar," the opening number, will last 22 minutes without pause.

Leo Ormstein, soloist, with Boston Symphony.

Globe Dec 7

No Symphony Concerts

There will be no Symphony concerts again this week. On Dec 19 and 20, when the orchestra returns from its two weeks on tour, the soloist will be Leo Ornstein, who will play the MacDowell concerto in D minor. The other numbers on the program are Balakireff's "Thamar," and Florent Schmitt's suite from his mimodrama, "The Tragedy of Salome."

Adv Dec 14

Florence Newell Barbour

SYMPHONY CONCERTS

As soloist at the Symphony concerts next Friday and Saturday, Leo Ornstein, the much-discussed pianist and composer, will play MacDowell's second concerto, Balakierff's symphonic poem, "Thamar," and Florent

Amusements.

Post Dec 17

CAMBRIDGE SYMPHONY CONCERT PROGRAMME

The most popular of all symphonies and the masterpiece of Russian music, Tschaikowsky's "Pathetique," has not been included in the regular Boston Symphony concerts for some years, and being tacitly reserved for the Pension Fund concerts, may not be heard otherwise for as many more, after it is played in Sanders Theatre, Cambridge, tomorrow evening at 8 o'clock.

Another event of the concert will be the sole appearance hereabouts of George F. Boyle, the noted Baltimorean composer-pianist, playing in his own concerto, with which he has enjoyed a considerable success with other orchestras. The programme will close with the Prelude and "Love-Death" from Wagner's "Tristan and Isolde."

The Boston Symphony Orchestra, Mr Monteux conductor, will give a concert in Sanders Theatre, Cambridge, this evening. George F. Boyle of Baltimore will play his piano concerto.

The program of the Symphony concerts in Symphony Hall tomorrow afternoon and Saturday evening is as follows: Balakirev's "Thamar"; MacDowell's Piano Concerto No. 2 (Leo Ornstein, pianist), Florent Schmitt's "Tragedy of Salome."

Dec 16

Tschaikowsky's Pathetic Symphony.

Perhaps no musical work has ever been conceived of such vivid and throbbing emotional power as Tschaikowsky's "Pathetic" Symphony, which the Boston Symphony Orchestra is to play here. A noted writer on musical subjects has

...scribed it thus: "In Russia it has ...en the custom to bomb those unhappy ...otentates whom the people do not love. ...ter Ilyitch Tschaikowsky employed ...ghtler methods. He concealed his ammunition in his music, thrown over the ...nce from the land of the Czar into the ...oncert halls and opera houses of Europe and America. Its melancholy ...eauty, its gorgeous colors, its volcanic ...assion, shocked the conservative and ...ascinated the public. No need to explain this music, unless to condemn it. It was too human, too sincere, too utterly original for that. It winged its way ...heart to heart."

Dec 16

NEWS OF MUSIC

AGAIN THE RISING PHILADELPHIA ORCHESTRA

New Prowess in Mr. Stokowski and New Place for Him and His Band in New York—The Metropolitan Company Not to Visit Boston—Children's Concerts by the Chicago Orchestra — Mr. Marinuzzi Takes Over Campanini's Work — Items and Incidents

STEADILY continue the rise and progress of the Philadelphia Orchestra and of Mr. Stokowski as the conductor thereof. Mr. Cyrus Curtis and Mr. Edward Bok, somewhat disposed to figure as present "sustainers" of the band, had no need to insert a page-picture of it in their Saturday Evening Post and label it the foremost orchestra in the United States or words to that effect. From quarters more disinterested and better qualified to judge, it is easy to hear like opinion. Especially since the Philadelphians ventured into New York with five concerts in the course of a season has the new quality of orchestra and leader stood clear; while no very lengthy inquiries are necessary to discover that they are gradually but surely displacing there the band from Boston in the interest and the liking of both expert and fashionable frequenters of concerts. Of all the conductors whom New York, as the capital of music in America, regularly hears, there is none except Mr. Bodanzky to compare in interest and ability with Mr. Stokowski. Mr. Bodanzky, however, divides his work between opera house and concert-hall; while in the New Symphony Orchestra he is handicapped by a personnel, hard to mold and refine.

On the other hand, at every opportunity Mr. Stokowski betters the individual quality of forces that in recent years he has trained into a unified, plastic, adept and responsive ensemble. His programmes are as interesting, as modern, as Mr. Monteux's; authority, imagination, ardor and individuality make his versions of the chosen pieces invariably interesting, often significant, and stirring. Whatever Mr. Stokowski may have been in his earlier days, however "personal" (as the French say) he may still be, he is clearly on the way to become a conductor of the first rank. With reason the Philadelphians have opened their purses to give him the security and the freedom of a large and long-standing guarantee fund. With reason—to shift from major matters to matters relatively minor—he might bring himself and his orchestra on visit to Boston, that here where he is neither unknown nor unadmired, he might give audible proof of his present prowess.

Here in Boston

Contrary to conjecture and even to recent intimation on the programme of the Opera House, the Metropolitan Company will not visit Boston next spring. Its season in New York will end on or about April 2. Next, it goes to Atlanta for a week, as in many years past. Then, it disperses for summer engagements and summer holidays. The Chicago Company, returning for a fortnight beginning March 1, will provide the only opera in the full sense of the word to be heard in Boston this winter.

When the public of the Symphony Concerts returns to Symphony Hall on Friday and Saturday, it will see that the chubby cherubs supporting scrolls on the metal-work of the balconies have been scrubbed until they now shine in pristine brightness.

Mr. George Frederick Boyle, who is to play his own Concerto in D minor with the Symphony Orchestra at Cambridge on Thursday evening next, is an Australian midway in his thirties. As pianist he went the rounds of Europe and then migrated to the United States to become in 1911 a teacher at the Peabody Institute in Baltimore. The concerto, which is eight years old, has been heard at a music-festival in Worcester and at concerts of the Philharmonic Society in New York and of Mr. Stock's orchestra in Chicago.

Mr. Stock's Children's Concerts

As already recorded in these columns, the Chicago Orchestra has set afoot this season a series of children's concerts—one a month upon a convenient afternoon from November through April. Mr. Stock himself leads as numerous an orchestra as may be necessary to the chosen music and says a preliminary word about the several pieces. Here, for example, is his programme for the children's concert of last Thursday afternoon:

March of the Boyards.....Halvorsen
Andante from the "Surprise Symphony".Haydn
Dance of the Happy Spirits from the Opera, "Orpheus".....Gluck
Dance of the Marionettes.....Glazunov
Funeral March of a Marionette.....Gounod
Suite. No. 1, from the Incidental Music to Ibsen's Play, "Peer Gynt".....Grieg

Of an earlier concert, at which Mr. Stock and the orchestra played Saint-Saëns's "Danse Macabre," Mr. Hubbard in The Tribune wrote pleasantly and fancifully:

He was such a little fellow. Not much over six or seven. And small for his age. His head didn't come up to the top of the back of the seat, and his toes barely touched the floor. But that did not matter, for only at first did he lean back. After the music began he sat on the front edge of the chair and so his feet reached all right. His shirt was clean and white and his blue tie had been carefully tied. But his hair was mussed and there was a beautiful grimy shade to his right hand—a shade that no amount of washing could make come off. For he was a real boy, even though his face was small and slightly pinched. A kind of sad, wondering face, just a little older than it should be. And the eyes were big, wide open ones, and they looked out as though marveling what the world really meant.

on the s... with strang... ments in their hands, the people all about him—these seemed to awe him a little and make him draw into himself. At last a man came on the stage and told about music, and about instruments, and about what was to be heard. The little fellow drew back into his chair as though to shrink away from it all. But his eyes widened and he watched everything closely. A man in the orchestra played a tambourine just to show what it was like, and then when all the men played the tambourine could be heard in the music. And his eyes sparkled.

Then the man spoke again and there came a big, flowing tune that set the little fellow dreaming and his face grew quite solemn and old. Once more the man spoke and told of a dance that is danced at midnight when the clock strikes twelve and Old Mr. Death comes out with a fiddle and tunes it, and all the skeletons come and dance in the moonlight. And their bones rattle and they dance faster and faster until the cock crows, and the clock strikes one, and then they all hurry away.

And the man had the clock strike twelve and had Old Mr. Death tune his fiddle, and had the bones rattle, and had the cock crow, and had the clock strike one. And then the whole orchestra began, and the whole thing was done, the dance, the rattling bones, the cock crow and all. And the little fellow forgot everything. He shoved forward onto the frontest edge of the seat; he peeked round a big man in front of him. And he heard Old Mr. Death tune his fiddle and he saw all the dance, and he heard the cock crow and the clock strike one, and then he saw all rush away. And when it was over his eyes were big and wide and he was almost standing up. And all the children around him were clapping their hands and making a noise. But he, he just sank back into his seat and folded his arms as close round him as he could and sighed a big sigh. And hugged himself. . . . He was such a little fellow, but he had seen a wonderful dance which the skeletons dance when the clock strikes twelve and Old Mr. Death tunes up his fiddle. And he will never, never forget it.

Now that the New York Symphony Orchestra at the instigation of Mr. Damrosch, as well as the Chicago Orchestra by the zeal of Mr. Stock maintain such series of Children's Concerts, with the demand for tickets in both instances considerably exceeding the supply, why should not Mr. Monteux and the Boston Orchestrad do likewise? Of old it used to lead in such innovations while not a whit less, and perhaps several whits more, than the orchestra of New York and Chicago, it needs to cultivate the youngest generation into eager hearers of symphony concerts. By the recent token of Mr. Maier's recital of piano-pieces for youngsters, audiences for such a series would not be lacking.

SCHMITT'S "SALOME"

Trans Dec 18

MR. MONTEUX PROPOSES ANOTHER NOVEL PIECE

The Mimodrama That the Music Originally Clothed and Enforced—The Russians' Perversion of It—Playwright and Composer's "Argument"—Oriental, Barbaric, Sensual

AT the Symphony Concerts of tomorrow and Saturday, Mr. Monteux and the orchestra will play the Suite drawn by Florent Schmitt from his music to Robert d'Humière's mimodrama, "The Tragedy of Salome." Six years ago Dr. Muck set the piece on the programme of two Symphony Concerts, probably for the first times in the United States. He did not repeat it. Mr. Rabaud, of course, ignored it; it was hard to grasp and difficult to recall; there fore it now comes virtually as a new piece to the public of Symphony Hall. Unlike many a living Parisian composer, Schmitt has been slow to make way with America hearers. Once and again the dutiful conductor set forth one or another of his orchestral pieces, which are not few. For half an hour the audience hears Schmitt then for half a year and more it forge him. Yet he has clear, individual profil "He traverses French music today," writ Jean-Aubry in his book about it, "like wild boar from the Vosges"—Schmitt w born in Lorraine—with the healthy robus ness of a sensitive and crabbed nature, di daining all coteries, dogmas and read made religions or organized enthusiasm . . . He submits to a strong discipline, b desires to accept it from none but himsel and therefore mingles, at his convenienc his recent predilections with the lessons the past. He is a singular mixture of passion for independence and an innat respect for rules. His choice tends wholl towards freedom, one might almost sa towards anarchy; and his nature incline him towards submission to principle Florent Schmitt's originality lies in thi rugged conflict fought with ardor. . . . His 'Tragedy of Salome,' in conception an in realization is a manifestation of hi complex art and of all that it contains once of allurement and of violence, o ruggedness and refinement, of solidity an of rich color."

At the Hands of the Russians

As mimodrama, "The Tragedie of Salome" has been represented in Paris at th Theatre des Arts in 1907, when the acto whom we now know as Lou-Tellegen mimed, as Lou van Tel, the part of th Baptist: at the Chatelet in 1912 by th singular and sophisticated Miss Thouha nova and at the Champs-Elysées in 1913 b Mr. Diaghilev's ballet with Miss Karsavin as Salome. As recently as last winter was revived at the Opéra with the cel brated Ida Rubinstein as the interestin daughter of Herodias. She did not fare we in the part. As produced by Mr. Diaghilev company, in the days when various bo young Russians rather than the more discreet Fokine determined its ways, Schmitt's pantomimodrama called many a beholder. Symphony Hall we shall hear his mu but see neither the action embroidere upon it nor the settings that framed Here, then, is an account of a performan in Paris in the summer of 1913:

Soudeikine's act-drop is beyond com prehension. So also is the scene upo which it rises—a platform enclosed b giant foliage of formal design. Muc exuberance is suggested, but exube ance of what is not so clear. In th middle of the stage is a tall colum upon the top of which an object, pr sumably the Baptist's head, is dim seen. Behind stands a curious pyr midal staircase. Eight negro slaves a discovered grouped about the colu and its burden. Their woolly pates white, white ostrich plumes are a about their middles, and round th ankles are clasped what looks s deliciously like white spats. The li light streaming on their naked bo imparts a greenish tinge to the br flesh, and gives them quite as nasty appearance as one supposes the signers intended.

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Total darkness covers the stage, and the rest of the drama is seen imperfectly by flashes of lightning. There is the lascivious danee, Herod's pursuit, the amorous flight, Salome seized, her veils plucked off by the Tetrarch's hand. For a moment she is nude, but John suddenly appears, steps forward, and covers her with the anchorite's

cloak. The furious gesture of [illegible] is quickly interpreted by Herodias. Her signal delivers John over to the executioner, who leads him away, and soon reapears, holding John's head on a brazen charger.

The triumphant Salome takes the trophy and outlines a step, laden with her funereal burden. Then, as one feeling sudden uneasiness, as if the voice of the beheaded had whispered in her ear, she runs swiftly to the edge of the terrace, and hurls the charger over the battlement into the sea. And the sea turns to the color of blood, and Salome falls in a swoon, while mad terror sweeps away Herod, Herodias, and the executioners in frantic flight.

Salome comes to herself. The head of John appears, stares at her, then disappears. Salome quakes and turns away, in anguish. The head again gazes at her from another part of the stage. Salome wishes to steal away. And the heads, arising, are now everywhere. Salome, terrified, turns about to escape the bloody vision.

As she dances, the storm breaks. A furious wind envelops her. Sulphurous clouds roll about the precipice; the tempest rocks the sea. Pillars of sand rush in the desert places. The tall cypresses writhe tragically, and break in pieces with a crash. The bolt falls, and shatters the stones of the citadel. Mount Nebo vomits flame. The chain of Moab is on fire. All things burst on the dancer, who is swept about by an infernal frenzy.

Schmitt's Music

Schmitt's individuality in "Salome" consists in his ability to blend excellent thematic material (and little enough of it usually) with cogent and penetrating harmonization. The melody, often no more than a phase or two repeated over and over, is always eloquent and distinguished. The harmony taken by itself, is a symphony in its own right, continually varied, continually free and incisive, yet so held together by the logic of its individual voices that it seems inevitable. It seems not written to support the melody any more than the melody is written to decorate the harmony. Yet the two become one as though they were evolved in one and the same creative process, as doubtless they were.

In this purely musical procedure there is abundent use of all sorts of means to sensuous effect, pure chords emphasized solely for their effect on the nerves, varied tempo (there is one passage marked 3½-4), mysterious pauses and poetic dissonances. Yet no single effect seems to exist by itself each seems to be an evitable part of the symphonic texture. The technical means employed by the composer are of many sorts. There is one chromatic downward passage composed entirely of the chord of repeated major thirds, a device capable of more barbarous effect than any other of the modern French school. When this downward passage later becomes complicated with an upward chromatic line in the bass the effect to the ear is no better than tonal jargon.

In seeking "Oriental color" Schmitt uses the familiar device of the skip of the augmented major second. But he uses it less as a matter of routine than do most composers. Sometimes he prefers subtle harmonic timbres in a manner somewhat recalling the earlier pieces of Debussy. Here he is equally happy and somehow equally individual. Soft, pure chords, with their delicate crossing harmonies, rest the ear while constantly stimulating the attention.

The wild dance which ends the suite is a remarkable piece of writing. It is not in the least like Strauss's dance in "Salomé," which is a marvel of polyphonic deftness. Schmitt's Salomé is an animal, and has no existence outside her senses. She dances to an insistent 3-8 rhythm, while the orchestra continually sings a scrap of barbaric melody over no less barbaric harmonies. The emotional pressure never subsides. It mounts in its frenzy, now pounding out its fury in huge repeated chords, now striking terror with a savage theme in the bass, always accenting its fierce physical motion above all its music, as though in the mere savagery of motion the Oriental animal wished to give up her soul.

Trans. Dec 20

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"About This Time"

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Music and Musicians --- Plays and

CONCERT-CHRONICLE

A FEAT FROM MR. MONTEUX IN CAMBRIDGE

Two Fragments of "Tristan" in Thrilling Performance by Conductor and Orchestra Both — A Gentle Pianist and His Gentle Concerto—Miss Crosby Sings Interesting Songs—A New Symphony from Mr. Converse—Mme. Frijsh in January

ADMITTEDLY the monthly concerts in Cambridge of the Symphony Orchestra are a part of its routine-work; while outside the numbers chosen by the "assisting artists," the programmes usually traverse pieces already heard or soon to be heard in Boston. Occasionally, however—the "soloists" again aside—something befalls in Sanders Theatre which has not come to pass in Symphony Hall and which may never occur there. Quite unexpectedly, such happening signalized the Symphony Concert of last evening—the third in the current series—on the further side of the Charles. The final item upon Mr. Monteux's list was the Prelude to Wagner's opera, "Tristan" to which was joined, as often, the arrangement for orchestra of Isolde's last speech—in the sunset, above her dead lover, in the final clearing of her racked heart and confused world. The conductor had included both pieces in the recent concert in Boston for the Pension Fund of the band and had succeeded but measurably with them. Through the journey of the last fortnight southward and westward he set them on various programmes. The outcome of these repetitions and, doubtless, of a swift flair of the moment in both leader and orchestra, was a more impassioned and impressive performance of both Prelude and Closing Scene than Bostonians ears have heard since the relatively distant days of Mahler and Toscanini in the opera house. For Dr. Muck, it will be readily recalled, was less eloquent with music from "Tristan" than with any other Wagnerian fragment.

The orchestra had hardly sounded the first measures of the Prelude—Isolde's soliloquy of love and fate in the first act—before it was clear that the conductor and his forces were on their mettle. The declamation of the violoncellos might have been the expressive tones of Miss Ternina or Mme. Fremstad. The succeeding nervous suspensé before the Prelude turns into music of the desire that is stronger than death or destiny, tingled upon ear and emotion as Mr. Monteux and the wind-choir gave it voice. The transition itself missed no whit of tragic accent. Through the music of desire mounted and mounted the unsated passion, ever renewed, the twined voices of the lovers. Only a little, in rare instants of excess of zeal, did Mr. Monteux blur a strand, while not once did he rein his brass-choir too freely. Since Mr. Toscanini's day the music has not moved in such beauty, thrill, illusion, holding the senses rapt. It fell away and Mr. Monteux passed to Isolde's apostrophe. He missed not one of the tragic voices that it weaves out of the opera into a final web of tonal passion and splendor. At every turn the orchestra, individually and choir by choir, caught his eloquence. The music rose, expanded as in Mahler's radiant intensities; the climax, so hollow at the concert for the Pension Fund, was full-throated to the last inner voice; the end paled into peace. After all, Mr. Monteux can do his feats; has his moments when he is above himself. For near twenty of them he and the orchestra had held their hearers, emotionally, in the hollow of their hands. Not German music, in spite of the American Legion, but genius-music, universal, possibly everlasting.

The concert began with Chaikovsky's Pathetic Symphony likewise garnered from the programme for the Pension Fund and the recent journeyings. Mr. Monteux has no mind to the music as Slav melodrama, according to the voice of most Russian conductors. No more can he give it the tragic accent which somehow Mr. Nikisch used to impart. Soundly and roundly, obviously and straightforwardly, the Parisian plays it and leaves the rest to the inventor of the squeezed melody of the first movement, the clipped and reluctant waltz of the second, the exuberant quick-step of the third, the desolation of the fourth. And listening ears and answering minds thought—what they thought; judged each according to themselves. It is the very newest fashion to call this tonal self-torture, this tonal self-revelation, this intrinsically personal music of mingled passion and hysteria, "Bolshevistic," though Chaikovsky set it to music-paper twenty-five years ago when the Tsars and "Holy Russia" seemed nearly as unshakable as the wintry stars. So may frightened minds go addled. It is a less recent fashion to call the symphony stale, overrated, outmoded. Praised and played to excess it was in the stirred and unquestioning nineties, when it was the newest, the best-liked of contemporary symphonies. Outmoded it may be, but less than many another piece of Chaikovsky in these days of subtler, sharper ways with tones. Possibly an older verdict is the sanest: The symphony is music of Chaikovsky's opened heart; and its passion of self-revelation is its salvation. The Russian lays bare in tones the very entrails of his spirit. We Anglo-Saxons, as curious a race in our way as the Russians in theirs, find the process exciting in the concert-room.

Between Chaikovsky and Wagner—uneasy, perilous place—stood Mr. George Frederick Boyle of Baltimore, pianist and composer, in a Concerto in D minor heard for the first time in this vicinage. It is a concise, compact, neatly made, wholly unpretentious music. It "exposes" certain motives, as the analysts like to say; it "deals with them"—to quote again the patois of programme-books—in mildly interesting fashion. Mr. Boyle is minded to a gentle harmonic coloring, flowing measures, simple euphonies. Smoothly he coordinates piano and orchestra; wisely he eschews both the rhapsodic and the displayful veins. As composer, as pianist, his hand is light, his touch crisp. Not too deep or exacting are his moods; everywhere he writes a transparent, unemphatic, courteous, almost smiling, music. Like the pianist in and out of Cambridge, it comes, it goes in a polite thirty minutes. H. T. P.

Dec 19

He Stoops to Conquer

Leo Ornstein, Pianist (Photograph by Apeda)

As He Will Be Seen — and Also Heard — Today and Tomorrow in His First and Deserved Appearances With the Symphony Orchestra

Herald

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Music and Musicians --- Plays and

cloak. The furious gesture of Herod is quickly interpreted by Herodias. Her signal delivers John over to the executioner, who leads him away, and soon reappears, holding John's head on a brazen charger.

The triumphant Salome takes the trophy and outlines a step, laden with her funereal burden. Then, as one feeling sudden uneasiness, as if the voice of the beheaded had whispered in her ear, she runs swiftly to the edge of the terrace, and hurls the charger over the battlement into the sea. And the sea turns to the color of blood, and Salome falls in a swoon, while mad terror sweeps away Herod, Herodias, and the executioners in frantic flight.

Salome comes to herself. The head of John appears, stares at her, then disappears. Salome quakes and turns away, in anguish. The head again gazes at her from another part of the stage. Salome wishes to steal away. And the heads, arising, are now everywhere. Salome, terrified, turns about to escape the bloody vision.

As she dances, the storm breaks. A furious wind envelops her. Sulphurous clouds roll about the precipice; the tempest rocks the sea. Pillars of sand rush in the desert places. The tall cypresses writhe tragically, and break in pieces with a crash. The bolt falls, and shatters the stones of the citadel. Mount Nebo vomits flame. The chain of Moab is on fire. All things burst on the dancer, who is swept about by an infernal frenzy.

Schmitt's Music

Schmitt's individuality in "Salomé" consists in his ability to blend exotic thematic material (and little enough of it usually) with cogent and penetrating harmonization. The melody, often no more than a phase or two repeated over and over, is always eloquent and distinguished. The harmony taken by itself, is a symphony in its own right, exceedingly varied, continually free and inclusive. Yet so held together by the logic of the individual voices that it seems inevitable. It seems not written to support the melody any more than the melody is written to decorate the harmony. Yet the two are one as though they were evolved at one and the same creative process, as doubtless they were.

In this purely musical paraphrase there is abundant use of all sorts of means to sensuous effect, pure chords emphasized solely for their effect on the nerves, varied tempo (there is one passage marked Più 4), mysterious pauses and poetic dissonances. Yet no single effect seems to exist by itself; each seems to be an excitable part of the symphonic texture. The technical means employed by the composer are of many sorts. There is one chromatic downward passage composed entirely of the chord of repeated major thirds, a device capable of more barbarous effect than any other of the modern French school. When this downward passage later becomes complicated with an upward chromatic line in the bass the effect to the ear is no better than tonal jargon.

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EIGHTH CONCERT BY SYMPHONY

Balakireff, MacDowell and Schmitt Form Program

PLAYERS GIVE BRILLIANT MATINEE

By PHILIP HALE

The program of the 8th concert of the Boston Symphony Orchestra, Mr. Monteux, given yesterday afternoon in Symphony Hall, was as follows: Balakireff, Symphonic Poem "Thamar"; MacDowell, Concerto No. 2, D minor, for piano (Leo Ornstein, pianist); Schmitt, "The Tragedy of Salome," suite for orchestra.

Two noble dames, Salome and Thamar, in one afternoon! If Messalina and Catherine of Russia had also been portrayed in music, our joy would have been full. No doubt, the poets, novelists, painters, musicians have done Salome a grievous wrong. She was probably a slip of a girl, and her dance not so sensuous as those observed by unprejudiced spectators at balls patronized by "our best people." It is true she came to a sad ending, for she was married twice, had three sons by her second husband, and no doubht died highly respected.

Balakireff's music seems more picturesque and finely contrived when it is used for the superably barbaric Russian ballet than when it is heard in a concert hall. The spectator, engrossed by the sensual and tragic doings on the theatre stage, does not then notice the vain repetitions, weak measures of transitions, the fatiguing tossing of a theme or a fragment of a theme from one solo instrument to another—an annoying trick of Tschaikowsky's, by the way. These are clearly revealed when the same spectator sits in an orthodox concert hall. Yet when all is said in objection, this "Thamar" as a symphonic poem, written for the concert stage and without any thought of a ballet, is a fascinating work. Perhaps the orgy is the weakest part of it; it surely is inferior to the sections depicting the rushing waters of the Terek and the arrival of the ill-fated guest; far inferior to the magnificent close. Yes, this little man Balakireff, whose appearance seemed mean to Turgenieff, who was as bigoted, religiously and as superstitious as Louis XI, had imagination. There was a rich vein of poetry in his soul. Perhaps Queen Tamara haunted him, as visions of fair women disturbed the pious slumbers of St. Anthony in the desert.

The question came up twice yesterday: Does music used for a ballet lose irreparably when it is transferred to the concert hall? Schmitt's "Salome" was written for a mute drama, for pantomime and dancing; Balakireff's "Thamar" was composed as a concert piece; yet we remember the latter as ballet music, and Schmitt's music, ingenious and fantastical as it is, does not come up to d'Humiere's prose poem which it portrays in tones.

The Prelude, the "Dance of Pearls" and "The Enchantments of the Sea," are singularly impressive; after them the thunder and lightning business, Mount Nebo vomiting flames and the "infernal frenzy" of Salome left us cold; without a touch of goose flesh, without the disarrangement of a hair. We were conscious of a mighty pother on the stage. Perhaps 50 years from now, or even 25, this music will shake the souls of hearers, when the tragedy is enacted as a film-drama high up above the orchestra.

Mr. Monteux and the players, after a most successful trip of a fortnight, gave a remarkable performance of the two compositions, a performance remarkable as a technical display, supremely euphonious, wonderfully elastic. The city may well be proud of this orchestra as it exists today; the city may well be proud of Mr. Monteux. And yet the audience yesterday was sluggish, almost churlish in appreciation of an uncommonly brilliant concert.

This audience, however, recalled Mr. Ornstein several times. He well deserved the tribute, for he played the concerto in a masterly manner. Especially delightful was his reading of the tricksy Scherzo, designed originally as material for a symphonic poem, "Beatrice and Benedick." The concerto is a dazzling virtuoso piece. Mr. Josefly once told us he considered MacDowell's first concerto more individual. Many would have been glad to write the second.

The concert will be repeated tonight. The program of the concerts next week is as follows: Brahms, Symphony No. 1, C minor; Handel, Concerto for organ and orchestra, F major, No. 4, op. 4 (Joseph Bonnet, organist); Liszt, "The Dance in the Tavern" (Mephisto Waltz).

EXCITING PIECES BY SYMPHONY

"Thamar" and "Tragedy of Salome"—Ornstein, Soloist

BY OLIN DOWNES

Balakireff's "Thamar," tone poem for orchestra, is inspired by the Russian legend of the Queen, as sinister as she is seductive, who, in her castle which towers over a wild gorge in the Caucasus, lures unwary wanderers to a night of revelry and death. In the morning the waters of the River Terek, "mad with fright," carry away a lifeless body. The Queen, "cruel, cunning, yet divine," prepares to receive her next victim. This tone poem, and other fascinating music, was played at the concert of the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. The performance was masterly. The music is irresistible in its barbaric splendor.

EARLY "NEO-RUSSIAN"

This tone poem, "Thamar," while one of the early products of the then "Neo-Russian" school of the '50s and '60s, while surpassed in workmanship, in perfection of form, by later compositions such as the "Scheherazade" of Rimsky-Korsakoff, is the Alpha and Omega of a certain wonderful orientalism which the later-day Russians developed with such picturesqueness and suggestive power.

There are the superb opening page which portrays the flowing river—page in which the note of what is strange fateful, preordained, is struck. There are the maddening dances, through the mazes of which, as one might say, the theme of Thamar herself is heard. There are striking musical metamorphoses of these motives—metamorphoses which anticipate what later Russians than Balakireff were to do with this system of the transformation of motives and melodies, which the Russians had learned Berloiz and Liszt. At the last there is heard again, in a passage which will never grow old, the farewell of Thamar to her victim, and the music of many waters.

Actually Heard First Time

Why all this about a work which has been played before, though at too rare intervals, at these Symphony concerts? Because the music was actually heard for the first time yesterday. Dr. Muck never understood it. Mr. Monteux's reading was a revelation of the colors in the score, a display of supreme musicianship in the choice of tempi, and an accomplishment of temperament and imagination which overcame the reserve of the coolest and most critical listeners.

At last there was the voice of fate in the introduction, as well as the most beautiful and ingenious depiction of the flowing river; at last the dances were impolite and abandoned, furiously sensual in the oriental manner, until at a climax, the orchestra was as a pack of howling beasts; at last the majesty and the fatalism of the conclusion was felt. This is not to say that "Thamar" is a composition wholly without faults. Its faults are principally those of form. There are too many good ideas, without sufficient economy of presentation. There is excess of excitement and sensation. This is typical, perhaps, of the imagination of the Slav whose hide you scratch only to find that directly underneath he is an Oriental. With all this, "Thamar" is intoxicating music full of fire, color, imagination, genius.

Leo Ornstein's Playing

Then Leo Ornstein, who used to play "Wild Men's Dances," which he had himself composed, and look like a wild man as he played them, gave a very admirable performance of MacDowell's D minor piano concerto. It was as sane a performance—though also highly imaginative—as one would wish to hear. It had proportion, balance, repose, as counter elements to the virtuosity and individuality which this young man of 24 had long before he had reached his 24th year. Mr. Ornstein was modest in demeanor, assured in musical intention, and so much the greater a musician than he had ever appeared before.

It was a great pleasure to listen to him, and to MacDowell's poetic and legendary music. It was a pleasure to applaud an unusual talent which appears to be achieving more and more normal development and thus coming into its own. Mr. Ornstein, by his self-restraint in performance, his careful balance with the orchestra, his elimination of the pettily personal equation, gained a notably and richly deserved triumph.

Schmidt's "Tragedy of Salome"

Finally came the music to "The Tragedy of Salome," for orchestra, after a poem by Robert d'Humiers, by Florent Schmidt, who, sadly enough, was killed while fighting for France in 1915. This music was originally written for "a mute drama in two acts and seven scenes" by Robert d'Humiers, and thus performed at the Theatre des Arts, Paris, Nov. 9, 1907. Later it was arranged as an orchestral suite in two movements, and also as a ballet. The audience was in doubt yesterday as to when it should leave the hall, since the programme did not state that the orchestra was going to play the suite in two movements, and there are seven divisions of the scenes described by d'Humiers. Again Mr. Monteux accomplished wonders with the music. And what strange music it is!

Honor to the great who died for France. Nevertheless, we are now talking of music. Candor compels the acknowledgment that this music is to us as brilliantly written as it is both cerebral and morbid in its character. We do not often employ the latter adjective. Strauss' much discussed music to "Salome" does not seem morbid, but on the contrary, very effective and expressive music to a drama which one may or may not like or approve. But there is a flavor of that which is a little mad and proverse in this score of Schmidt. It could not be otherwise when a composer who set out to write music for the poem of d'Humiers, which is as a feverish, splendid, troubled dream, in which nature itself takes on strange shapes and terrible images, "old crimes recognize Salome and call to her in brotherly fashion," and there are lightnings and cataclysms as the evil virgin dances as if "swept about by an infernal frenzy."

It is a splendid score, and one can easily see how exciting it would be with the stage spectacle. It is dramatic music, while the workmanship is that of musical decadence. One is fascinated by this hard-headed, morbid music which one does not like, and this music, which one does not like, one is unable to forget.

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His performance showed extraordinary technical competence, but he was too cool and collected to convey much of the limited but genuine wistfulness and glamour in the music to his hearers. The careful artistry of MacDowell is well illustrated by his choice of thoroughly congruous themes for the several movements of this concerto. He emphasizes its essential unity by recurrence in the last movement to the material used in the first.

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MUSIC AND MUSICIANS

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"I wouldn't wait in line an hour with the mercury 15 above—not even to get a free box seat for next year's 'World's Series!'" a male passenger declares emphatically.

"Nor I even to be first at the biggest bargain sale ever," answered his feminine companion.

Yet if Kreisler or Melba is announced as soloist, the Symphony line begins to gather by 10 a m for a concert at 2:30. People bundle up in their warmest clothes and bring newspapers to stand on and patiently endure three hours of Winter cold on the bare stone steps of the hall until the doors open at 1:30, and another weary hour inside to hear a concert an hour and a half long.

I said they were patient. Of course it's true they grumble against the management. They want to know why you can't get a ticket of admission in advance, instead of being able to get in for a quarter only on the "pay as you enter" system.

They object because the collector at the door refuses to stop and change $10 bills while the whole line is held up. If you haven't your quarter in your hand as you go in the door you may get yanked out of the line and lose the place you nearly froze to win.

Perhaps the fatal number 505 is reached before the collector has time to attend to your case, or before you can find out which pocket you lost the precious coin out of. Then the doors are shut—and you are "out of luck." There are only 505 seats in the second balcony and no standing room is ever sold at Symphony concerts.

Old Stagers Know

It's no use to do a Marathon around to the box office, upsetting panting old ladies and scampering school girls en route as you inevitably will the first time you get shut out after a long and refrigerating wait.

They'll only say wearily for the ten-thousanth time "all seats for Friday sold for the season, except the second balcony." Your only remedy is to hasten to a ticket agency—they may have a seat left, which they will part with for a consideration.

Moral—get to the steps early and bring a quarter in change with you if you want to get in sure.

Another frequent complaint among people in the line is that the doors might just as well open at 8 a m instead of 1:30 p m, and let people wait in the warm hall instead of on the icy steps.

A third objection against the management is that there is no way of telling when you arrive too late to get in whether you will be No. 504 or No. 506—the last but one in or the first shut out, and sometimes several hundred people are shut out, after waiting a considerable time, when the doors finally open, and are closed before you get to them.

Of course old stagers can tell you about where the danger line comes. But noses are not counted till the doors open, and if there is a chance of getting in, most people will wait on the chance.

"What prevents people from sneaking into line ahead of their proper place or hiring small boys to hold places for them?" the sceptical may wonder.

Nothing except a very efficient supervision provided by the Symphony Hall management, and the average man's sense of fairness. You lose your place and have to go to the foot of the line if you leave it even for a moment, and though people sometimes try to sneak in where they don't belong they are almost invariably detected by the eagle eye of the guard and ignominiously expelled. The stony glares and audible comments of the neighbors perhaps sharpen the vision of the men in charge when an intruder breaks in.

Sort of People in Line

Of these chronic grievances of the Symphony line two are futile. Whenever the doors opened, or seats were placed on sale, the law of supply and demand would produce some sort of waiting line as long as many more than the possible 605 persons often want to buy admission to Symphony concerts for a quarter.

But it does seem as though the line could be officially counted as it arrives instead of as it enters (or gets shut out).

What sort of people are in the line, anyhow? you wonder. Well, a rather representative cross section of middle class Boston. Millionaires are not there—though college girls, and even college men, clergy, teachers and other respectable and well-dressed people are in a majority.

Contrary to popular notions only a small minority of the line is made up of professional musicians and foreigners. Some of both are present—but most of the crowd is about what one sees in the Cambridge Subway between Central and Harvard sqs, or in the Brookline cars, upper middle class Americans.

The only remarkable thing about them is their willingness to endure physical discomfort for the sake of a chance to hear classical music, especially if played or sung by a great virtuoso or prima donna.

Three out of four in line are women, of course. Most men can't get Fridays off from the office to go to concerts, even if they wanted to.

One wonders, looking at the Symphony line, whether low-priced concerts by the Symphony Orchestra given in the evening, with strictly "classical" programs, wouldn't crowd Mechanics Hall? It seems too bad that great music should be a luxury, available only to those with the price of a season Symphony ticket to spare.

The applause that greets the classical music often played at the "Pops" shows that there is a large public waiting for inexpensive concerts of the best orchestral music here in Boston.

Globe Dec

heart."

EIGHTH CONCERT BY SYMPHONY

Balakireff, MacDowell and Schmitt Form Program

PLAYERS GIVE BRILLIANT MATINEE

By PHILIP HALE

The program of the 8th concert of the Boston Symphony Orchestra, Mr. Monteux, given yesterday afternoon in Symphony Hall, was as follows: Balakireff, Symphonic Poem "Thamar"; MacDowell, Concerto No. 2, D minor, for piano (Leo Ornstein, pianist); Schmitt, "The Tragedy of Salome," suite for orchestra.

Two noble dames, Salome and Thamar, in one afternoon! If Messalina and Catherine of Russia had also been portrayed in music, our joy would have been full. No doubt, the poets, novelists, painters, musicians have done Salome a grievous wrong. She was probably a slip of a girl, and her dance not so sensuous as those observed by unprejudiced spectators at balls patronized by "our best people." It is true she came to a sad ending, for she was married twice, had three sons by her second husband, and no doubht died highly respected.

Balakireff's music seems more picturesque and finely contrived when it is used for the superably barbaric Russian ballet than when it is heard in a concert hall. The spectator, engrossed by the sensual and tragic doings on the theatre stage, does not then notice the vain repetitions, weak measures of transitions, the fatiguing tossing of a theme or a fragment of a theme from one solo instrument to another—an annoying trick of Tschaikowsky's, by the way. These are cleary revealed when the same spectator sits in an orthodox concert hall. Yet when all is said in objection, this "Thamar" as a symphonic poem, written for the concert stage and without any thought of a ballet, is a fascinating work. Perhaps the orgy is the weakest part of it; it surely is inferior to the sections depicting the rushing waters of the Terek and the arrival of the ill-fated guest; far inferior to the magnificent close. Yes, this little man, Balakireff, whose appearance seemed mean to Turgenieff, who was as bigoted, religiously and as superstitious as Louis XI, had imagination. There was a rich vein of poetry in his soul. Perhaps, Queen Tamara haunted him, as visions of fair women disturbed the pious slumbers of St. Anthony in the desert.

The question came up twice yesterday: Does music used for a ballet lose irreparably when it is transferred to the concert hall? Schmitt's "Salome" was written for a mute drama, for pantomime and dancing; Balakireff's "Thamar" was composed as a concert piece; yet we remember the latter as ballet music, and Schmitt's music, ingenious and fantastical as it is, does not come up to d'Humiere's prose poem which it portrays in tones.

The Prelude, the "Dance of Pearls" and "The Enchantments of the Sea," are singularly impressive; after them the thunder and lightning business, Mount Nebo vomiting flames and the "infernal frenzy" of Salome left us cold; without a touch of goose flesh, without the disarrangement of a hair. We were conscious of a mighty pother on the stage. Perhaps 50 years from now, or even 25, this music will shake the souls of hearers, when the tragedy is enacted as a film-drama high up above the orchestra.

Mr. Monteux and the players, after a most successful trip of a fortnight, gave a remarkable performance of the two compositions, a performance remarkable as a technical display, supremely euphonious, wonderfully elastic. The city may well be proud of this orchestra as it exists today; the city may well be proud of Mr. Monteux. And yet the audience yesterday was sluggish, almost churlish in appreciation of an uncommonly brilliant concert.

This audience, however, recalled Mr. Ornstein several times. He well deserved the tribute, for he played the concerto in a masterly manner. Especially delightful was his reading of the tricksy Scherzo, designed originally as material for a symphonic poem, "Beatrice and Benedick." The concerto is a dazzling virtuoso piece. Mr. Josefly once told us he considered MacDowell's first concerto more individual. Many would have been glad to write the second.

The concert will be repeated tonight. The program of the concerts next week is as follows: Brahms, Symphony No. 3, C minor; Handel, Concerto for organ and orchestra, F major, No. 4, op. 4 (Joseph Bonnet, organist); Liszt, "The Dance in the Tavern" (Mephisto Waltz).

EXCITING PIECES BY SYMPHONY

"Thamar" and "Tragedy of Salome"—Ornstein, Soloist

BY OLIN DOWNES

Balakireff's "Thamar," tone poem for orchestra, is inspired by the Russian legend of the Queen, as sinister as she is seductive, who, in her castle which towers over a wild gorge in the Caucasus, lures unwary wanderers to a night of revelry and death. In the morning the waters of the River Terek, "mad with fright," carry away a lifeless body. The Queen, "cruel, cunning, yet divine," prepares to receive her next victim. This tone poem, and other fascinating music, was played at the concert of the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. The performance was masterly. The music is irresistible in its barbaric splendor.

EARLY "NEO-RUSSIAN"

This tone poem, "Thamar," while one of the early products of the then "Neo-Russian" school of the '50s and '60s, while surpassed in workmanship, in perfection of form, by later compositions such as the "Scheherazade" of Rimsky-Korsakoff, is the Alpha and Omega of a certain wonderful orientalism which the later-day Russians developed with such picturesqueness and suggestive power.

There are the superb opening page which portrays the flowing river—page in which the note of what is strange fateful, preordained, is struck. There are the maddening dances, through the mazes of which, as one might say, the theme of Thamar herself is heard. There are striking musical metamorphoses of these motives—metamorphoses which anticipate what later Russians than Balakireff were to do with this system of the transformation of motives and melodies, which the Russians had learned Berloiz and Liszt. At the last there is heard again, in a passage which will never grow old, the farewell of Thamar to her victim, and the music of many waters.

Actually Heard First Time

Why all this about a work which has been played before, though at too rare intervals, at these Symphony concerts? Because the music was actually heard for the first time yesterday. Dr. Muck never understood it. Mr. Monteux's reading was a revelation of the colors in the score, a display of supreme musicianship in the choice of tempi, and an accomplishment of temperament and imagination which overcame the reserve of the coolest and most critical listeners.

At last there was the voice of fate in the introduction, as well as the most beautiful and ingenious depiction of the flowing river; at last the dances were impolite and abandoned, furiously sensual in the oriental manner, until at a climax, the orchestra was as a pack of howling beasts; at last the majesty and the fatalism of the conclusion was felt. This is not to say that "Thamar" is a composition wholly without faults. Its faults are principally those of form. There are too many good ideas, without sufficient economy of presentation. There is excess of excitement and sensation. This is typical, perhaps, of the imagination of the Slav whose hide you scratch only to find that directly underneath he is an Oriental. With all this, "Thamar" is intoxicating music full of fire, color, imagination, genius.

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Yet if Kreisler or Melba is announced as soloist, the Symphony line begins to gather by 10 a m for a concert at 2:30. People bundle up in their warmest clothes and bring newspapers to stand on and patiently endure three hours of Winter cold on the bare stone steps of the hall until the doors open at 1:30, and another weary hour inside to hear a concert an hour and a half long.

I said they were patient. Of course it's true they grumble against the management. They want to know why you can't get a ticket of admission in advance, instead of being able to get in for a quarter only on the "pay as you enter" system.

They object because the collector at the door refuses to stop and change $10 bills while the whole line is held up. If you haven't your quarter in your hand as you go in the door you may get yanked out of the line and lose the place you nearly froze to win.

Perhaps the fatal number 505 is reached before the collector has time to attend to your case, or before you can find out which pocket you lost the precious coin out of. Then the doors are shut—and you are "out of luck." There are only 505 seats in the second balcony and no standing room is ever sold at Symphony concerts.

Old Stagers Know

It's no use to do a Marathon around to the box office, upsetting panting old ladies and scampering school girls en route as you inevitably will the first time you get shut out after a long and refrigerating wait.

They'll only say wearily for the ten-thousanth time "all seats for Friday sold for the season, except the second balcony." Your only remedy is to hasten to a ticket agency—they may have a seat left, which they will part with for a consideration.

Moral—get to the steps early and bring a quarter in change with you if you want to get in sure.

Another frequent complaint among people in the line is that the doors might just as well open at 8 a m instead of 1:30 p m, and let people wait in the warm hall instead of on the icy steps.

A third objection against the management is that there is no way of telling when you arrive too late to get in whether you will be No. 504 or No. 506—the last but one in or the first shut out, and sometimes several hundred people are shut out, after waiting a considerable time, when the doors finally open, and are closed before you get to them.

Of course old stagers can tell you about where the danger line comes. But noses are not counted till the doors open, and if there is a chance of getting in, most people will wait on the chance.

"What prevents people from sneaking into line ahead of their proper place or hiring small boys to hold places for them?" the sceptical may wonder.

Nothing except a very efficient supervision provided by the Symphony Hall management, and the average man's sense of fairness. You lose your place and have to go to the foot of the line if you leave it even for a moment, and though people sometimes try to sneak in where they don't belong they are almost invariably detected by the eagle eye of the guard and ignominiously expelled. The stony glares and audible comments of the neighbors perhaps sharpen the vision of the men in charge when an intruder breaks in.

Sort of People in Line

Of these chronic grievances of the Symphony line two are futile. Whenever the doors opened, or seats were placed on sale, the law of supply and demand would produce some sort of waiting line as long as many more than the possible 505 persons often want to buy admission to Symphony concerts for a quarter.

But it does seem as though the line could be officially counted as it arrives instead of as it enters (or gets shut out).

What sort of people are in the line, anyhow? you wonder. Well, a rather representative cross section of middle class Boston. Millionaires are not there—though college girls, and even college men, clergy, teachers and other respectable and well-dressed people are in a majority.

Contrary to popular notions only a small minority of the line is made up of professional musicians and foreigners. Some of both are present—but most of the crowd is about what one sees in the Cambridge Subway between Central and Harvard sqs, or in the Brookline cars, upper middle class Americans.

The only remarkable thing about them is their willingness to endure physical discomfort for the sake of a chance to hear classical music, especially if played or sung by a great virtuoso or prima donna.

Three out of four in line are women, of course. Most men can't get Fridays off from the office to go to concerts, even if they wanted to.

One wonders, looking at the Symphony line, whether low-priced concerts by the Symphony Orchestra given in the evening, with strictly "classical" programs, wouldn't crowd Mechanics Hall? It seems too bad that great music should be a luxury, available only to those with the price of a season Symphony ticket to spare.

The applause that greets the classical music often played at the "Pops" shows that there is a large public waiting for inexpensive concerts of the best orchestral music here in Boston.

Dec. 20

According to Schmitt and the Russian Ballet

Their Salome of the Wondrous Train as She Was Figured in Paris to the Music Heard Yesterday at the Symphony Concerts

SYMPHONY CONCERT

A GLANCE UPON MR. MONTEUX'S PROGRAMMES

Interesting Always, They Also Disclose Two Singularities — Balakirev's Tone-Poem, "Thamar," as Never Before to Bostonian Ears — The Contradictory Matter and Manner of Schmitt's "Salome"—Mr. Ornstein as Master of Touch and Tone with the Piano

SINCE Mr. Fiedler's dimming day no conductor at the Symphony Concerts has assembled such interesting programmes as thus far, has Mr. Monteux. He shuns the hackneyed pieces that it is conventional to label "thrice-familiar" and polite to salute as "ever-beautiful." He re-discovers and restores to the active repertory numbers long and inconsiderately overlooked. He wanders interestingly into by-paths of the classics, humanly perceiving that a diet of masterpieces may sometimes cloy. He is open-minded toward new music and usually happy in his choices from it. He holds the balance relatively even between ancient, modern and ultra-modern items, tipping it no more than the curious and interested, the young and the ardent, desire toward the composers of a recent or a present day. Catholic by inclination and practice, he chooses impartially among the French, the Germans, the Russian, the Szechs and the Americans, in good time, doubtless, minded to add the young Italians to them. Not one of his first ten programmes—for the course of the tenth is already known—has run in a rut; not one has been overladen; not one has failed to interest and stimulate most of his hearers.

So far, however, Mr. Monteux's programme-making has disclosed two singularities. For some reason, not easy to detect or surmise, he seems to shun overtures. Through ten pairs of concerts, he has played but one—Beethoven's to the pageant-play of "King Stephen"—unless there be also included the overture that was one of the chosen numbers from Beethoven's ballet of "Prometheus." Like most conductors schooled in the theatre and with a keen sense of effect upon their hearers, Mr. Monteux likes to end a concert with a highly colored, sharply rhythmed music. Many an overture might serve this purpose; yet but once, in "King Stephen," has he chosen such a piece. Few have noticed this singularity; still fewer, probably, have regretted it. Through the long days of Dr. Muck even into the brief days of Mr. Rabaud, classic and semi-classic overtures were repeated to excess at the Symphony Concerts, often for no other reason than convenience to the conductor in his programme-making. Mr. Monteux is too scrupulous, too ambitious, so to take the easiest way; while he is wise to put by these over-played overtures in relief alike to orchestra and to audience. The one played them often in routine; the other heard them mechanically.

The second singularity of the conductor's programmes is his inclination toward music of the dance. In eight pairs of concerts, he has played six such pieces; at a ninth he will add to them Liszt's "Mephisto Waltz"; at a tenth, Debussy's little ballet of "Jeux." Leader for some years of the orchestra of Mr. Diaghilev's ballet, leader, thereafter, of the orchestra of the Metropolitan Opera House, Mr. Monteux succeeds well with such music, often visualizes it to himself and upon his hearers, displays no more than a natural fondness for it. Already, however, a few are beginning to demur to what they are pleased to call an excess of "dance-pieces" upon the conductor's lists; while, yesterday, in particular, they found serviceable text in a programme that, outside the pianist's concerto, traversed only Balakirev's tone-poem of "Thamar" and Schmitt's Suite from his mimodrama, "Salome's Tragedy," both intrinsically music to dance-rhythms. These mild grumblers forget, however, that nearly all this music of the dance is well-reputed and has proved interesting in performance; while one example of it—the Suite from Stravinsky's ballet of "The Fire-Bird" passes for a masterpiece of our time.

Doubtless, Balakirev worked at "Thamar" through the seventies without a surmise that thirty-odd years afterward other Russians would be dancing and miming to his symphonic poem in the hot reds of Bakst's setting of a topless tower. As little may the composer have anticipated that French, English, American audiences would some day be listening to his music and, least of all, that many a hearer's background for it would be the visualized action of Mr. Diaghilev's and Mr. Fokine's stage. Even so by far the larger part of "Thamar," as symphonic poem, is music in dance-rhythms — the music of feast and fete to which the Caucasian queen—cruel, lustful, perverted—bids her way-faring and fated lovers of a night. These dances, sharp with oriental rhythms, pungent with oriental harmonies, tingling with oriental iterations, keenly imagined, vividly accomplished, gave shape and color to the music of revelling, penetrate the hearer with illusion, are graphic background alike to the erotic or the fateful measures that once and again still and over-pass them. The tone-poem is not least music of sharply invoking and highly delineative imagination, when it stirs into being as out of mysterious mists, reiterates the fume and rumble of the wild river, upreara Thamar's sombre abode, confused though that be, inevitably, inextricably, with Bakst's red tower unforgettable. Balakirev diminishes not a whit as composer of imagination in the final periods of the doom of the slain lovers, of the reawakening of Thamar's trapping desires, of the ceaseless obbligato of the rushing stream.

Yet intrinsically both the prelude and postlude are mimodrama expressed in tones, while all between is mimodrama expressed in the dance. As such a music, Mr. Monteux played the piece, as though background, action, drama and all within of passion and of fate were unrolling themselves upon an imaginary but visioned stage, as though he would lift the curtain likewise to his hearers. Seldom in two months of Symphony Concerts has he seemed so sensitive to musical line, alert and supple to rhythm, apt in harmonic and instrumental color, just and fine of ear, at once both clear and forceful. What he was fain to do with the inferior orchestra of the Russian Ballet, he could now accomplish with the superior orchestra ready to his hand, ear and imagination. Never before has Balakirev's music sounded with such illusion upon Bostonian ears. The Higginsonion arbiter of the quality of the concerts might well be content with such a performance.

Evidently Schmitt's music of "Salome's Tragedy" baffled the audience. Not in years has a piece at the Symphony Concerts, at beginning, middle or end of a programme, been so meagrely applauded. Until, indeed Mr. Monteux left his place, many a listener hardly knew whether the mimodrama was, or was not, concluded. A few hands clapped perfunctorily, then persistently, until they had recalled the conductor—slender reward for the devoted and fruitful pains he had spent upon the performance, almost supercilious negation of his obvious admiration for the music. Yet, like so many of Schmitt's pieces, as Boston has heard them, this Suite of the theatre somehow failed to come completely off. On frequent occasions in the past, shortcomings of performance have obviously brought such fate upon him. It is still possible to recall good old Dr. Mees and the groping, thin-voiced self-conscious choir of The Cecilia messing timidly about in the barbaric intensities of Schmitt's music, to the forty-sixth Psalm, of Israel's fierce and pagan triumph. Fresher still in memory is le bonhomme Rabaud plodding dutifully, laboriously, through the "Open-Air" pieces of last spring. Nor are sundry performances in this town of the ironic "Viennese Rhapsody" or of the moody and salient "Songs for Four Voices" to be remembered for revelation and edification. No; only with this Suite from 'Salome's Tragedy" has Schmitt come to true, revealing and enhancing voice in our concert-rooms. Six years ago Dr. Muck was eloquent with it yesterday, Mr. Monteux kept pace with him. Yet again only confused impression and clouded illusion remained.

Possibly there is clew to this double outcome in the two-fold Schmitt that seems to play through much of his music as hereabouts we have come to know it. There is a Schmitt who develops motives with fertility into significance, who directs rhythm, modulation, pace, emphasis to illusory ends who arrests the ear and stirs the imagination with his play of harmonies—a Schmitt who uses all these means to compass atmosphere and suggestion, frequently to gain power, occasionally to summon beauty. This Schmitt wrote more than half of the music to 'Salome's Tragedy"—music that evokes the ominous scene by the Dead Sea the baleful lights and winds, the menacing blackness of the stifling night. Music, again, that flutters and flickers with the jewels that drop from the hand of Herodias or that gleams with the white young flesh of Salome glimpsed athwart the dark. Music, once more, that pierces with the insidious longings the perverse fascinations of the princess; music that the lusts of Herod may as quickly sear. By so much this "Tragedy of Salome" is the most artful, the most moving music yet borne hither from the composer's hand.

In contrast another Schmitt, almost seems to have written the final diversions of the mimodrama, when once the balefully echoing, chanting voices of old sins have died across the Dead Sea, when storms of the skies and of the passions break upon the terrace, when Salome dances the dance of the lightnings and of fear. Then does the music become rude-voiced, coarse-fibred, crass, strident, a sound and fury signifying little but the impotence of the composer to find and measure his means, to achieve his ends. Din is seldom illusion, no matter how twenty conventional resources of music may swell it; and din and little else are many a page toward the end of "Salome's Tragedy." Where mimodrama and music should rise highest in horrific suggestion, they fall lowest. The impotence of this end blots out the puissance of the beginning. But was not Salome ever a riddle when once the nineteenth century from Heine to Wilde had called into exotic, erotic, perverted and fantasmal being the child-like daughter of Herodias whom the Evangelists almost ignored, but whose rempacant—pure or impure work of literary and pictorial imagination—the fond fanatics solemnly and sillily believe to be Biblical!

Between the animated exercises of these two interesting ladies and the composers who so signally served them, Mr. Ornstein, new but deserving comer to the Symphony Concerts, played the piano part in the second of MacDowell's youthful and displayful Concertos. He played it first of all, as rare master of touch and tone. Hardly Mr. Hoffman himself can summon a brighter, a more pellucid beauty into the voice of the piano than Mr. Ornstein shed upon the lighter measures. As near to Mr. Hoffman is he in the shadowed beauty that he outpoured, but also chastened, upon the darker, slower-paced, more songful periods. Appropriate loveliness of tone, at once so limpid, edgeless, freely moving, delicately or deeply textured, might, with the piano, hardly further go. Akin were Mr. Ornstein's light fleetness, like to a motion of the air; his darts of rhythm in the intermediate rondo flashing like quick, keen rays through the music; the rounded voice of his song, when MacDowell condescended to it in a music designed for brilliance and effect; the cumulating pace, propulsive and plastic that he lent to the final movement.

If intent listening and eager applause were tokens of understanding and appreciation, the audience knew that it was hearing a pianist who is signal and sensitive master of tone, who can transfigure into bright beauty, into lightly running power the resources of the piano, who can compass these things not only with ease and elegance but with a nervous and imparting grace of the imagination. In spite of symmetry of outline, diversity of contents and supple progress from voice to voice and mood to mood, this Concerto in D minor now sounds only as a slender-bodied, charmingly fancied, brightly adorned music. There is no more for pianist to do than play it with Mr. Ornstein's just understanding, intuitive sympathy and guiding taste and then summon Mr. Ornstein's beauties and felicities of touch and tone, rhythm and modulation— if he can.

H. T. PARKER

Items and Announcements

Not too pressingly, yet pressingly enough, the public of the Symphony Concerts may be reminded that next Friday afternoon and Saturday evening, Mr. Monteux and the orchestra will begin with Balakirev's tone-poem, "Thamar"; that the piece runs without pause through twenty-two minutes—time more pleasantly spent in the hall than in the corridors.

It is the best of news that Mr. Casals, eminent violoncellist and remarkable musician, too seldom heard hereabouts, will revisit Boston on Thursday evening, Jan. 22, to give a concert of his own in Symphony Hall for the increase of a fund to be spent at Radcliffe College. High as are the deserts of that fund, pleasure from Mr. Casals will run yet higher. As the audience at Mr. Bauer's and Mr. Thibaud's concert of Sonatas by Beethoven lately proved, there is still a finely musical public in Boston. Mr. Casals's recital affords it another worthy occasion.

Mr. Heinrich Warnke, long the first violoncellist of the Symphony Orchestra in the Higginsonian days, no less liked as man than he was applauded as musician, is now playing in the orchestra of the Metropolitan Opera House, which is the gainer by his presence. He was dismissed from the Boston orchestra in the rampant autumn of 1918 because he happened to be a German subject, yet his course and conversation during the war were blameless—unlike those of certain present members of the band who, by the saving grace of naturalization, kept their places. There were dismissals in that hysterical time that the trustees ought to remember with blushes.

Trans. Dec 17(?)

Transcript Dec 20

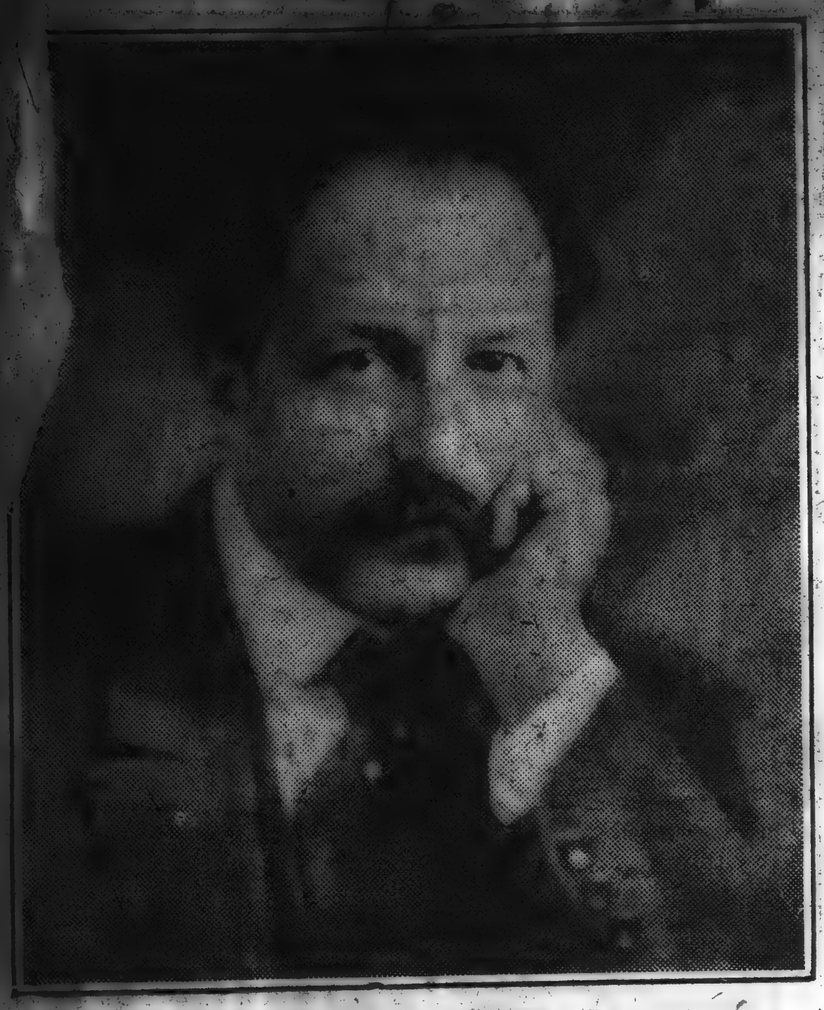
MONTEUX GIVES FINE READING OF "THAMAR"

A notable program and a notable soloist featured the concert of the Symphony orchestra yesterday afternoon, its first after a long midwinter trip. Balakireff's tone poem, "Thamar," MacDowell's second concerto, with Leo Ornstein as soloist, and Schmitt's "Tragedy of Salome" suite were the offerings. Brilliant as was Mr. Monteux's reading of the Balakireff and Schmitt selections, it was evident the numbers are for the theatre rather than the concert hall. One misses the acting.

Mr. Ornstein's playing of the concerto left nothing to be desired. It was the conservative pianist rather than the sensational, and all the more satisfying for that reason.

INFORMATION OBSCURED

THE HARTFORD DAILY COURANT:



PIERRE MONTEUX

New Conductor Boston Symphony Orchestra.

When the world famous Boston Symphony Orchestra gives a concert in Parsons's Theater on Monday evening, January 12th, Hartford will have the opportunity of hearing Pierre Monteux, the new conductor, who has already this season made a marked impression of his eminant powers by the marvelously perfect performances which he has elicited from the renowned body of musicians, which has never before assembled such an illustrious personnel at one time. Long famous as conductor of opera and ballet throughout Europe, and further as a symphonic conductor in Paris where he instituted his renowned "Concerts Monteux," this celebrity first came to the United States at the head of the Russian Ballet in 1916, in which capacity, and as French conductor at the Metropolitan Opera House in New York, our public first came to know and admire his great abilities. He was offered the conductorship of the Boston Symphony Orchestra last season, but was unable to obtain his release from existing duties except for a brief period, when he conducted the opening concerts of this orchestra in several cities with conspicuous success. The season over, he was quickly secured as its regular conductor.

In the matter of attendance, the Boston Symphony Orchestra has played to packed audiences in the number of cities where it has appeared this season, confirming the general verdict that the orchestra is enjoying the highest artistic successes of its history.

"Mr. Monteux is at endless pains with the voices of the orchestra," wrote H. T. Parker in the Boston Transcript, "until they give him back the quality of tone, the animating accent that he asks. Individually not a few of those voices are the best that the orchestra has known in years. The wood wind choir is a little company of masters. The string choir advances in brightness, richness, plasticity of tone. Sundry changes have bettered the brass. The orchestra is again an instrument to stir a conductor's ambition, an audience's pride. And the outcome? With return to old standards comes back old prestige."

Providence News Dec 18

SYMPHONY CONCERT DRAWS BIG CROWD TO INFANTRY HALL

The second concert in the winter series by the Boston Symphony Orchestra, Pierre Monteux, conductor, was given in Infantry Hall last night with Sophie Braslau as the soloist. The programme:

Tschaikowsky—Symphony No. 6. "Pathetic," in B-minor, Op. 74.
Adagio; Allegro non troppo.
Allegro con grazia.
Allegro molto vivace.
Finale; Adagio lamentoso.
Rossini—Air, "Ah! Quel giorno," from the opera "Semiramide."
Beethoven—Ballet No. 5, Adagio, from "The Creatures of Prometheus," Ballet, Op. 43.
Moussorgsky—Songs with orchestra.
Serenade of Death.
The Banks of the Don.
On the River Dnyeper.
Wagner—Prelude and Love-Death from "Tristan and Isolde."

Miss Braslau, contralto with the Metropolitan Opera Company, made her first appearance in Providence last evening, and it may be said of the large audience that it was properly appreciative. Miss Braslau has a pleasing voice of remarkable timbre and color, and her singing of Rossini's "Ah! Quel giorno," her first number, was better than her pieces with the orchestra later on the programme.

In direct contrast with the mood of the first song, Miss Braslau sang three Moussorgsky songs, with the orchestra. The dominance of her voice over the orchestra except in the loudest passages was reminiscent, although in a different way, of Caruso's dominance of the chorus in "Il Pagliacci." It has been the privilege of the writer to hear Miss Braslau in better selected programmes than hers of last evening and it is certain that she will be welcome in this city again.

M. Monteaux is to be congratulated on his selections for last night's concert. His opening number, the "Pathetic" in B-minor from Tschaikowsky's Sixth Symphony, was one of the most impressive orchestral works ever heard in this city, and Mr. Monteaux gave it a reading that mounted to the sublime at times. It is a work of divine melancholia that left the deepest of impressions on the audience.

The Beethoven Ballet is sufficiently well known to all lovers of music to need no comment. Its descriptive measures were beautifully done by that seldom used solo instrument, the cello. The Wagner "Prelude and "Love-Death" from "Tristran and Isolde" are always delightful, and M. Monteaux's interpretation left nothing to be desired.

MANY PRESENT AT CONCERT

Boston Symphony Orchestra Renders Pleasing Program Here Last Evening.

The Boston Symphony Orchestra appeared at Infantry Hall last evening in its second concert of this season's series. Mme. Sophie Breslau, the highly-gifted young contralto of the Metropolitan Opera Company was the soloist. An audience was present that practically filled the hall. It was the second appearance in Providence also of Monsieur Pierre Monteux the orchestra's new conductor and the excellent impression he made last month was but deepened, his reading of the Tschaikowsky Symphony being comparable to that of any previous conductor here.

The program follows: Tschaikowsky, Symphony No. 6 "Pathetic," in B-minor, Op. 74; Air, "Ah! Quel giorno," from the opera "Semiramide" Rossini; Ballet No. 5, Adagio, from "The Creatures of Prometheus," Ballet, Op. 43, Beethoven; songs with orchestra, "Serenade of Death," "The Banks of the Don," "On the River Dnyeper," Moussorgsky; Prelude and Love-Death from "Tristan and Isolde," Wagner.

There is reason to believe that Peter Ivan Tschaikowsky deemed the famous symphony in B-minor his master work. It was completed but a little time before his death and received its first performance in Petrograd in 1893. He is said to have applied the designation "Pathetic" at the suggestion of his wife. However that may be, the symphony contains enough of that element to amply justify the characterization.

It runs, in fact, the entire gamut of emotion, from the heights of joy to the depths of gloom and the finale, "Adagio lamentoso," is fairly soul searching in its pathos and sadness.

Many interpretations have been put upon this work by critics but the concensus of opinion is that the master endeavored to portray in terms of music life itself as it appeared to him, the point of view being, of course, that of the intense artist as well as the typical Russian.

M. Monteux's fine reading held throughout due regard for the extreme emotionalism of the symphony. The tenderness and grace of the second movement were interpreted with beautiful effect while the grandeur of the third was revealed in the full measure of its impressiveness.

Beethoven's ballet music from "The Creatures of Prometheus" is an unusual addition to a symphony program. The composer gave little of that kind of music to prosterity, but that little bears the mark of the incomparable master.

This particular ballet has an ineffable sweetness, a sort of airy charm that makes it a welcome part of any program. Mr. Bedetti, in the important 'cello part, played with fine feeling, as did also Mr. Laurent, flute; Mr. Sand, clarinet; Mr. Laus, bassoon, and Mr. Holy, harp. The [illegible] orchestral number was the familiar "Prelude and Love Death" from Wagner's "Tristan and Isolde." It is too well known to need comment or description, save to add that its perennial charm was revealed to the utmost under Mr. Monteux. Perhaps, in this connection, the cleverness of the conductor in program making may be noted. In this concert there were selections from the Russian, German and Italian, with no prejudice as to the origin of the music and it was indeed good to hear the majestic beauty of Wagner once more.

Mme. Sophie Breslau, the contralto, gave two songs, or rather one song, and a group, in a most delightful manner. Madame Breslau has a very deep, full and dramatic contralto, and a voice withal of a most unusual type. It lends itself especially well to songs of the "Semihamide" variety as well as to intense racial ballads like the sombre "Cossack Song of Hate" and "The River Dnyeper."

And in another of the Moussorgsky group—"The Serenade of Death"—the rendition in a low restrained tone was most effective. The singer was given a very enthusiastic reception, particularly after the dramatic "Semiramide" number.

Clipped from the PITTSBURG DISPATCH Date DEC 9 - 1919

Musical Excursion Furnished by Boston Orchestra Is Superb

The Boston Symphony Orchestra gave the fourth Ellis concert before a full house in Carnegie Music Hall last night, Pierre Monteux conducting.

The publication of the program for this concert produced among the musicians of the city a thrill of intense satisfaction. Out of material practically unfamiliar to us a master hand had selected only four compositions, all major works to be sure, but of such astounding variety, and of a superlativeness guaranteed by such names as Chausson, Franck, Balakireff and Liszt, that the interest of all wide-awakes was kindled. We were to embark on an excursion that, at any rate, would lead us far from "the alley of chestnuts."

M Monteux as a conductor is far from sensational, in fact he gives the impression of a Gaul refined but somewhat repressed. However, his beat is decisive and his orchestra speaks for him, which after all is "the" way, for his effects in toto are undeniably superb.

The Chausson "Symphony in B flat Major, Opus 20," aroused much speculation as to what a Chausson, to us chiefly made manifest heretofore as a writer of exquisite lyrics, chamber pieces, and symphonic poems, would have to say in a larger form. Now we know, thanks to M Monteux, and we have heard Chausson give utterance in a broader way to his wealth of thronging musical ideas. While not entirely devoid of gaiety the whole symphony is of sombre tone, the first movement massive and austere, relieved and awakened at the magic touch of the harp to an "allegro vivo" of haunting charm. The harp seemed to inspire Chausson (Saul-like) to a train of more cheerful thought. The second movement recalled thematically, time and time again, the Sixth Symphony of Tschaikowsky. Interestingly worked out in his own way, the same ideas had presented themselves to Chausson, with a result in atmosphere quite similar. The third movement contains brilliant scoring for the strings, and an episode of striking beauty for the brass, in which a trumpet solo, done with remarkable purity of tone, arrested the attention. Many lovely melodies are developed in this symphony.

Franck's "Le Chasseur Maudit" is a startlingly realistic tonal narrative based on a Burger ballad. Bells are used with much effectiveness, and a climax of terrific intensity is attained. The Balakireff symphonic poem "Thamar" is typically Eastern, full of unique figures, complex rhythms and ingenious variations. A melody familiarized to us through the "Scheherazade" suite is cleverly treated, and the work is brought to an impressive close, sustained and dignified. A very fine performance of Liszt's ever new "Les Preludes" brought to an end one of the finest symphonic programs Pittsburg has ever heard. C E M

BOSTON SYMPHONY.

Hartford Times Sat Dec 20

Famous Orchestra Will Play at Parson's Theater on Monday, January 12.

When the world famous Boston Symphony orchestra gives a concert in Parsons's theater on Monday evening, January 12th, Hartford will have the opportunity of hearing Pierre Monteux,

MONTEUX,

conductor of Boston Symphony Orchestra at Parsons's, January 12.

the new conductor, who has already this season made a marked impression of his eminent powers by the marvelously perfect performances which he has elicited from the renowned body of musicians, which has never before assembled such an illustrious personnel at one time. Long famous as a conductor of opera and ballet throughout Europe, and further as a symphonic conductor in Paris, where he instituted his renowned "Concerts Monteux," this celebrity first came to the United States at the head of the Russian ballet in 1916, in which capacity, and as French conductor at the Metropolitan Opera

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Hartford Post Sat Dec 20

Pierre Monteux, Boston Symphony Leader

SYMPHONY AT PARSONS JAN. 12

Pierre Monteux, Noted Conductor, Heads Boston

At a concert by the Boston Symphony Orchestra in Parsons Theatre on Monday evening, January 12, Hartford will have the opportunity of hearing Pierre Monteaux, the new conductor, who has already this season excited a widespread recognition of his eminent powers by the marvelously perfect performances he has elicited from the famous body of musicians.

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Since the personnel of the Boston Symphony Orchestra has been notably changed this year only in the 'cello and viola sections, and since these, while formerly of extremely high excellence, have actually been improved upon, perhaps the orchestra, one hundred strong, has never before assembled such an illustrious body of musicians at one time.

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It Pays to Advertise

Prov Evening Tribune Dec 18th 1919

From TRIBUNE
Address New York City
Date DEC 20 19

The Conning Tower

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From ENQUIRER, DEC 21
Cincinnati, Ohio

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From [illegible] DEC 30 19
Leader
News
Cleveland, Ohio

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INFORMATION OBSCURED

THE HARTFORD DAILY COURANT:

PIERRE MONTEUX

New Conductor Boston Symphony Orchestra.

When the world famous Boston Symphony Orchestra gives a concert in Parsons's Theater on Monday evening, January 12th, Hartford will have the opportunity of hearing Pierre Monteux, the new conductor, who has already this season made a marked impression of his eminent powers by the marvelously perfect performances which he has elicited from the renowned body of musicians, which has never before assembled such an illustrious personnel at one time. Long famous as conductor of opera and ballet throughout Europe, and further as a symphonic conductor in Paris where he instituted his renowned "Concerts Monteux," this celebrity first came to the United States at the head of the Russian Ballet in 1916, in which capacity, and as French conductor at the Metropolitan Opera House in New York, our public first came to know and admire his great abilities. He was offered the conductorship of the Boston Symphony Orchestra last season, but was unable to obtain his release from existing duties except for a brief period, when he conducted the opening concerts of this orchestra in several cities with conspicuous success. The season over, he was quickly secured as its regular conductor.

In the matter of attendance, the Boston Symphony Orchestra has played to packed audiences in the number of cities where it has appeared this season, confirming the general verdict that the orchestra is enjoying the highest artistic successes of its history.

"Mr. Monteux is at endless pains with the voices of the orchestra," wrote H T. Parker in the Boston Transcript, "until they give him back the quality of tone, the animating accent that he asks. Individually not a few of those voices are the best that the orchestra has known in years. The wood wind choir is a little company of masters. The string choir advances in brightness, richness, plasticity of tone. Sundry changes have bettered the brass. The orchestra is again an instrument to stir a conductor's ambition, an audience's pride. And the outcome? With return to old standards comes back old prestige."

BOSTON SYMPHONY.

Hartford Times Sat Dec 20

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Hartford Post Sat Dec 20

Pierre Monteux, Boston Symphony Leader

SYMPHONY AT PARSONS JAN. 12

Pierre Monteux, Noted Conductor, Heads Boston

Providence News Dec 18

SYMPHONY CONCERT DRAWS BIG CROWD TO INFANTRY HALL

The second concert in the winter series by the Boston Symphony Orchestra, Pierre Monteux, conductor, was given in Infantry Hall last night with Sophie Braslau as the soloist.

The programme:

Tschaikowsky—Symphony No. 6. "Pathetic," in B-minor, Op. 74.
- Adagio; Allegro non troppo.
- Allegro con grazia.
- Allegro molto vivace.
- Finale; Adagio lamentoso.

Rossini—Air, "Ah! Quel giorno," from the opera "Semiramide."

Beethoven—Ballet No. 5, Adagio, from "The Creatures of Prometheus," Ballet, Op. 43.

Moussorgsky—Songs with orchestra.
- Serenade of Death.
- The Banks of the Don.
- On the River Dnyeper.

Wagner—Prelude and Love-Death from "Tristan and Isolde."

Miss Braslau, contralto with the Metropolitan Opera Company, made her first appearance in Providence last evening, and it may be said of the large audience that it was properly appreciative. Miss Braslau has a pleasing voice of remarkable timbre and color, and her singing of Rossini's "Ah! Quel giorno," her first number, was better than her pieces with the orchestra later on the programme.

In direct contrast with the mood of the first song, Miss Braslau sang three Moussorgsky songs, with the orchestra. The dominance of her voice over the orchestra except in the loudest passages was reminiscent, although in a different way, of Caruso's dominance of the chorus in "Il Pagliacci." It has been the privilege of the writer to hear Miss Braslau in better selected programmes than hers of last evening, and it is certain that she will be welcome in this city again.

M. Monteaux is to be congratulated on his selections for last night's concert. His opening number, the "Pathetic" in B-minor from Tschaikowsky's Sixth Symphony, was one of the most impressive orchestral works ever heard in this city, and Mr. Monteaux gave it a reading that mounted to the sublime at times. It is a work of divine melancholia that left the deepest of impressions on the audience.

The Beethoven Ballet is sufficiently well known to all lovers of music to need no comment. Its descriptive measures were beautifully done, that seldom used solo instrument the cello. The Wagner "Prelude and "Love-Death" from "Tristran and Isolde" are always delightful, and M. Monteaux's interpretation left nothing to be desired.

At a concert by the Boston Symphony Orchestra in Parsons Theatre on Monday evening, January 12, Hartford will have the opportunity of hearing Pierre Monteaux, the new conductor, who has already this season excited a widespread recognition of his eminent powers by the marvelously perfect performances he has elicited from the famous body of musicians.

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MANY PRESENT AT CONCERT

Boston Symphony Orchestra Renders Pleasing Program Here Last Evening.

The Boston Symphony Orchestra appeared at Infantry Hall last evening in its second concert of this season's series. Mme. Sophie Breslau, the highly-gifted young contralto of the Metropolitan Opera Company was the soloist. An audience was present that practically filled the hall. It was the second appearance in Providence also of Monsieur Pierre Monteux, the orchestra's new conductor and the excellent impression he made last month was but deepened, his reading of the Tschaikowsky Symphony being comparable to that of any previous conductor here.

The program follows: Tschaikowsky, Symphony No. 6 "Pathetic," in B-minor, Op. 74; Air, "Ah! Quel giorno," from the opera "Semiramide" Rossini; Ballet No. 5, Adagio, from "The Creatures of Prometheus," Ballet, Op. 43, Beethoven; songs with orchestra, "Serenade of Death," "The Banks of the Don," "On the River Dnyeper," Moussorgsky; Prelude and Love-Death from "Tristan and Isolde," Wagner.

There is reason to believe that Peter Ivan Tschaikowsky deemed the famous symphony in B-minor his master work. It was completed but a little time before his death and received its first performance in Petrograd in 1893. He is said to have applied the designation "Pathetic" at the suggestion of his wife. However that may be, the symphony contains enough of that element to amply justify the characterization.

It runs, in fact, the entire gamut of emotion, from the heights of joy to the depths of gloom and the finale, "Adagio lamentoso," is fairly soul searching in its pathos and sadness.

Many interpretations have been put upon this work by critics but the concensus of opinion is that the master endeavored to portray in terms of music life itself as it appeared to him, the point of view being, of course, that of the intense artist as well as the typical Russian.

M. Monteux's fine reading held throughout due regard for the extreme emotionalism of the symphony. The tenderness and grace of the second movement were interpreted with beautiful effect while the grandeur of the third was revealed in the full measure of its impressiveness.

Beethoven's ballet music from "The Creatures of Prometheus" is an unusual addition to a symphony program. The composer gave little of that kind of music to prosterity, but that little bears the mark of the incomparable master.

This particular ballet has an ineffable sweetness, a sort of airy charm that makes it a welcome part of any program. Mr. Bedetti, in the important 'cello part, played with fine feeling, as did also Mr. [illegible] flute; Mr. Sand, clarinet; Mr. Laus, bassoon, and Mr. Holy, harp. The [illegible] musical number was the familiar "Prelude and Love Death" from Wagner's "Tristan and Isolde." It is too well known to need comment or description, save to add that its perennial charm was revealed to the utmost under Mr. Monteux. Perhaps, in this connection, the cleverness of the conductor in program making may be noted. In this concert there were selections from the Russian, German and Italian, with no prejudice as to the origin of the music and it was indeed good to hear the majestic beauty of Wagner once more.

Mme. Sophie Breslau, the contralto, gave two songs, or rather one song, and a group, in a most delightful manner. Madame Breslau has a very deep, full and dramatic contralto, and a voice withal of a most unusual type. It lends itself especially well to songs of the "Semihamide" variety as well as to in[illegible] "Cossack Song of Hate" and "The River Dnyeper."

And in another of the Moussorgsky group—"The Serenade of Death"—the rendition in a low restrained tone was most effective. The singer was given a very enthusiastic reception, particularly after the dramatic "Semiramide" number.

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Prov Evening Tribune Dec 18th 1919

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Clipped from the PITTSBURG DISPATCH

Date DEC 8 - 1919

Musical Excursion Furnished by Boston Orchestra Is Superb

The Boston Symphony Orchestra gave the fourth Ellis concert before a full house in Carnegie Music Hall last night, Pierre Monteux conducting.

The publication of the program for this concert produced among the musicians of the city a thrill of intense satisfaction. Out of material practically unfamiliar to us a master hand had selected only four compositions, all major works to be sure, but of such astounding variety, and of a superlativeness guaranteed by such names as Chausson, Franck, Balakireff and Liszt, that the interest of all wide-awakes was kindled. We were to embark on an excursion that, at any rate, would lead us far from "the alley of chestnuts."

M Monteux as a conductor is far from sensational, in fact he gives the impression of a Gaul refined but somewhat repressed. However, his beat is decisive and his orchestra speaks for him, which after all is "the" way, for his effects in toto are undeniably superb.

The Chausson "Symphony in B flat Major, Opus 20," aroused much speculation as to what a Chausson, to us chiefly made manifest heretofore as a writer of exquisite lyrics, chamber pieces, and symphonic poems, would have to say in a larger form. Now we know, thanks to M Monteux, and we have heard Chausson give utterance in a broader way to his wealth of thronging musical ideas. While not entirely devoid of gaiety the whole symphony is of sombre tone, the first movement massive and austere, relieved and awakened at the magic touch of the harp to an "allegro vivo" of haunting charm. The harp seemed to inspire Chausson (Saul-like) to a train of more cheerful thought. The second movement recalled thematically, time and time again, the Sixth Symphony of Tschaikowsky. Interestingly worked out in his own way, the same ideas had presented themselves to Chausson, with a result in atmosphere quite similar. The third movement contains brilliant scoring for the strings, and an episode of striking beauty for the brass, in which a trumpet solo, done with remarkable purity of tone, arrested the attention. Many lovely melodies are developed in this symphony.

Franck's "Le Chasseur Maudit" is a startlingly realistic tonal narrative based on a Burger ballad. Bells are used with much effectiveness, and a climax of terrific intensity is attained. The Balakireff symphonic poem "Thamar" is typically Eastern, full of unique figures, complex rhythms and ingenious variations. A melody familiarized to us through the "Scheherazade" suite is cleverly treated, and the work is brought to an impressive close, sustained and dignified. A very fine performance of Liszt's ever new "Les Preludes" brought to an end one of the finest symphonic programs Pittsburg has ever heard.

C E M

From News Cleveland, Ohio

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The Boston Symphony concert, the last of the Ellis series under the management of Mrs. Franklyn B. Sanders, will take place at Grays armory Tuesday evening, December 9. The orchestra under its new conductor, Pierre Monteux, has created little less than a sensation in its own city. "Never," say the devotees of music, "has the orchestra played so beautifully."

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* * *

Mon. Dec. 22

Music

CONCERT-CHRONICLE

MR. ORNSTEIN JUSTIFIES HIMSELF AND A POLICY

His Promise as Pianist Fulfilled and Youth in Deserved Place at the Symphony Concerts—The Annual Christmas Rite of "The Messiah" Duly Accomplished—Debussy's "Jeux" and Glazunov's "Stenka Razin" in Prospect—Mme. Frijsh and Notable Songs from Musorgsky—Mr. Thibaud and a Rarely Played Piece

ON more scores than one, it was pleasure to see Mr. Ornstein sitting gravely at the piano on the stage of Symphony Hall last Friday and Saturday, and to hear the public of the Symphony Concerts applauding warmly his playing of MacDowell's Concerto in D-minor—a piece nowadays more displaying the pianist than the composer. By all means a searching and exemplary standard should determine the coming of an "assisting artist" to the Symphony Orchestra at home. The invitation should be kept, as it has long been, a signal honor, smirched only when some protégé was forced unworthily into the concerts and immediately and coldly discovered as such by a practised audience. In double fashion, however, should that standard be applied. It should measure the best of the youthful talents in our concert-rooms and the best of the matured abilities. When both have been sifted, then both should be summoned to Symphony Hall. In the final years of the Higginsonian régime, far too many of the "soloists" were "old stagers" from whom the listeners knew precisely what to expect in personality and performance. Fortunate in those days was the youngster for whom the door was set ajar. Able and interesting as he usually proved himself, it was hard not to believe that he was somebody's protégé. Wisely the new management has sought deserving youth for "soloists," as in other respects it has transfused new blood and young blood into the Symphony Concerts. Last season, for example, it called Mr. Heifetz and Mr. Levitzi; while this season it has already brought Mr. Spalding and Mr. Ornstein. To all four the audiences have returned long and loud applause. Clearly no wish have they, for the most part, that the Symphony Concerts become a "closed shop"—either on the stage or in the auditorium—for the elderly.

The pleasure of Mr. Ornstein's presence and playing ran the higher because a few years ago, "the safe and sane," who are quite as numerous as they should be in the public of Symphony Hall, counted him no more than a passing "freak." In those days, Mr. Ornstein undertook recitals of his own in Boston and divided the programmes between pieces by the ultra-moderns and pieces by himself. His Schönberg and Scott, his Ravel and Korngold were interesting to hear. So, also, however strange, were his owr numbers. Mr. Ornstein was then barely out of his teens in them he had written much music in which he had expressed mood, picture, emotion, impression, the piano, himself, vehemently, outlandishly, extravagantly, but always sincerely, and, as some of us chose to believe, often with imagination, range and individuality, and never with the prudence and the predilections of mediocrity. Moreover, the quality of Mr. Ornstein's ultra-moderns and his own quality as composer were one thing, while the merit and the promise of his playing were quite another. Few who heard him in Boston in the winter of 1915-16, if they had open ears to hear and open minds to judge could have doubted that he was a pianist even then in rare command of touch and tone, versed in his instrument, sensitive and imaginative with it, as responsive and resourceful with the music in hand. In four short years, he has ripened and deepened his finer instincts, traits, abilities. It was a distinguished pianist in many an attribute that the audience of Friday and Saturday heard and applauded. Mr. Ornstein might well have waved away the nervousness that plainly beset him. For in the ears of all who heard, his promise stood unmistakably fulfilled.

Programmes in Prospect

For the Symphony Concerts of Friday, Jan. 2 and Saturday, Jan. 3, when happily there is no "assisting artist," Mr. Monteux has put on the programme two novel pieces—the one, Glazunov's tone-poem, "Stenka Razin," heard once in Boston, but hitherto unplayed by the Symphony Orchestra; and the other, Debussy's ballet, "Jeux," unknown alike to American theatres and American concert-halls. "Stenka Razin"—the name of a fine old Cossack brigand—stands among Glazunov's earlier and pictorial pieces when he took more thought of Russian folk-song and folk-tale than of classic German example and modern German reputation. The music recounts the death of the pirate, even though he resigns his fair Persian mistress to the Volga, typified through the tone-poem by the celebrated song ("Ay-Ouchem") of the laboring boatmen. Few who have heard that folk-tune of toil and moil ever forget it. "Jeux" is the mimed episode that Nijinsky, Debussy and Bakst devised in 1911 or 1912 for Mr. Diaghilev's Russian ballet. The action passes in a garden whither a youth and two maidens have chased a lost tennis ball. They speedily forgot the object of their search in amorous play in and out of the shrubbery, in which the boy makes merry with the jealousies of the girls. A second ball falls into the garden, reminds the youthful amorists that they may be watched—and off they fly. Heard by itself apart from the somewhat stilted miming that [illegible] the music charms.

ITEMS ABOUT MUSIC

Mr. Monteux to Resurrect Mendelssohn's "Reformation Symphony"—A Concert by Mr. Havens—The Soviets and Isadora—"The Foremost Orchestra in Europe"

FOR the Symphony Concerts of Friday and Saturday, Jan. 2 and 3, Mr. Monteux announces a veritable feat of resurrection. There and then he purposes to play Mendelssohn's "Reformation Symphony"—music that the composer was unwilling to publish because he liked it a little; music that has not been heard in Boston for thirty-three years; music finally that nowadays is scarcely heard anywhere—no, not even in darkest England. Yet there is a Mendelssohn—say of the music to "A Midsummer Night's Dream," and of sundry overtures—who is perennially fresh and interesting.

Recent visitors to Germany and Austria agree that the quality of the orchestra at the opera house in Dresden and of the Philharmonic Society in Vienna declined much during the later years of the war. Both lost many expert musicians; while the ranks of young and promising players were grievously depleted by death in the field. With the decline of these two bands, the Swiss reviewers write, the Gebouw Orchestra at Amsterdam, under Mengelberg, has become the foremost orchestra in Europe. Perhaps this is the moment to recall that when the trustees of the Boston Orchestra asked Mr. Rabaud last winter whom they should seek in Europe as conductor, he replied: "Either Toscanini or Mengelberg."

Evening Star - Ocken
Dec. 15th 1919

BOSTON SYMPHONY HEARD AT ARMORY

Superiority of Organization is Again Demonstrated Under the Baton of Pierre Monteux.

One of the events which mark the annual ebb tide in things musical was presented by Ben Franklin at the Armory Saturday evening when the Boston Symphony Orchestra appeared. A large audience was in attendance and in many ways it was a remarkable one. It was an audience composed almost exclusively of musical zealots, if that usually offensive word may be used to describe the superlative form of attention—adoration even—with which the efforts of the great body of musicians was drunk in.

The Boston Symphony Orchestra again demonstrated its vast superiority over other any other existing organization of its kind. Under the baton of Pierre Monteux, the orchestra has lost nothing and gained much. With a minimum of visible effort, this conductor procures a maximum in musicianly results.

Detailed description of the program and the profound sensations which stirred the audience with its presentation is beyond the power of printer's ink to transmit. The program opened with the complete interpretation of Beethoven's Symphony in D Major, No. 2. It cannot be described. Others have tried and failed. The orchestra spread it before an enthralled audience with matchless brilliancy and, as was the case with the rest of the program also, it was demonstrated that the organization stands alone as the most perfectly co-ordinated musical machine made up of human units that has ever been banded together for his purpose.

The playing of Balakireff's "Thamar," Wagner's "Siegfried Idyll" and Liszt's "Les Preludes" were only repeated demonstrations of the marvelous ability of the individual members of the orchestra working as a united whole to present the masterpieces in a manner as nearly approaching perfection as human beings can ever hope to attain.

The orchestra refused all demands for encores and, as usual, the audience was compelled to wend its way homeward with its musical desires unsatiated.

The program afforded little opportunity for individual features. It was only by close discernment that very incidental prominence could be accorded any particular member. And even then it is impossible for any save those intimately familiar with the personnel to designate by name.

First and foremost, perhaps, some mention should be made of the work of a master violincellist who appeared on the platform only during the rendition of the Symphony. He played as man might who was in a trance and whose fingers are being directed by an unseen power. To him, the printed score on the rack in front of him was a non-essential incubus—a thing thoroughly inconsequential. During the forty minutes, or thereabouts, which were required to present the four movements of the work, his eyes struck upon the score only casually, the while his left hand ran the gamut of the finger-board with the abandon and accuracy only possible after a life time of intimacy with the music being played.

The work of the trumpets in the final movement of the symphony attracted marked attention also, the tonal effects demanded of them requiring what appeared to be almost super-human mastery of the instrument.

As stated at the outset, the Boston Symphony Orchestra proved itself the master organization of the present as it has been in past years. Other orchestras may continue to put forth their claims of superiority and may

CONCERT OF BOSTON SYMPHONY BRIGHT SPOT IN MUSIC SEASON HERE

The hundreds that will attend the coming concert of the famous Boston symphony orchestra will be present with a full appreciation of the fact that they are to enjoy an event by the finest orchestral organization on earth, strong praise but true in every particular. This concert will take place at the state armory, Saturday night, and is given under the local management of Ben Franklin. That it will be the feature of the most brilliant musical season that Schenectady has yet experienced goes without saying.

The celebrated orchestra comes to this city with its full membership, under the efficient leadership of Pierre Monteux, its new conductor. The seat sale for the concert will open Wednesday morning at Cluett and sons' music store, and mail orders are now being accepted and filled as received, many already having taken advantage of this sale which assures patrons of best locations. All such orders should be sent Ben Franklin, in care of the Cluett store, where he will give them his personal attention. The concert will begin at 8:15 o'clock sharp, and later comers will be obliged to stand until the completion of the first number.

It is interesting to know that M. Monteux, conductor of the Boston symphony is always keen to please his public, and that he is not ashamed of that fact.

"I would far rather conduct a popular concert than a formal one," he said recently. "I much prefer the popular nights to the fashionable subscription nights. That is because the people are enthusiastic. They applaud. It is good for us who present the music. An enthusiastic audience which doesn't quite fill the hall is better than an overflow attendance of cold, dignified listeners. The people do not always know what is best, not always do they like it. But wait, do not be discouraged. The best is bound to wir out, else why is it called and admitted to be the best?"

Despite his interest in the popular concert, he is not a "gallery" conductor. According to the Frenchman, there are two kinds of conductors, "gallery" and "orchestra." The "gallery conductor" is concerned with making "catchy" effects. The other kind is concerned first and last with the man before him, and he is much too occupied with the music to try for superficialties.

Schen. Union-Star
Dec 8

BOSTON SYMPHONY CONCERT AT ARMORY

Finest Orchestral Organization on Earth to be Presented Here by Ben Franklin.

The hundreds that will attend the coming concert of the famous Boston Symphony orchestra will be present with a full appreciation of the fact that they are to enjoy an event by the finest orchestral organization on earth. Strong praise, but true in every particular. This concert will take place at the State Armory, Schenectady, next Saturday night, and is given under the local management of Ben Franklin. That it will be the feature of the most brilliant musical season that Schenectady has yet experienced goes without saying. The celebrated orchestra comes to this city with its full membership, under the efficient leadership of Pierre Monteux, its new conductor, and the program to be presented is certain to prove entirely satisfactory to the host of enthusiasts that will be present.

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Schenectady Gazette
Dec 6

BOSTON SYMPHONY WILL GIVE PROGRAM

The height of Schenectady's music season will be attained with the concert by the Boston Symphony orchestra next Saturday night in the armory. The orchestra will appear here with more than 100 men under the leadership of their new conductor, Pierre Monteux, who began his work with the organization with fame and reputation on two continents as an artist of broad views and as a musician with a desire to introduce new and revolutionary scores. Mail orders for seats for this concert should be sent at once to the local manager, Ben Franklin, in care of Cluett and Sons' music store, Schenectady, where the seat sale will

New York City

Artist Needs No Patriotic Aid

Compositions of Charles Griffes, Brought to Attention Here by Boston Symphony, Able to Stand Without Label of "American."

The arrival of a new American artist is an event variously received according to one's aesthetic habits and one's critical experience. A great many of our nicest people have had the joy taken out of their evenings, the urge taken out of their impulsiveness, however, by what has been offered them in past months, weeks and years, in the name of pure American art.

There are plenty of the professionally patriotic if misled athletes to cheer enthusiastically for young Mr. Dingdong, the composer of the new tone-poem on "Paul Revere's Ride," because both the composer and the tone-poem exude so obviously the soul of Kansas. You can see them at every concert; they are there either because a new all-American young man or woman is presenting or playing this or that creation for the first time, or is singing a series of Delaware River folk-ballads in the original patois, orchestrated with the concertina.

The great mistake the young American school has too often made—encouraged as they have been by the patriotic push—is that they have thought the musical ears of the country were waiting, simply waiting, for an apotheosis of American music out of the State of Michigan.

More Than Citizenship Needed.

This is no brief for the continental or Old World art; rather an insistence that more than citizenship and American background are needed to make a dent on the artistic scene. Dents have been made; some of them have remained lasting impressions. It is all the more encouraging, too, that a young American composer, Charles Griffes, whose work occupied a large part of a recent Boston symphony programme here, should in addition to giving his audience a pleasant evening have led all the critics to the statement that he is not merely an American.

He, from what they say about him, has written music of an imaginative power and individualistic construction; music impressing the ear with its beauty, entirely after the Griffes style, employing in its construction the theories and tricks of the moderns, very evidently being modern music rather than modern American.

You are not reminded of MacDowell by this man; he is not trying to serve up a well scored history of the Leatherstocking legend, and as he well might; rather do you remember, having heard in him traces and strains of Debussy and Stravinsky, the younger French and the most ancient orientals. If they could have written on the Western scale.

Well Received in Boston.

The Boston Symphony produced a symphonic poem of Mr. Griffes entitled the "Pleasure Dome of Kubla Khan," which brought its composer rather prominently to the ear of New York audiences. This is not to say that a great many people did not know about him already; that Boston audiences had not risen to an unusual amount of excitement the week before.

Most of the world, no matter how twentieth century in their tastes, can be conjured into a world of fantasy with Coleridge's poem; but if Mr. Griffes was insuperably aided by familiar poetic magic, he at least did it honor with his music. Where "Alph, the sacred river ran," is a far country, which the fantasy and the imagination more than the cold mind can describe. Mr. Griffes wrote into his score all the imagery and the sounds and the echoes which ring against the silence in the far lands of fancy. The Orient and the mystic and Asia and Chinese are peopled and echoed in his score, as they properly should be. For the romantic and the fantastic are nothing but the unfamiliar and the strange, things like Kubla Khan, halfway between a fairy tale and a partially remembered haunting dream.

Born in Elmira, N. Y.

Of course having written what those who know consider a good piece of music, it is good to say that Mr. Griffes is a young American. He was born about thirty-five years ago in Elmira, N. Y., where bad boys go to reform school. He studied music with a local teacher, and before he was 20 went over to Germany, where he stayed four years studying with various masters in Berlin and Leipzig. He never went to the Conservatoire, and although all his studying outside of Elmira was done in Germany, that German teaching left few traces in his style.

They have said it about him that he studied composition under Engelbert Humperdinck, and that is why his music seems to sound like Humperdinck, which Mr. Griffes emphatically denies. He studied with Humperdinck, but never composition and very little of that with any one.

Mr. Griffes said himself to this paper that he had spent the last fourteen years of his life since coming home from Germany at the Hackley School at Tarrytown-on-the-Hudson, and that when he wasn't teaching music or playing the piano he has been composing. The things he has written during the last few years have created notice enough among the careful and critical listeners, but the isolated confines of a boy's school in the country do not lead as quickly to obvious fame as does the daily beaten track of the metropolitan music hound. If you are to be registered as important by the unimportant you must hang around.

Has Not Gone Unwatched.

All Mr. Griffes has done so far, however, has been to write some rather interesting music, and he has not gone unwatched. His music has come out of himself; reeks neither of the negro, the Indian, nor of the conventional prettiness of so many American composers; he is a modern, and his score is streaked with the line of the neo-French and the younger Russians.

"When I went to Germany," Mr. Griffes said, "I was of course ready to be swept under by the later Wagner and Strauss; it is only logical I suppose that when I began to write I wrote in the vein of Debussy and Stravinsky, those particular wide intervalled dissonances are the natural medium of the composer who writes to-day's music. And if I have written into my score Oriental sounds and Slavic themes it is only because those tonal combinations and melodies have said and expressed the thing I wanted to say."

The past record of Mr. Griffes as a composer is adequate, yet not too profuse. He has worked slowly and painstakingly. A very modern piano sonata in one movement has yet to be played, although Harold Bauer is interested in placing it on one of his coming programme. His piano pieces "The Peacock" and a scherzo, both modern, are familiar to concertgoers; a dance drama conceived last year for the Neighborhood Playhouse, entitled the "Kairn in Koriden," made a favorable impression.

Mr. Griffes's interest in Oriental music is revealed in his setting of Javanese songs, interpreted by Mme. Evd. Gauthier, and he is preparing a new cycle for her use at a coming winter concert. For Michio Itow, the Japanese dancer, he wrote "Sho-Jo" for small orchestra, which was produced in the summer of 1917 at the Bolm Ballet at the Booth Theatre. He has also set a series of Japanese folk-songs.

No matter how Tarrytownish his background, there has been no lack of the subtly cadent Oriental in his composition. There are besides all of these, two orchestra pieces, a string quartet, which the Flonzaley has played, and a setting of five Chinese and Japanese poems, written in the old pentatonic and sexatonic scale.

All of which is proof that, despite Germany and Tarrytown and teaching the young to play the piano, Mr. Griffes's writing finger has not been kept out of his fancied East by the shut doors of his environment.

Science's New "Super-Hen" Lays Eggs Nearly Twice the Size We Get Now! See Next Sunday's AMERICAN. Largest circulation in America.—*Adv.*

Mon. Dec. 22

Music

CONCERT-CHRONICLE

MR. ORNSTEIN JUSTIFIES HIMSELF AND A POLICY

His Promise as Pianist Fulfilled and Youth in Deserved Place at the Symphony Concerts—The Annual Christmas Rite of "The Messiah" Duly Accomplished—Debussy's "Jeux" and Glazunov's "Stenka Razin" in Prospect—Mme. Frijsh and Notable Songs from Musorgsky—Mr. Thibaud and a Rarely Played Piece

ON more scores than one, it was a pleasure to see Mr. Ornstein sitting gravely at the piano on the stage of Symphony Hall last Friday and Saturday, and to hear the public of the Symphony Concerts applauding warmly his playing of MacDowell's Concerto in D-minor—a piece nowadays more displaying the pianist than the composer. By all means a searching and exemplary standard should determine the coming of an "assisting artist" to the Symphony Orchestra at home. The invitation should be kept, as it has long been, a signal honor, smirched only when some protégé was forced unworthily into the concerts and immediately and coldly discovered as such by a practised audience. In double fashion, however, should that standard be applied. It should measure the best of the youthful talents in our concert-rooms and the best of the matured abilities. When both have been sifted, then both should be summoned to Symphony Hall. In the final years of the Higginsonian régime, far too many of the "soloists" were "old stagers" from whom the listeners knew precisely what to expect in personality and performance. Fortunate in those days was the youngster for whom the door was set ajar. Able and interesting as he usually proved himself, it was hard not to believe that he was somebody's protégé. Wisely the new management has sought deserving youth for "soloists," as in other respects it has transfused new blood and young blood into the Symphony Concerts. Last season, for example, it called Mr. Heifetz and Mr. Levitzi; while this season it has already brought Mr. Spalding and Mr. Ornstein. To all four the audiences have returned long and loud applause. Clearly no wish have they, for the most part, that the Symphony Concerts become a "closed shop"—either on the stage or in the auditorium—for the elderly.

The pleasure of Mr. Ornstein's presence and playing ran the higher because a few years ago, "the safe and sane," who are quite as numerous as they should be in the public of Symphony Hall, counted him no more than a passing "freak." In those days, Mr. Ornstein undertook recitals of his own in Boston and divided the programmes between pieces by the ultra-moderns and pieces by himself. His Schönberg and Scott, his Ravel and Korngold were interesting to hear. So, also, however strange, were his own numbers. Mr. Ornstein was then barely out of his teens; in them he had written much music in which he had expressed mood, picture, emotion, impression, the piano, himself, vehemently, outlandishly, extravagantly, but always sincerely, and, as some of us chose to believe, often with imagination, range and individuality, and never with the prudence and the predilections of mediocrity. Moreover, the quality of Mr. Ornstein's ultra-moderns and his own quality as composer were one thing, while the merit and the promise of his playing were quite another. Few who heard him in Boston in the winter of 1915-16, if they had open ears to hear and open minds to judge could have doubted that he was a pianist even then in rare command of touch and tone, versed in his instrument, sensitive and imaginative with it, as responsive and resourceful with the music in hand. In four short years, he has ripened and deepened his finer instincts, traits, abilities. It was a distinguished pianist in many an attribute that the audience of Friday and Saturday heard and applauded. Mr. Ornstein might well have waved away the nervousness that plainly beset him. For in the ears of all who heard, his promise stood unmistakably fulfilled.

Programmes in Prospect

For the Symphony Concerts of Friday, Jan. 2 and Saturday, Jan. 3, when happily there is no "assisting artist," Mr. Monteux has put on the programme two novel pieces—the one, Glazunov's tone-poem, "Stenka Razin," heard once in Boston, but hitherto unplayed by the Symphony Orchestra; and the other, Debussy's ballet, "Jeux," unknown alike to American theatres and American concert-halls. "Stenka Razin"—the name of a fine old Cossack brigand—stands among Glazunov's earlier and pictorial pieces when he took more thought of Russian folk-song and folk-tale than of classic German example and modern German reputation. The music recounts the death of the pirate, even though he resigns his fair Persian mistress to the Volga, typified through the tone-poem by the celebrated song ("Ay-Ouchem") of the laboring boatmen. Few who have heard that folk-tune of toil and moil ever forget it. "Jeux" is the mimed episode that Nijinsky, Debussy and Bakst devised in 1911 or 1912 for Mr. Diaghilev's Russian ballet. The action passes in a garden whither a youth and two maidens have chased a lost tennis ball. They speedily forgot the object of their search in amorous play in and out of the shrubbery, in which the boy makes merry with the jealousies of the girls. A second ball falls into the garden, reminds the youthful amorists that they may be watched—and off they fly. Heard by itself apart from the somewhat stilted miming that Nijinsky has contrived, the music charms.

ITEMS ABOUT MUSIC

Mr. Monteux to Resurrect Mendelssohn's "Reformation Symphony"—A Concert by Mr. Havens—The Soviets and Isadora—"The Foremost Orchestra in Europe"

FOR the Symphony Concerts of Friday and Saturday, Jan. 2 and 3, Mr. Monteux announces a veritable feat of resurrection. There and then he purposes to play Mendelssohn's "Reformation Symphony"—music that the composer was unwilling to publish because he liked it so little; music that has not been heard in Boston for thirty-three years; music finally that nowadays is scarcely heard anywhere—no, not even in darkest England. Yet there is a Mendelssohn—say of the music to "A Midsummer Night's Dream," and of sundry overtures—who is perennially fresh and interesting.

Recent visitors to Germany and Austria agree that the quality of the orchestra at the opera house in Dresden and of the Philharmonic Society in Vienna declined much during the later years of the war. Both lost many expert musicians; while the ranks of young and promising players were grievously depleted by death in the field. With the decline of these two bands, the Swiss reviewers write, the Gebouw Orchestra at Amsterdam, under Mengelberg, has become the foremost orchestra in Europe. Perhaps this is the moment to recall that when the trustees of the Boston Orchestra asked Mr. Rabaud last winter whom they should seek in Europe as conductor, he replied: "Either Toscanini or Mengelberg."

Evening Sun - Scheneg. Dec. 15th 1919

BOSTON SYMPHONY S HEARD AT ARMORY

Superiority of Organization is Again Demonstrated Under the Baton of Pierre Monteux.

One of the events which mark the annual ebb tide in things musical was presented by Ben Franklin at the Armory Saturday evening when the Boston Symphony Orchestra appeared. A large audience was in attendance and in many ways it was a remarkable one. It was an audience composed almost exclusively of musical zealots, if that usually offensive word may be used to describe the superlative form of attention—adoration even—with which the efforts of the great body of musicians was drunk in.

The Boston Symphony Orche again demonstrated its vast superiority over other any other existing organization of its kind. Under the baton of Pierre Monteux, the orchestra has lost nothing and gained much. With a minimum of visible effort, this conductor procures a maximum in musicianly results.

Detailed description of the program and the profound sensations which stirred the audience with its presentation is beyond the power of printer's ink to transmit. The program opened with the complete interpretation of Beethoven's Symphony in D Major, No. 2. It cannot be described. Others have tried and failed. The orchestra spread it before an enthralled audience with matchless brilliancy and, as was the case with the rest of the program also, it was demonstrated that the organization stands alone as the most perfectly co-ordinated musical machine made up of human units that has ever been banded together for this purpose.

The playing of Balakireff's "Thamar," Wagner's "Siegfried Idyll" and Liszt's "Les Preludes" were only repeated demonstrations of the marvelous ability of the individual members of the orchestra working as a united whole to present the masterpieces in a manner as nearly approaching perfection as human beings can ever hope to attain.

The orchestra refused all demands for encores and, as usual, the audience was compelled to wend its way homeward with its musical desires unsatiated.

The program afforded little opportunity for individual features. It was only by close discernment that very incidental prominence could be accorded any particular member. And even then it is impossible for any save those intimately familiar with the personnel to designate by name.

First and foremost, perhaps, some mention should be made of the work of a master violincellist who appeared on the platform only during the rendition of the Symphony. He played as man might who was in a trance and whose fingers are being directed by an unseen power. To him, the printed score on the rack in front of him was a non-essential incutus—a thing thoroughly inconsequential. During the forty minutes, or thereabouts, which were required to present the four movements of the work, his eyes struck upon the score only casually, the while his left hand ran the gamut of the finger-board with the abandon and accuracy only possible after a life time of intimacy with the music being played.

The work of the trumpets in the final movement of the symphony attracted marked attention also, the tonal effects demanded of them requiring what appeared to be almost super-human mastery of the instrument.

As stated at the outset, the Boston Symphony Orchestra proved itself the master organization of the present as it has been in past years. Other orchestras may continue to put forth their claims of superiority and may well strive to attain their aim but

CONCERT OF BOSTON SYMPHONY BRIGHT SPOT IN MUSIC SEASON HERE

The hundreds that will attend the coming concert of the famous Boston symphony orchestra will be present with a full appreciation of the fact that they are to enjoy an event by the finest orchestral organization on earth, strong praise but true in every particular. This concert will take place at the state armory, Saturday night, and is given under the local management of Ben Franklin. That it will be the feature of the most brilliant musical season that Schenectady has yet experienced goes without saying.

The celebrated orchestra comes to this city with its full membership, under the efficient leadership of Pierre Monteux, its new conductor. The seat sale for the concert will open Wednesday morning at Cluett and sons' music store, and mail orders are now being accepted and filled as received, many already having taken advantage of this sale which assures patrons of best locations. All such orders should be sent Ben Franklin, in care of the Cluett store, where he will give them his personal attention. The concert will begin at 8:15 o'clock sharp, and later comers will be obliged to stand until the completion of the first number.

It is interesting to know that M. Monteux, conductor of the Boston symphony is always keen to please his public, and that he is not ashamed of that fact.

"I would far rather conduct a popular concert than a formal one," he said recently. "I much prefer the popular nights to the fashionable subscription nights. That is because the people are enthusiastic. They applaud. It is good for us who present the music. An enthusiastic audience which doesn't quite fill the hall is better than an overflow attendance of cold, dignified listeners. The people do not always know what is best, not always do they like it. But wait, do not be discouraged. The best is bound to win out, else why is it called and admitted to be the best?"

Despite his interest in the popular concert, he is not a "gallery" conductor. According to the Frenchman, there are two kinds of conductors, "gallery" and "orchestra." The "gallery conductor" is concerned with making "catchy" effects. The other kind is concerned first and last with the man before him, and he is much too occupied with the music to try for superficialties.

Schen. Union-Star Dec 8

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Finest Orchestral Organization on Earth to be Presented Here by Ben Franklin.

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Schenectady Gazette Dec 6

BOSTON SYMPHONY WILL GIVE PROGRAM

The height of Schenectady's music season will be attained with the concert by the Boston Symphony orchestra next Saturday night in the armory. The orchestra will appear here with more than 100 men under the leadership of their new conductor, Pierre Monteux, who began his work with the organization with fame and reputation on two continents as an artist of broad views and as a musician with a desire to introduce new and revolutionary scores. Mail orders for seats for this concert should be sent at once to the local manager, Ben Franklin, in care of Cluett and Sons' music store, Schenectady, where the seat sale will

EVENING SUN
New York City

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Mr. Monteux to Resurrect Mendelssohn's "Reformation Symphony"—A Concert by Mr. Havens—The Soviets and Isadora—"The Foremost Orchestra in Europe"

FOR the Symphony Concerts of Friday and Saturday, Jan. 2 and 3, Mr. Monteux announces a veritable feat of resurrection. There and then he purposes to play Mendelssohn's "Reformation Symphony"—music that the composer was unwilling to publish because he liked it so little; music that has not been heard in Boston for thirty-three years; music finally that nowadays is scarcely heard anywhere—no, not even in darkest England. Yet there is a Mendelssohn—say of the music to "A Midsummer Night's Dream," and of sundry overtures—who is perennially fresh and interesting.

Recent visitors to Germany and Austria agree that the quality of the orchestra at the opera house in Dresden and of the Philharmonic Society in Vienna declined much during the later years of the war. Both lost many expert musicians; while the ranks of young and promising players were grievously depleted by death in the field. With the decline of these two bands, the Swiss reviewers write, the Gebouw Orchestra at Amsterdam, under Mengelberg, has become the foremost orchestra in Europe. Perhaps this is the moment to recall that when the trustees of the Boston Orchestra asked Mr. Rabaud last winter whom they should seek in Europe as conductor, he replied: "Either Toscanini or Mengelberg."

Mon Stas-Ecken
Dec. 15th 1919

BOSTON SYMPHONY HEARD AT ARMORY

Superiority of Organization is Again Demonstrated Under the Baton of Pierre Monteux.

One of the events which mark the annual ebb tide in things musical was presented by Ben Franklin at the Armory Saturday evening when the Boston Symphony Orchestra appeared. A large audience was in attendance and in many ways it was a remarkable one. It was an audience composed almost exclusively of musical zealots, if that usually offensive word may be used to describe the superlative form of attention—adoration even—with which the efforts of the great body of musicians was drunk in.

The Boston Symphony Orche... again demonstrated its vast superiority over other any other existing Cross organization of its kind. Under the baton of Pierre Monteux, the orchestra has lost nothing and gained much. With a minimum of visible effort, this conductor procures a maximum in musicianly results.

Detailed description of the program and the profound sensations which stirred the audience with its presentation is beyond the power of printer's ink to transmit. The program opened with the complete interpretation of Beethoven's Symphony in D Major, No. 2. It cannot be described. Others have tried and failed. The orchestra spread it before an enthralled audience with matchless brilliancy and, as was the case with the rest of the program also, it was demonstrated that the organization stands alone as the most perfectly co-ordinated musical machine made up of human units that has ever been banded together for this purpose.

The playing of Balakireff's "Thamar," Wagner's "Siegfried Idyll" and Liszt's "Les Preludes" were only repeated demonstrations of the marvelous ability of the individual members of the orchestra working as a united whole to present the masterpieces in a manner as nearly approaching perfection as human beings can ever hope to attain.

The orchestra refused all demands for encores and, as usual, the audience was compelled to wend its way homeward with its musical desires unsatiated.

The program afforded little opportunity for individual features. It was only by close discernment that very incidental prominence could be accorded any particular member. And even then it is impossible for any save those intimately familiar with the personnel to designate by name.

First and foremost, perhaps, some mention should be made of the work of a master violincellist who appeared on the platform only during the rendition of the Symphony. He played as man might who was in a trance and whose fingers are being directed by an unseen power. To him, the printed score on the rack in front of him was a non-essential incutus—a thing thoroughly inconsequential. During the forty minutes, or thereabouts, which were required to present the four movements of the work, his eyes struck upon the score only casually, the while his left hand ran the gamut of the finger-board with the abandon and accuracy only possible after a life time of intimacy with the music being played.

The work of the trumpets in th... final movement of the symphony a... tracted marked attention also, th... tonal effects demanded of them re... quiring what appeared to be almos... super-human mastery of the instru... ment.

As stated at the outset, the Boston Symphony Orchestra proved itself the master organization of the present as it has been in past years. Other orchestras may continue to put forth their claims of superiority and may well strive to attain their aim but

CONCERT OF BOSTON SYMPHONY BRIGHT SPOT IN MUSIC SEASON HERE

The hundreds that will attend the coming concert of the famous Boston symphony orchestra will be present with a full appreciation of the fact that they are to enjoy an event by the finest orchestral organization on earth, strong praise but true in every particular. This concert will take place at the state armory, Saturday night, and is given under the local management of Ben Franklin. That it will be the feature of the most brilliant musical season that Schenectady has yet experienced goes without saying.

The celebrated orchestra comes to this city with its full membership, under the efficient leadership of Pierre Monteux, its new conductor. The seat sale for the concert will open Wednesday morning at Cluett and sons' music store, and mail orders are now being accepted and filled as received, many already having taken advantage of this sale which assures patrons of best locations. All such orders should be sent Ben Franklin, in care of the Cluett store, where he will give them his personal attention. The concert will begin at 8:15 o'clock sharp, and later comers will be obliged to stand until the completion of the first number.

It is interesting to know that M. Monteux, conductor of the Boston symphony is always keen to please his public, and that he is not ashamed of that fact.

"I would far rather conduct a popular concert than a formal one," he said recently. "I much prefer the popular nights to the fashionable subscription nights. That is because the people are enthusiastic. They applaud. It is good for us who present the music. An enthusiastic audience which doesn't quite fill the hall is better than an overflow attendance of cold, dignified listeners. The people do not always know what is best, not always do they like it. But wait, do not be discouraged. The best is bound to wir out, else why is it called and admitted to be the best?"

Despite his interest in the popular concert, he is not a "gallery" conductor. According to the Frenchman, there are two kinds of conductors, "gallery" and "orchestra." The "gallery conductor" is concerned with making "catchy" effects. The other kind is concerned first and last with the man before him, and he is much too occupied with the music to try for superficialties.

Schen. Union-Star
Dec 8
1919

BOSTON SYMPHONY CONCERT AT ARMORY

Finest Orchestral Organization on Earth to be Presented Here by Ben Franklin.

The hundreds that will attend the coming concert of the famous Boston Symphony orchestra will be present with a full appreciation of the fact that they are to enjoy an event by the finest orchestral organization on earth. Strong praise, but true in every particular. This concert will take place at the State Armory, Schenectady, next Saturday night, and is given under the local management of Ben Franklin. That it will be the feature of the most brilliant musical season that Schenectady has yet experienced goes without saying. The celebrated orchestra comes to this city with its full membership, under the efficient leadership of Pierre Monteux, its new conductor, and the program to be presented is certain to prove entirely satisfactory to the host of enthusiasts that will be present.

The seat sale for this concert will open on Wednesday morning at Cluett and Son's music store, and mail orders are now being accepted and filled as received, many already having taken advantage of this sale that assures patrons of best locations. All such orders should be sent to Ben Franklin, in care of the Cluett store, as he gives these his personal attention. The concert will begin at 8:15 o'clock sharp, and later comers will be obliged to stand until the completion of the first number.

Schenectady Gazette
Dec 6

BOSTON SYMPHONY WILL GIVE PROGRAM

The height of Schenectady's music season will be attained with the concert by the Boston Symphony orchestra next Saturday night in the armory. The orchestra will appear here with more than 100 men under the leadership of their new conductor, Pierro Monteux, who began his work with the organization with fame and reputation on two continents as an artist of broad views and as a musician with a desire to introduce new and revolutionary scores. Mail orders for seats for this concert should be sent at once to the local manager, Ben Franklin, in care of Cluett and Sons' music store, Schenectady, where the seat sale will

EVENING SUN
New York City

Artist Needs No Patriotic Aid

Compositions of Charles Griffes, Brought to Attention Here by Boston Symphony, Able to Stand Without Label of "American."

The arrival of a new American artist is an event variously received according to one's aesthetic habits and one's critical experience. A great many of our nicest people have had the joy taken out of their evenings, the urge taken out of their impulsiveness, however, by what has been offered them in past months, weeks and years, in the name of pure American art.

There are plenty of the professionally patriotic if misled athletes to cheer enthusiastically for young Mr. Dingdong, the composer of the new tone-poem on "Paul Revere's Ride," because both the composer and the tone-poem exude so obviously the soul of Kansas. You can see them at every concert; they are there either because a new all-American young man or woman is presenting or playing this or that creation for the first time, or is singing a series of Delaware River folk-ballads in the original patois, orchestrated with the concertina.

The great mistake the young American school has too often made—encouraged as they have been by the patriotic push—is that they have thought the musical ears of the country were waiting, simply waiting, for an apotheosis of American music out of the State of Michigan.

More Than Citizenship Needed.

This is no brief for the continental or Old World art; rather an insistence that more than citizenship and American background are needed to make a dent on the artistic scene. Dents have been made; some of them have remained lasting impressions. It is all the more encouraging, too, that a young American composer, Charles Griffes, whose work occupied a large part of a recent Boston symphony programme here, should in addition to giving his audience a pleasant evening have led all the critics to the statement that he is not merely an American.

He, from what they say about him, has written music of an imaginative power and individualistic construction; music impressing the ear with its beauty, entirely after the Griffes style, employing in its construction the theories and tricks of the moderns, very evidently being modern music rather than modern American.

You are not reminded of MacDowell by this man; he is not trying to serve up a well scored history of the Leatherstocking legend, and as he well might; rather do you remember, having heard in him traces and strains of Debussy and Stravinsky, the younger French and the most ancient orientals. If they could have written on the Western scale.

Well Received in Boston.

The Boston Symphony produced a symphonic poem of Mr. Griffes entitled the "Pleasure Dome of Kubla Khan," which brought its composer rather prominently to the ear of New York audiences. This is not to say that a great many people did not know about him already; that Boston audiences had not risen to an unusual amount of excitement the week before.

Most of the world, no matter how twentieth century in their tastes, can be conjured into a world of fantasy with Coleridge's poem; but if Mr. Griffes was insuperably aided by familiar poetic magic, he at least did it honor with his music. Where "Alph, the sacred river ran," is a far country, which the fantasy and the imagination more than the cold mind can describe. Mr. Griffes wrote into his score all the imagery and the sounds and the echoes which ring against the silence in the far lands of fancy. The Orient and the mystic and Asia and Chinese are peopled and echoed in his score, as they properly should be. For the romantic and the fantastic are nothing but the unfamiliar and the strange, things like Kubla Khan, halfway between a fairy tale and a partially remembered haunting dream.

Born in Elmira, N. Y.

Of course having written what those who know consider a good piece of music, it is good to say that Mr. Griffes is a young American. He was born about thirty-five years ago in Elmira, N. Y., where bad boys go to reform school. He studied music with a local teacher, and before he was 20 went over to Germany, where he stayed four years studying with various masters in Berlin and Leipzig. He never went to the Conservatoire, and although all his studying outside of Elmira was done in Germany, that German teaching left few traces in his style.

They have said it about him that he studied composition under Engelbert Humperdinck, and that is why his music seems to sound like Humperdinck, which Mr. Griffes emphatically denies. He studied with Humperdinck, but never composition and very little of that with any one.

Mr. Griffes said himself to this paper that he had spent the last fourteen years of his life since coming home from Germany at the Hackley School at Tarrytown-on-the-Hudson, and that when he wasn't teaching music or playing the piano he has been composing. The things he has written during the last few years have created notice enough among the careful and critical listeners, but the isolated confines of a boy's school in the country do not lead as quickly to obvious fame as does the daily beaten track of the metropolitan music hound. If you are to be registered as important by the unimportant you must hang around.

Has Not Gone Unwatched.

All Mr. Griffes has done so far, however, has been to write some rather interesting music, and he has not gone unwatched. His music has come out of himself; reeks neither of the negro, the Indian, nor of the conventional prettiness of so many American composers; he is a modern, and his score is streaked with the line of the neo-French and the younger Russians.

"When I went to Germany," Mr. Griffes said, "I was of course ready to be swept under by the later Wagner and Strauss; it is only logical I suppose that when I began to write I wrote in the vein of Debussy and Stravinsky; those particular wide intervalled dissonances are the natural medium of the composer who writes to-day's music. And if I have written into my score Oriental sounds and Slavic themes it is only because those tonal combinations and melodies have said and expressed the thing I wanted to say."

The past record of Mr. Griffes as a composer is adequate, yet not too profuse. He has worked slowly and painstakingly. A very modern piano sonata in one movement has yet to be played, although Harold Bauer is interested in placing it on one of his coming programme. His piano pieces "The Peacock" and a scherzo, both modern, are familiar to concertgoers; a dance drama conceived last year for the Neighborhood Playhouse, entitled the "Kairn in Koriden," made a favorable impression.

Mr. Griffes's interest in Oriental music is revealed in his setting of Javanese songs, interpreted by Mme. Eva Gauthier, and he is preparing a new cycle for her use at a coming winter concert. For Michio Itow, the Japanese dancer, he wrote "Sho-Jo" for small orchestra, which was produced in the summer of 1917 at the Bolm Ballet at the Booth Theatre. He has also set a series of Japanese folk-songs.

No matter how Tarrytownish his background, there has been no lack of the subtly cadent Oriental in his composition. There are besides all of these, two orchestra pieces, a string quartet, which the Flonzaley has played, and a setting of five Chinese and Japanese poems, written in the old pentatonic and sexatonic scale.

All of which is proof that, despite Germany and Tarrytown and teaching the young to play the piano, Mr. Griffes's writing finger has not been kept out of his fancied Fast by the shut doors of his environment.

Science's New "Super-Hen" Lays Eggs Nearly Twice the Size We Get Now! See Next Sunday's AMERICAN. Largest circulation in America.—Adv.

Dec 27 BOSTON POST, SATURDAY, 1919 Herald

SYMPHONY OF BRAHMS IS PLAYED

'Mephisto' Waltz and Concerto Also on Programme

BY OLIN DOWNES

The heroic symphony of Brahms in C minor opened the programme of the concert of the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. Joseph Bonnet played the organ in the performance of a Handel concerto in F major for organ and orchestra. Listzt's "Mephisto" waltz brought the end of the concert.

WORK A CLASSIC

Mr. Monteux's interpretation of the Brahms symphony showed again what a serious and ardent student of classic masterpieces he is, and the Brahms of the C minor symphony is certainly a classic today, romantic as are many pages of this extraordinary work.

A work so extraordinary in its dramatic outbursts, its frequent passages of nobly lyrical feeling, that one wonders what this first symphony would have turned into had Brahms been just a little less reverential in his attitude toward the orchestra of Beethoven and the virtue of symphonic form. In the first place the music, no matter how sympathetic one feels toward it, seems to cry out for richer and more telling instrumentation.

Then as to form: If only there were not so conscious a girding of the loins in the finale and so lofty an attitude of goodness in the slow movement. We prefer to this movement the slow movement of the second symphony. It is as deep, as reflective, as Brahmsish as anyone could wish, but it is profoundly and intrinsically Brahms, whereas the slow movement of this first symphony appears to us as Brahms rather deliberately donning the toga of Beethoven. It also appears as if Brahms in place of a scherzo which could be grim, domoniac, but lively in pace, was afraid that if in this gray and heroic work he indulged in a scherzo he might by some chance laugh. Perhaps he had in mind a Boston audience when he wrote the movement, for he does not laugh. He goes walking along through the country with a dignified demeanor and an autumnal smile. If there were a little less material in the finale, if the main lines of this great movement were a little less sub-divided in details—details so rich, so important, so intimately related to all the rest—the powerful sweep of the music would be less difficult to maintain.

Shows Understanding

Mr. Monteux, as we have said, shows his depth of understanding of the great symphonic works whenever he touches them. He has a very strong feeling for their proportion, their logic and continuity of thought. Some conductors make a prodigious effect with the introduction of this symphony, then rush madly through the main body of the movement. Mr. Monteux did not exaggerate the characteristics of either section. By admirably chosen tempi he made the entire movement indivisible and also brought out into full relief the lyrical phrases which frequently occur and which are as frequently neglected by conductors. There were new nuances, wholly appropriate to the thought in the slow movement, and beautiful orchestral colors. For us the pace of the third movement was too slow, but there were those who felt that they had heard the right tempo for this movement for the first time in many seasons.

Mr. Bonnet rates the Handel concerto very highly. He certainly played the organ beautifully and with musicianly authority, arousing great enthusiasm by his performance. For the writer the high lights of the concerto are the slow movement and the introduction to the last. He finds the opening very commonplace and 'pedestrian in the manner of Handel's time. The fugue is brilliant and well made, and the organ sounds bravely. Mr. Bonnet was recalled fully half a dozen times.

Irreverent by Comparison

Irreverant, if not indelicate, was the pot-house music of Liszt after those eminent worthies, Handel and Brahms, who had preceded him. The "Mephisto" waltz, which Mr. Monteux played with abounding deviltry, seemed to stick its tongue in its cheek and make faces at what had gone by. This waltz is pretty "old hat" today. We are no longer alarmed as we listened to music inspired by the scene from Lenau's "Faust," the scene in which Mephistopheles throws Faust into the arms of a black-eyed village wench and fiddles till the very walls totter and turn pale because they cannot join in the dance. Just the same, the opening—Mephistopheles tuning his fiddle—has a flair. Mr. Bedetti's gorgeous tone graced the passage which today is almost maudlin, senile in its sentimentality, its pseudo-amorousness. At such a lover the wench of Lenau would have snapped her fingers. But this one can note and at it marvel: Liszt's amazing mastery of form, his wit, his spirit, his originality in instrumentation, tarnished and tawdry as some of it sounds today, more than half a century after it was conceived. After all, it is the music of a genius.

9TH CONCERT OF SYMPHONY

Compositions by Brahms, Handel and Liszt Prominent on the Program

ORGANIST BONNET WINS APPLAUSE

The program of the ninth pair of Boston Symphony concerts, Pierre Monteux, conductor, the first of which was given yesterday in Symphony Hall, follows: Brahms, Symphony No. 1 in C minor; Handel, Concerto in F major No. 4 (organist), Joseph Bonnet; Liszt, "The Dance in the Village Tavern" (Mephiste Waltz), from Lenau's "Faust."

Undeterred by the holidays, the concert patrons were present in full number to enjoy the good, solid, foundational music of Brahms, Handel and Liszt. Joseph Bonnet, a devoted exponent of the older and finer organ music, is to be commended for choosing the Concerto in F major No. 4, which in no part is "lesser" Handel. It was perhaps Handel's genius that made the display in the first movement plausible and impressive, the ornament felicitous in all its elaboration. The Andante, dignified and serene, is wonderfully rich in treasure, and the final Allegro, nobly ushered in, piles up in power by contrapuntal skill to a high flood of joyousness. Complemented by the singing strings about him, Mr. Bonnet's playing was ideal to the purpose—clean, delicate and poised, always regardful of the ensemble. Judging from the many bows he had to make, he must have provided as much pleasure as many a pianist and singer.

Applause also indicated a great satisfaction in the first Symphony of Brahms, always eagerly returned to, which on this occasion had a robust and sonorous performance. In the famous solo passage for the French horn, Mr. Van Den Berg, newly come to the orchestra from Europe, disclosed a smooth and lustrous tone which fully qualifies him to sit with such distinguished virtuosi as Messrs. Longy, Sand, Laurent and Fradkin, who glorified the exquisite episodes allotted to them, and were again well heard in the music of Liszt. The "Mephisto Waltz" cannot compete with certain symphonic poems if only a tune is desired, but the devil described in it is interesting—the more so for his trumpery and sleight-of-hand. As orchestration the piece remains splendid to hear with effects unsurpassed.

The program for the Symphony concerts of Jan. 2 and 3, follows: Mendelssohn, Symphony No. 5 ("Reformation"); Debussy, "Jeux" ("Play"), danced poem; Glazounoff ("Stenka Razine"), symphonic poem.

Post

Members of Symphony Orchestra Insured

Acting on a recent decision the board of trustees of the Boston Symphony Orchestra have taken out group insurance for the members of the orchestra to the amount of $100,000, covering the eventual death or total disability of any member. This is, of course, entirely distinct from the pension fund, which institution remains as firm, as it is of long standing.

Items and Announcements

It is permissible to hope that when Mr. Bonnet plays his Concerto for organ at the Symphony Concerts of Friday and Saturday, his instrument may be so placed that his "foot-work" upon the pedals may not be as visible and vivid as it was on like occasion a year ago. Then and in spite of themselves not a few auditors were so impressed and fascinated by this agility that they forgot not only the music in hand but Mr. Bonnet's other and perhaps more essential abilities as organist.

It is definitely settled that the new French pianist, Robert Schmitz, of whom Mr. Monteux thinks highly, will be heard at the Symphony Concerts, probably in February, possibly later in the season. Meanwhile uncertainty overhangs the projected performance of Franck's oratorio, "The Beatitudes," by the Symphony Orchestra and the Symphony Chorus. Mr. Monteux thought of the concerts of Holy Week as becoming occasion, but various circumstances counsel another time.

Herald Dec 27

CONCERT NOTES

At the Boston Symphony concerts to take place next Friday afternoon and Saturday evening, Pierre Monteux will conduct the initial American performances of Debussy's "Jeux" ("Play"). Since this highly praised score had its first public performance at the hands of Mr. Monteux under the personal supervision of Debussy himself, who told him in detail how it should be interpreted, an authoritative reading may be expected. Mr. Monteux will revive Mendelssohn's "Reformation" symphony No. 5. The closing piece will be Glazounoff's thoroughly Russian symphonic poem, "Stenka Razine," notable for its use of the "Volga Bargemen's Song" ("Ay Ouchem") as a principal theme.

Post Dec 27

DEBUSSY'S "PLAY" AT SYMPHONY

At the Boston Symphony concerts to take place next Friday afternoon and Saturday evening Pierre Monteux will conduct the initial American performance of Debussy's "Jeux" ("Play"). Since this highly praised score had its first public performance at the hands of Mr. Monteux under the personal supervision of Debussy himself, who told him in detail how it should be interpreted, an authoritative reading may be expected. To open this pair of concerts Mr. Monteux will revive Mendelssohn's "Reformation" symphony No. 5. The closing piece will be Glazounoff's thoroughly Russian symphonic poem, "Stenka Razine," notable for its use of the "Volga Bargemen's Song" ("Ay Ouchem") as a principal theme.

Monitor Dec 27

The Music of Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The ninth concert of the Boston Symphony Orchestra took place on December 26 with the following program:

Brahms—Symphony No. 1.
Handel—Organ concerto No. 4 in F major.
Liszt—Second episode from Lenau's Faust (Mephisto Waltz).
Joseph Bonnet was the soloist.

Yesterday's performance of the symphony was the first since November 10, 1916 and is was interesting to note its effect after so long an interval. It would seem that one either admires Brahms' music warmly or coldly respects it. Those who are moved by admiration must have felt that admiration increased after yesterday, and those who are moved by respect must have felt their respect, let us hope, not diminished. The playing of the symphony could have aroused nothing but enthusiasm. The whole conception of the piece both on the part of the conductor and the orchestra was clear and the execution well balanced.

The more we hear of Handel's music the more we regret that there are still so many of his compositions which are neglected—arias, orchestral pieces, concertos—a perfect mine of beautiful music awaiting discovery by some musical adventurer. The concerto for the organ was a delight from beginning to end—that is as played by Mr. Bonnet, who gave the needed grace and charm to its flowing eighteenth century phrases. His registration contained many happy effects, especially near the close of the andante, and he displayed throughout the work the qualities of taste and refinement for which he is so justly renowned. Liszt's Mephisto Waltz brought the program to a brilliant close. Little by little we are beginning to realize Liszt's greatness as a composer—perhaps the greatest of the romantic school—and we are gradually coming to see him as a great innovator in harmonic and orchestral coloring, the originator of many of the devices deemed novel by present-day composers. As we are introduced to one so-called novel effect after another in the music of the moderns, it becomes more and more interesting to trace their origins in the music of the great Abbé. The performance was brilliant, rhythmic and poetic and proved Mr. Monteux's fine understanding of Liszt's music, if further proof were needed after his superlatively fine reading of "Les Préludes" earlier in the season.

Globe Dec 27

BONNET SOLOIST AT SYMPHONY CONCERT

Parisian Organist Assists in Handel Concerto

Joseph Bonnet, organist of the Church of Saint Eustache in Paris, was the soloist at yesterday's Symphony concert. He is well known in Boston from several appearances here in recitals and as soloist at a pair of Symphony concerts last season. A note which he contributed to the program book explains that he has made very few additions and changes in Handel's score of the Concerto in F major, op 4, no 4.

He deserves commendation for thus refraining from introducing the modern "improvements" in the shape of an augmented orchestration and "brilliant" cadenzas which disfigure so many performances of 18th century music nowadays. His technical skill is phenomenal. Few indeed are the organists who can play legato passages deftly and rapidly without blurring a single note, and without lapses into staccato.

His runs are like those of a great pianist bent on perfecting his technique. But the technical problems of organ playing seems to absorb most of his attention. He neglects nuances in his interpretation.

The real feature was the Brahms Symphony in C minor, No. 1. It seems almost incredible that the supposed dullness and crudeness of Brahms should ever have lent point to the jest that the fire escapes in Symphony Hall ought to be labeled "This way out in case of Brahms." Yet the vehement applause which compelled the orchestra to rise in acknowledgment as the end came mainly from the younger portion of the audience, to whom, of course, that composer seems thoroughly comparable to Beethoven, Bach and Wagner, and as surely immortal as any one of the three.

The finale of the symphony, which shows the influence of the symphonic poems of the romantic composers in its comparative freedom of structure, surpasses them all both in perfection of workmanship and in emotional intensity. It needs no literary program or rhapsodic commentary to make it enthralling. It is more powerful, if less perfect, than the other symphonic movement, which is the highest achievement of Brahms, the first one in his Fourth Symphony, a masterpiece of construction.

America Dec 27

NEW DEBUSSY AT SYMPHONY

Debussy's "Jeux" ("Play") will have its first performances in America at the Boston Symphony concerts of next Friday afternoon and Saturday evening. Since Pierre Monteux also gave the piece its first public performance, under the personal supervision of the composer, an authoritative reading may be expected. To open this pair of concerts, Mr. Monteux will revive Mendelssohn's "Reformation" Symphony (No. 5). The closing number will be Glazounoff's thoroughly Russian symphonic poem "Stenka Razine."

Globe Dec. 28

Debussy's "Jeux" at the Next Symphony Concerts

At the Boston Symphony concerts next Friday afternoon and Saturday evening, Pierre Monteux will conduct the initial American performances of Debussy's "Jeux ("Play"). Since this score had its first public performance at the hands of Mr Monteux, under the personal supervision of Debussy himself, who told him in detail how it should be interpreted, an authoritative reading may be expected. To open this pair of concerts Mr Monteux will revive Mendelssohn's "Reformation" Symphony No. 6. The closing piece will be Glazounoff's thoroughly Russian Symphonic poem, "Stenka Razine," notable for its use of the "Volga Bargemen's Song," "Ay Ouchem," as a principal theme.

Mr Monteux' interpretation showed that he felt strongly and understood perfectly the power of the themes. In development passages, however, he often quickened the tempo and sometimes chopped up the phrases, either through nervousness or in a mistaken endeavor for expressiveness.

The true eloquence comes from steady lengthening and broadening of the phrases. The episodes must be subordinated to the total effect of the whole movement. Halt at least of the excellence of Dr Muck as a conductor of such music was due to his perception of the fact that the variety in great symphonic movements is there only because it really contributes to their essential unity.

Liszt's "Mephisto" waltz was brilliantly played. This program will be repeated tonight. At the concerts next week Mendelssohn's forgotten "Reformation" Symphony will be revived, Debussy's "Jeux" will be given for the first times in America, and Glazounoff "Stenka Razine" will be played for the first time at these concerts.

Elson Reviews Music Events of Year

By LOUIS C. ELSON.

As there is no secular music to record this week, it may be fitting to sum up the chief events that have occurred in Boston during the past year and see how they compare with previous seasons.

M Rabaud took leave of us and of our symphony orchestra with a program of special dullness, excellently played. Anything more tiresome than St. Saens' "Lyre and Harp' we do not care to hear. But even if some of his programs were heavy, M. Rabaud left a splendid impression an dwas notable for the excellent balance of tone which he elicited from the orchestra.

But M. Monteux is far and away the better program-maker, although he shines best in the dramatic and sensational in music. In such works as Schmitt's "Salomo," Balakireff's "Thamar," Stravinsky's "Firebird," etc., he was distinctly in advance of his predecessors. In Schumann and Brahms we did not find him to be a rival of Muck or those before him. The programmes are more interesting than they have been for a long time.

Among the soloists at these concerts Madeleine Brard, who appeared at a Pension Fund Concert, made the most striking impression. A young miss of sixteen, and looking even younger, she played St. Saens' G minor piano concerto in a manner that excelled the composer himself in the work.

SYMPHONY CONCERTS

At the Symphony concerts next ... afternoon and Saturday even... Pierre Monteux will conduct the ... American performances of De... "Jeux." Since this highly ... score had its first public per... at the hands of Mr. Mon... under the personal supervi... himself, who told ... should be inter... reading ma...

CONCERTS NEXT WEEK

Debussy's Ballet-Music, "Jeux," for the First Times in America—Mendelssohn's "Reformation Symphony" to Be Resurrected—Glazunov's Vivid Tone-Poem, "Stenka Razin," Timely Revived—Miss Baird as Pianist and the Freakish Rosenblatt

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ALA

Dec 27 BOSTON POST, SATURD 27, 1919 Herald

SYMPHONY OF BRAHMS IS PLAYED

'Mephisto' Waltz and Concerto Also on Programme

BY OLIN DOWNES

The heroic symphony of Brahms in C minor opened the programme of the concert of the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. Joseph Bonnet played the organ in the performance of a Handel concerto in F major for organ and orchestra. Listzt's "Mephisto" waltz brought the end of the concert.

WORK A CLASSIC

Mr. Monteux's interpretation of the Brahms symphony showed again what a serious and ardent student of classic masterpieces he is, and the Brahms of the C minor symphony is certainly a classic today, romantic as are many pages of this extraordinary work.

A work so extraordinary in its dramatic outbursts, its frequent passages of nobly lyrical feeling, that one wonders what this first symphony would have turned into had Brahms been just a little less reverential in his attitude toward the orchestra of Beethoven and the virtue of symphonic form. In the first place the music, no matter how sympathetic one feels toward it, seems to cry out for richer and more telling instrumentation.

Then as to form: If only there were not so conscious a girding of the loins in the finale and so lofty an attitude of goodness in the slow movement. We prefer to this movement the slow movement of the second symphony. It is as deep, as reflective, as Brahmsish as anyone could wish, but it is profoundly and intrinsically Brahms, whereas the slow movement of this first symphony appears to us as Brahms rather deliberately donning the toga of Beethoven. It also appears as if Brahms in place of a scherzo which could be grim, domoniac, but lively in pace, was afraid that if in this gray and heroic work he indulged in a scherzo he might by some chance laugh. Perhaps he had in mind a Boston audience when he wrote the movement, for he does not laugh. He goes walking along through the country with a dignified demeanor and an autumnal smile. If there were a little less material in the finale, if the main lines of this great movement were a little less sub-divided in details—details so rich, so important, so intimately related to all the rest—the powerful sweep of the music would be less difficult to maintain.

Shows Understanding

Mr. Monteux, as we have said, shows his depth of understanding of the great symphonic works whenever he touches them. He has a very strong feeling for their proportion, their logic and continuity of thought. Some conductors make a prodigious effect with the introduction of this symphony, then rush madly through the main body of the movement. Mr. Monteux did not exaggerate the characteristics of either section. By admirably chosen tempi he made the entire movement indivisible and also brought out into full relief the lyrical phrases which frequently occur and which are as frequently neglected by conductors. There were new nuances, wholly appropriate to the thought in the slow movement, and beautiful orchestral colors. For us the pace of the third movement was too slow, but there were those who felt that they had heard the right tempo for this movement for the first time in many seasons

Mr. Bonnet rates the Handel concerto very highly. He certainly played the organ beautifully and with musicianly authority, arousing great enthusiasm by his performance. For the writer the high lights of the concerto are the slow movement and the introduction to the last. He finds the opening very commonplace and 'pedestrian in the manner of Handel's time. The fugue is brilliant and well made, and the organ sounds bravely. Mr. Bonnet was recalled fully half a dozen times.

Irreverent by Comparison

Irreverant, if not indelicate, was the pot-house music of Liszt after those eminent worthies, Handel and Brahms, who had preceded him. The "Mephisto" waltz, which Mr. Monteux played with abounding devilry, seemed to stick its tongue in its cheek and make faces at what had gone by. This waltz is pretty "old hat" today. We are no longer alarmed as we listened to music inspired by the scene from Lenau's "Faust," the scene in which Mephistopheles throws Faust into the arms of a black-eyed village wench and fiddles till the very walls totter and turn pale because they cannot join in the dance. Just the same, the opening—Mephistopheles tuning his fiddle—has a flair. Mr. Bedetti's gorgeous tone graced the passage which today is almost maudlin, senile in its sentimentality, its pseudo-amorousness. At such a lover the wench of Lenau would have snapped her fingers. But this one can note and at it marvel: Liszt's amazing mastery of form, his wit, his spirit, his originality in instrumentation, tarnished and tawdry as some of it sounds today, more than half a century after it was conceived. After all, it is the music of a genius.

9TH CONCERT OF SYMPHONY

Compositions by Brahms, Handel and Liszt Prominent on the Program

ORGANIST BONNET WINS APPLAUSE

The program of the ninth pair of Boston Symphony concerts, Pierre Monteux, conductor, the first of which was given yesterday in Symphony Hall, follows: Brahms, Symphony No. 1 in C minor; Handel, Concerto in F major No. 4 (organist), Joseph Bonnet; Liszt, "The Dance in the Village Tavern" (Mephisto Waltz), from Lenau's "Faust."

Undeterred by the holidays, the concert patrons were present in full number to enjoy the good, solid, foundational music of Brahms, Handel and Liszt. Joseph Bonnet, a devoted exponent of the older and finer organ music, is to be commended for choosing the Concerto in F major No. 4, which in no part is "lesser" Handel. It was perhaps Handel's genius that made the display in the first movement plausible and impressive, the ornament felicitous in all its elaboration. The Andante, dignified and serene, is wonderfully rich in treasure, and the final Allegro, nobly ushered in, piles up in power by contrapuntal skill to a high flood of joyousness. Complemented by the singing strings about him, Mr. Bonnet's playing was ideal to the purpose—clean, delicate and poised, always regardful of the ensemble. Judging from the many bows he had to make, he must have provided as much pleasure as many a pianist and singer.

Applause also indicated a great satisfaction in the first Symphony of Brahms, always eagerly returned to, which on this occasion had a robust and sonorous performance. In the famous solo passage for the French horn, Mr. Van Den Berg, newly come to the orchestra from Europe, disclosed a smooth and lustrous tone which fully qualifies him to sit with such distinguished virtuosi as Messrs. Longy, Sand, Laurent and Fradkin, who glorified the exquisite episodes allotted to them, and were again well heard in the music of Liszt. The "Mephisto Waltz" cannot compete with certain symphonic poems if only a tune is desired, but the devil described in it is interesting—the more so for his trumpery and sleight-of-hand. As orchestration the piece remains splendid to hear with effects unsurpassed.

The program for the Symphony concerts of Jan. 2 and 3, follows: Mendelssohn, Symphony No. 5 ("Reformation"); Debussy, "Jeux" ("Play"), danced poem; Glazounoff ("Stenka Razine"), symphonic poem.

Post

Members of Symphony Orchestra Insured

Acting on a recent decision the board of trustees of the Boston Symphony Orchestra have taken out group insurance for the members of the orchestra to the amount of $100,000, covering the eventual death or total disability of any member. This is, of course, entirely distinct from the pension fund, which institution remains as firm, as it is of long standing.

Items and Announcements

It is permissible to hope that when Mr. Bonnet plays his Concerto for organ at the Symphony Concerts of Friday and Saturday, his instrument may be so placed that his "foot-work" upon the pedals may not be as visible and vivid as it was on like occasion a year ago. Then and in spite of themselves not a few auditors were so impressed and fascinated by this agility that they forgot not only the music in hand but Mr. Bonnet's other and perhaps more essential abilities as organist.

It is definitely settled that the new French pianist, Robert Schmitz, of whom Mr. Monteux thinks highly, will be heard at the Symphony Concerts, probably in February, possibly later in the season. Meanwhile uncertainty overhangs the projected performance of Franck's oratorio, "The Beatitudes," by the Symphony Orchestra and the Symphony Chorus. Mr. Monteux thought of the concerts of Holy Week as becoming occasion, but various circumstances counsel another time.

Herald Dec 28

CONCERT NOTES

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America Dec 27

NEW DEBUSSY AT SYMPHONY

Debussy's "Jeux" ("Play") will have its first performances in America at the Boston Symphony concerts of next Friday afternoon and Saturday evening. Since Pierre Monteux also gave the piece its first public performance, under the personal supervision of the composer, an authoritative reading may be expected. To open this pair of concerts, Mr. Monteux will revive Mendelssohn's "Reformation" Symphony (No. 5). The closing number will be Glazounoff's thoroughly Russian symphonic poem "Stenka Razine."

Globe Dec. 28

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Monitor Dec 27

The Music of Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The ninth concert of the Boston Symphony Orchestra took place on December 26 with the following program:

Brahms—Symphony No. 1.
Handel—Organ concerto No. 4 in F major.
Liszt—Second episode from Lenau's Faust (Mephisto Waltz).
Joseph Bonnet was the soloist.

Yesterday's performance of the symphony was the first since November 10, 1916 and is was interesting to note its effect after so long an interval. It would seem that one either admires Brahms' music warmly or coldly respects it. Those who are moved by admiration must have felt that admiration increased after yesterday, and those who are moved by respect must have felt their respect, let us hope, not diminished. The playing of the symphony could have aroused nothing but enthusiasm. The whole conception of the piece both on the part of the conductor and the orchestra was clear and the execution well balanced.

The more we hear of Handel's music the more we regret that there are still so many of his compositions which are neglected—arias, orchestral pieces, concertos—a perfect mine of beautiful music awaiting discovery by some musical adventurer. The concerto for the organ was a delight from beginning to end—that is as played by Mr. Bonnet, who gave the needed grace and charm to its flowing eighteenth century phrases. His registration contained many happy effects, especially near the close of the andante, and he displayed throughout the work the qualities of taste and refinement for which he is so justly renowned. Liszt's Mephisto Waltz brought the program to a brilliant close. Little by little we are beginning to realize Liszt's greatness as a composer—perhaps the greatest of the romantic school—and we are gradually coming to see him as a great innovator in harmonic and orchestral coloring, the originator of many of the devices deemed novel by present-day composers. As we are introduced to one so-called novel effect after another in the music of the moderns, it becomes more and more interesting to trace their origins in the music of the great Abbé. The performance was brilliant, rhythmic and poetic and proved Mr. Monteux's fine understanding of Liszt's music, if further proof were needed after his superlatively fine reading of "Les Préludes" earlier in the season.

Globe Dec 27

BONNET SOLOIST AT SYMPHONY CONCERT

Parisian Organist Assists in Handel Concerto

Joseph Bonnet, organist of the Church of Saint Eustache in Paris, was the soloist at yesterday's Symphony concert. He is well known in Boston from several appearances here in recitals and as soloist at a pair of Symphony concerts last season. A note which he contributed to the program book explains that he has made very few additions and changes in Handel's score of the Concerto in F major, op 4, no 4.

He deserves commendation for thus refraining from introducing the modern "improvements" in the shape of an augmented orchestration and "brilliant" cadenzas which disfigure so many performances of 18th century music nowadays. His technical skill is phenomenal. Few indeed are the organists who can play legato passages deftly and rapidly without blurring a single note, and without lapses into staccato.

His runs are like those of a great pianist bent on perfecting his technique. But the technical problems of organ playing seems to absorb most of his attention. He neglects nuances in his interpretation.

The real feature was the Brahms Symphony in C minor, No. 1. It seems almost incredible that the supposed dullness and crudeness of Brahms should ever have lent point to the jest that the fire escapes in Symphony Hall ought to be labeled "This way out in case of Brahms." Yet the vehement applause which compelled the orchestra to rise in acknowledgment as the end came mainly from the younger portion of the audience, to whom, of course, that composer seems thoroughly comparable to Beethoven, Bach and Wagner, and as surely immortal as any one of the three.

The finale of the symphony, which shows the influence of the symphonic poems of the romantic composers in its comparative freedom of structure, surpasses them all both in perfection of workmanship and in emotional intensity. It needs no literary program or rhapsodic commentary to make it enthralling. It is more powerful, if less perfect, than the other symphonic movement, which is the highest achievement of Brahms, the first one is his Fourth Symphony, a masterpiece of construction.

Mr Monteux' interpretation showed that he felt strongly and understood perfectly the power of the themes. In development passages, however, he often quickened the tempo and sometimes chopped up the phrases, either through nervousness or in a mistaken endeavor for expressiveness.

The true eloquence comes from steady lengthening and broadening of the phrases. The episodes must be subordinated to the total effect of the whole movement. Halt at least of the excellence of Dr Muck as a conductor of such music was due to his perception of the fact that the variety in great symphonic movements is there only because it really contributes to their essential unity.

Liszt's "Mephisto" waltz was brilliantly played. This program will be repeated tonight. At the concerts next week Mendelssohn's forgotten "Reformation" Symphony will be revived, Debussy's "Jeux" will be given for the first times in America, and Glazounoff "Stenka Razine" will be played for the first time at these concerts.

Elson Reviews Music Events of Year

By LOUIS C. ELSON.

AS there is no secular music to record this week, it may be fitting to sum up the chief events that have occurred in Boston during the past year and see how they compare with previous seasons.

M Rabaud took leave of us and of our symphony orchestra with a program of special dullness, excellently played. Anything more tiresome than St. Saens' 'Lyre and Harp' we do not care to hear. But even if some of his programs were heavy, M. Rabaud left a splendid impressin an dwas notable for the excellent balance of tone which he elicited from the orchestra.

But M. Monteux is far and away the better program-maker, although he shines best in the dramatic and sensational in music. In such works as Schmitt's "Salome," Balakireff's "Thamar," Stravinsky's "Firebird," etc., he was distinctly in advance of his predecessors. In Schumann and Brahms we did not find him to be a rival of Muck or those before him. The programmes are more interesting than they have been for a long time.

Among the soloists at these concerts Madeleine Brard, who appeared at a Pension Fund Concert, made the most striking impression. A young miss of sixteen, and looking even younger, she played St. Saens' G minor piano concerto in a manner that excelled the composer himself in the work.

SYMPHONY CONCERTS

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INFORMATION OBSCURED

SYMPHONY CONCERT

THE AFTERNOON OF BRAHMS AND BONNET

Mr. Monteux Succeeds Well, in Spite of Occasional Shortcomings, with the German's First and Eloquent Symphony—The Organist Exalts a Concerto by Haendel Already Exalted, and Last Liszt as Devil's Advocate in Devil's Dance

WHEN, at the Symphony Concerts, the new régime of French conductors succeeded the old régime of German, there was ominous shaking of heads among the devotees hereabouts of the music of Brahms. We shall never hear it again, they said one to another lamenting. For in the Teutonic view or the pseudo-Teutonic view—both not unknown in and around concert-halls in these United States—it is unthinkable that a French conductor should, of his own motion, play one, two or three of Brahms's symphonic pieces. If he did so, continued the mourners, striking appropriate attitudes around the bust of the Founder and Sustainer on the easterly side of Symphony Hall, he would yield only to the traditions of the orchestra or to the obvious expectation of its public. None the less, a symphony by Brahms—the pleasurable second—graced one of Mr. Rabaud's programmes last winter, while, yesterday, the more stirring first began the music of the afternoon. Between whiles, it may be recalled, Brahms's second Concerto for piano and orchestra was somehow squeezed into the commemorative concerts a week after the death of Mr. Higginson. By report of kinsfolk and friends he liked the piece. There is not a whit less reason to believe that Mr. Rabaud liked the second symphony and Mr. Monteux the first, though, doubtless, either conductor made his choice with thought of a rounded repertory for a long series of concerts. Neither, it is safe to say, chose his symphony perfunctorily or with uneasy notion of obligation. The deepest-dyed "Brahmsianer" as the Germans say, need have no fear for the future of his favorite composer at the Symphony Concerts, even if that composer's name recur not quite so frequently on programmes as it did in the days of Gericke, Fiedler and Muck. There are others—interesting others—whose names have hardly recurred at all under those dispensations. Mr. Monteux makes diligent and fruitful quest for them.

Moreover, Mr. Rabaud's version of the second symphony and Mr. Monteux's version of the first gave distinct pleasure to open-minded hearers. Mr. Rabaud's in particular, was a notably individualized performance that lent a grace, a charm, a sentiment to the music that many a conductor, more Teutonico, had overlooked. After all, Brahms, light-voiced and seemingly fanciful, was good to hear. In turn, Mr. Monteux's version of the first symphony yesterday, had clear merits and yielded unmistakable satisfactions, even if his was a less individualized "reading" of the music in hand than was Mr. Rabaud's. The relative pace of different conductors with a symphony played at long intervals, is a "pesky" thing to recollect. Possibly, Mr. Monteux took the first movement, especially at the beginning, somewhat more swiftly than Dr. Muck used to do, and with no appreciable gain—indeed with some loss—of eloquence. Possibly also, the Parisian correspondingly stayed the pace of the Andante, but here with audible advantage to the music. Indeed, the longest memory may hardly recall this slow movement played with such loveliness of tone, quiet grace of progress and contrast and suffused melancholy of mood as it was yesterday by Pierre Monteux of Paris and, as it fortunately happens, of other parts of Europe and a section of America.

On the other hand, the conductor missed the rhythmic life, the upspringing elasticity, the leaping exuberance with which the joyous finale can be and, in the ears of many of his hearers, has been, made to sound. Yet with this reservation and even another over certain harsh tumults of sound in the first movement, Mr. Monteux's "reading" gave recurring pleasure. He caught the streaming progress, the rich harmonic coloring of the very first measures of the symphony; nor did he lack freedom or eloquence with the moody transitions that follow; while especially vivid was he in the return of motivs or melody. The Scherzo moved in the shadowy harmonic mist and at the pensive pace altogether characteristic of Brahms. In the celebrated preluding to the Finale Mr. Monteux gained distinctly more tonal suspense than he did in the like transition in Beethoven's fifth symphony. Over-drive the brass as he sometimes will, thicken as he now and then does outline and coloring, he was steadily graphic and often eloquent with this symphony in C minor. If adroit detailing and a conductor's little characterizing touches upon a cherished music were missing, the larger contours, the opener progress, the ampler eloquence of Brahms stood clear. Moreover, at every turn, the orchestra seconded the leader. The strings were a marvel of soft-textured and luminous tone through the Andante, the wood-winds were of like quality; while the new horn-player, Mr. van den Berg, clearly knows the secrets of Brahms's pet instrumental coloring.

Then ensued what to many a hearer was the event of the day. Once more an organist was "soloist" at the Symphony Concerts, and an organist of no less proved quality and deserved reputation than Mr. Bonnet, virtuoso of strange fortunes in this town of ours. First he played in a church to an audience of fellow-organists and students of the organ. Next he advanced to a Concerto and, possibly, miscellaneous pieces, at a concert for a war-charity and found himself cut abruptly short by the relentless fuel-dictator. Then others than organists filled a church to hear him; and now, this season as last, he is in full vogue at the Symphony Concerts. Intent silence while he played, loud applause when he had ended, once more attested the public interest and the public favor. Fortunate, however, were the connoisseurs in the music that Mr. Bonnet finally played—Händel's Concerto in F major (Op. 4, No. 4) in lieu of the announced Concerto in D minor (Op. 7, No. 4). He played it, moreover, with no more than the original accompaniment of strings and oboes that Händel himself put, almost completely, to paper. From him so choosing, so playing, many a listener heard for the first time the pure voice of the organ, unalloyed, unclouded, unforced, sensuously beautiful upon the ear and spiritually beautiful upon the imagination.

Far enough is this Concerto from the bedaubed, bespangled, pseudo-orchestral, altogether displayful stuff that many a modern organist intricately and besottedly writes. Hardly less remote was it from the organ as the sentimentalized instrument of "Meditations," "Adorations" and "Visions," wherein one suspects the late Monsieur Massenet, fresh from "Thais" and "Le Jongleur," as persistent organist. Here in Händel's Concerto was limpid beauty of melodic line, occasional loveliness of sparing ornament, the controlled voice of instrumental song now upswelling, but still measured, or else in subdued and pensive glow. The little orchestra wrought its contrasts; the organist wove and colored his patterns; now and again they joined their voices; while once to him alone fell the measures, leading into the Finale, wherein Händel's gentle exaltation rises highest. For here is no music of the bewigged and striding Händel composing pompous Concerti Grossi or ceremonial ode and anthem for the proud and pursy nobility and gentry of a Georgian England; but a Händel achieving the spiritual beauty that may dwell in music and that the voice of the organ may impart and intensify. And here also was Mr. Bonnet, for the time no virtuoso-organist, but priest to summon that beauty by the devotion of head and heart, by the skill of unnoted hand and half-hidden foot out of the shrine in which it waited. Yet doing so, he was the more the master-organist. Seldom has the pure voice of music in spirit and in truth been so lifted in Symphony Hall as it was in this organ-concerto of yesterday.

Last, as in certain ceremonies of the mediæval church, came the turn of the Devil's Advocate. Needless almost, to say, Liszt was at hand to play the part; while the costume that he wore on this occasion was the familiar music of the orchestral

the rustic merry-makers filled the tavern with their clumsy romping. Again there was something uncanny in the air, as well as in the empty fifths of the double-basses. Again the hand and the spirit of the fiend somehow penetrated the music. Once more, the violoncello intoned its sensual measures, thrust into the tonal mass like a bold caress. Once more the oboe touched in the sting of voluptuous delights. Loud in the tuba guffawed Mephistopheles and in the tumult out into the woods Faust swept Lenau's willing girl of the black hair. Music of diabolic as well as sensual beat and tang, if the hearer chooses so to regard it—music that once shocked the blue-eyed fathers of symphony concerts in this town. The diabolic in tones, however, has gone a deal farther since the days of the quavering Dwight, since the days, even, of Liszt himself. Strauss has tried his hand at it and so has a certain Monsieur Ravel—each with no slight success and with no little response from the children of darkness, dwelling in this twentieth century. The "Mephisto Waltz," however, remains a vividly theatrical music and with such pieces Mr. Monteux excels.

H. T. PARKER

NEW YORK ESTABLISHED 1881

From Hartford, Conn.

JAN 13 1920

AUDIENCE SEES FAMILIAR FACES

But Boston Orchestra Lacks Musical Quality of Former Days.

DISAPPOINTMENT AT PARSONS'S CONCERT

New Conductor Doesn't Measure Up to Stature of Predecessors.

(BY JULIUS HARTT.)

What's in a name? Everything. The Boston Symphony orchestra, Pierre Monteux conductor, attracted an audience to Parsons's theater, Monday evening, that completely filled the edifice. Last evening's concert was the first appearance in Hartford of this renowned organization under its new regime. Interest was therefore keen to see and to hear the new conductor and his reorganized

JAN 10 1920

From
Post Express
Rochester, N. Y.

Orchestral Clash Threatens.

Do not be surprised if some nearby morning you read about a free-for-all contest among New York's symphony orchestras to secure the best players. Only a few weeks ago I wrote about the New Symphony's needs. It now appears that Artur Bodanzky is putting under contract for next season some of the finest musicians who at present are numbered among the rival organizations. There is a world of money behind the New Symphony, and Bodanzky's instantaneous success in the concert field is exerting its effect upon susceptible players.

The Philharmonic, the New York, the New and the visiting Boston and Philadelphia Symphony orchestras have been falling over one another with their concerts. Still, the patronage holds to its high mark. The "sold-out" sign is becoming weather-beaten enough to bring happiness to managerial hearts. And Sergei Rachmaninoff may celebrate somewhat, for his compositions are finding a place on the programmes of all the leading orchestras.

Fritz Kreisler and Eddy Brown, violinists, and Rachmaninoff, Alfred Cortot and Rosita Renard, pianists, have been the principal soloists. Cortot is still the polished French artist who made a sterling impression at his previous appearances here. The critics have had many kind words for the conducting of Bodanzky and Stokowski, of the New and the Philadelphia orchestras. Walter Damrosch likewise won some praise for his reading of Beethoven's "Eroica" symphony. Pierre Monteux, of the Boston band, and the Philharmonic's Josef Stransky, occupied the "back seats."

...ork City

JAN 11 1920

The Russian "Cockerel of Gold Bird" at the Metropolitan O

Following hard upon the caging of Albert Wolff's operatic "Blue Bird" at the Metropolitan, Director Gatti-Casazza has released Rimsky-Karsakoff's "Golden Cockerel" from its pre-season captivity and sent it on its gilded flight last Friday evening through the current repertoire. This introductory sentence is not meant to imply that what follows will be in the nature of a comparison or contrast of the respective merits or demerits of the two operas. If "Le Coq d'Or" finds greater favor with the populace and is found vastly more entertaining we will credit the gay and sun-flamed plumage of the Russian bird for the achievement.

Coming to Friday's performance, several notable changes among the principal participants since last year were observed. The most important of these was the introduction of Artur Bodanzky as conductor, replacing Pierre Monteux, who now leads the Boston Symphony Orchestra. The writer, for one, has never been able to see any more in Monteux than an amiable and unperturbed gentleman who was also a devout musician. But as an operatic conductor, we deem other natural assets to be essential.

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...ics have extended over a period covering almost the entire history of the organization. Perhaps no other single agency has done so much to familiarize the community with the finest standards and ideals of musical performance. And there was every indication last evening that the great audience which greeted the Boston orchestra welcomed its re-entry into the local concert field with the warmest feelings of appreciation and long established friendship.

There are many new faces among the players, many old ones. Some of the veterans who have filled honored places in the orchestra for many years are still there to bridge the gap between the past and the present. Alwin Schroeder, the voice of whose 'cello has touched the hearts of unnumbered thousands, still by his presence evokes memories of the golden days of this orchestra. Otto Roth, accomplished violinist, sterling artist, and musician through and through, still sits in his place among the first violins where once he touched shoulders with Kneisel. Loeffler, Adamowski and others whose names call up the achievements of the Boston Symphony orchestra in all that is true and beautiful in orchestral art. Georges Longy, for many years one of the conspicuous ornaments of the orchestra, still gives his oboe almost entrancing voice. Enough of the old players are left to save the orchestra from the appearance of strangeness. And for old friends of the organization this is comforting and reassuring.

The program presented last evening included the Beethoven Fifth Symphony, Caesar Franck's tone poem "The Wild Horseman," MacDowell's Concerto No. 2 for pianoforte and orchestra, with Leo Ornstein as soloist, and the prelude and "Love Death" from Wagner's "Tristan and Isolde." Considering this performance solely on its actual merits it must regretfully be admitted that this concert was a disappointment. The great qualities that so long distinguished the playing of this band and made it pre-eminent among the orchestras of the world were for the most part depressingly absent, or, if present, present more by suggestion than by actual performance. There was woeful falling away from the technical perfection that so long distinguished the playing of the Boston Symphony orchestra, woeful falling off in ensemble, finesse and elegance. There was an obvious slackening of disciplinary standards that bodes serious ill if it is not soon corrected. The fruits of Gericke's years of rigorous and tireless drill bid fair to be wasted. Which were an infinite pity. Karl Muck, the man, is unspeakable. But Karl Muck, the conductor, is among the most consummate masters of the conductor's art of his own or any other time. And while for one reason or another Dr. Muck during the later years of his regime allowed the standards of the Boston Symphony orchestra to slip backward it is beyond belief that Dr. Muck would ever have tolerated a performance from his players so flagrantly coarse and crude as last evening's performance often was. Mr. Monteux has won his laurels as a conductor of grand opera. His work with the Boston orchestra has been praised in Boston and in New York. It is Mr. Monteux's great good fortune in this era of influence for everything French to be a Frenchman. But all good Frenchmen are not necessarily good conductors any more than all bad Germans are necessarily bad conductors. And has

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ESTABLISHED 1881

From
Hartford, Conn.
JAN 17 1920

BOSTON SYMPHONY

Appreciation of Its Concert by Musical Club of Hartford.

To the Editor of The Times:

Will you give space in your paper for a few words of appreciation of the Boston Symphony concert from the Musical club?

The general expression of opinion at the open meeting this week was that of enjoyment of the very musical spirit pervading all the orchestral numbers. The fact that there were many new members in the organization and that they have been working under M. Monteux so short a time might naturally make a thinking musician expect some flaws and a lack of the precision for which this orchestra has been so noted. That there was so little to criticise in these respects gave to the concert a delightful element of surprise; and actual refreshment was given to a large number of the club members who were present.

We would like to voice our recognition of the art and charm in the Symphony which sounded very much like the interpretation of Theodore Thomas, which some of our older members remember with great pleasure.

May we have another Boston Symphony concert soon.

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Viola Vanderbeek, Pres.
Marguerite Holcombe, Sec.
Hartford, January 14.

EAGLE
Brooklyn, N. Y.
JAN 19 1920

GROUP INSURANCE $500,000,000 MARK

One Company Alone Showed 25 Percent Increase in 1919. 400,000 Persons Covered.

Figures now available on the growth of group life insurance during last year show that one company alone had 250 percent more group insurance in force in 1919 than in 1918. This company was the Travelers, which will show, in its record of 1919, $150,000,000 group insurance in force, compared with $42,000,000 in 1918. It is stated that all companies handling this form of insurance have policies outstanding amounting to $500,000,000. The Travelers has covered 400,000 persons by group policies.

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...om JAN 4 1920
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While Mr. Higginson bequeathed to the Boston Symphony Orchestra, his musical scores, instruments and library, valued at about $75,000, great disappointment was felt that he did not arrange a permanent endowment fund for the organization, his widow,

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Director of Census.

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"Charles Jerome Edwards, ... of the Equitable Life in Brooklyn, ... ognizing the benefits and broad ap... cation of group life insurance, ... wishing to demonstrate his appre... tion of the ability and fidelity of ... men and women who make up ... staff, has insured the life of ... agent under contract, as well as ... clerk and assistant, by a policy wh... covers them for insurance for ... amount approximating the first y... commissions or salary earned du... the year, with $2,500 as the maxim... insurance. Mr. Edwards thus ... proves the adage that 'shoemak... children go unshod.' The fact tha... insurance is on a graduating basis, ... the larger the agent's commissions ... larger his insurance, will be sur... stimulate effort and secure persis... production. A period of six mon... service is necessary to qualify a ... agent or employee, upon which re... the year's insurance will be based.

* * *

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An interesting item in group in... ance is the covering of the Bo... Symphony Orchestra, as noted in... Insurance Press: "A wider fiel... application for group insurance ... suggested by the $100,000 group p... taken out by the board of truste... the Boston Symphony Orchestra ... all the musicians, covering death ... total disability of any member. T... benefits are in addition to the per... fund, maintained by special con... and contributions."

* * *

Atkinson Agency's Record.

General life insurance busi... made by strides in 1919, as re... new being issued show, and Broo... business was well to the front.

Brooklyn agency of the Northwes... Mutual, conducted by James F. ... William F. Atkinson, report an ... crease of 110 percent in 1919 bus... compared with the previous year. ... agency's total paid-for production ... 1919 was $3,281,500 against $1,56... in 1918.

INFORMATION OBSCURED

SYMPHONY CONCERT

THE AFTERNOON OF BRAHMS AND BONNET

Mr. Monteux Succeeds Well, in Spite of Occasional Shortcomings, with the German's First and Eloquent Symphony—The Organist Exalts a Concerto by Hacndel Already Exalted, and Last Liszt as Devil's Advocate in Devil's Dance

WHEN, at the Symphony Concerts, the new régime of French conductors succeeded the old régime of German, there was ominous shaking of heads among the devotees hereabouts of the music of Brahms. We shall never hear it again, they said one to another lamenting. For in the Teutonic view or the pseudo-Teutonic view—both not unknown in and around concert-halls in these United States—it is unthinkable that a French conductor should, of his own motion, play one, two or three of Brahms's symphonic pieces. If he did so, continued the mourners, striking appropriate attitudes around the bust of the Founder and Sustainer on the easterly side of Symphony Hall, he would yield only to the traditions of the orchestra or to the obvious expectation of its public. None the less, a symphony by Brahms—the pleasurable second—graced one of Mr. Rabaud's programmes last winter, while, yesterday, the more stirring first began the music of the afternoon. Between whiles, it may be recalled, Brahms's second Concerto for piano and orchestra was somehow squeezed into the commemorative concerts a week after the death of Mr. Higginson. By report of kinsfolk and friends he liked the piece. There is not a whit less reason to believe that Mr. Rabaud liked the second symphony and Mr. Monteux the first, though, doubtless, either conductor made his choice with thought of a rounded repertory for a long series of concerts. Neither, it is safe to say, chose his symphony perfunctorily or with uneasy notion of obligation. The deepest-dyed "Brahmsianer" as the Germans say, need have no fear for the future of his favorite composer at the Symphony Concerts, even if that composer's name recur not quite so frequently on programmes as it did in the days of Gericke, Fiedler and Muck. There are others—interesting others—whose names have hardly recurred at all under those dispensations. Mr. Monteux makes diligent and fruitful quest for them.

Moreover,, Mr. Rabaud's version of the second symphony and Mr. Monteux's version of the first gave distinct pleasure to open-minded hearers. Mr. Rabaud's in particular, was a notably individualized performance that lent a grace, a charm, a sentiment to the music that many a conductor, more Teutonico, had overlooked. After all, Brahms, light-voiced and seemingly fanciful, was good to hear. In turn, Mr. Monteux's version of the first symphony yesterday, had clear merits and yielded unmistakable satisfactions, even if it was a less individualized "reading" of the music in hand than was Mr. Rabaud's. The relative pace of different conductors with a symphony played at long intervals, is a "pesky" thing to recollect. Possibly, Mr. Monteux took the first movement, especially at the beginning, somewhat more swiftly than Dr. Muck used to do, and with no appreciable gain—indeed with some loss—of eloquence. Possibly also, the Parisian correspondingly delayed the pace of the Andante, but here with audible advantage to the music. Indeed, the longest memory may hardly recall this slow movement played with such tenderness of tone, quiet grace of progress and contrast and suffused melancholy of mood as it was yesterday by Pierre Monteux of Paris and, as it fortunately happens, of other parts of Europe and a section of America.

On the other hand, the conductor missed the rhythmic life, the upspringing elasticity, the leaping exuberance with which the joyous finale can be and, in the ears of many of his hearers, has been, made to sound. Yet with this reservation and even another over certain harsh tumults of sound in the first movement, Mr. Monteux's "reading" gave recurring pleasure. He caught the streaming progress, the rich harmonic coloring of the very first measures of the symphony; nor did he lack freedom or eloquence with the moody transitions that follow; while especially vivid was he in the return of motivs or melody. The Scherzo moved in the shadowy harmonic mist and at the pensive pace altogether characteristic of Brahms. In the celebrated preluding to the Finale Mr. Monteux gained distinctly more tonal suspense than he did in the like transition in Beethoven's fifth symphony. Over-drive the brass as he sometimes will, thicken as he now and then does outline and coloring, he was steadily graphic and often eloquent with this symphony in C minor. If adroit detailing and a conductor's little characterizing touches upon a cherished music were missing, the larger contours, the opener progress, the ampler eloquence of Brahms stood clear. Moreover, at every turn, the orchestra seconded the leader. The strings were a marvel of soft-textured and luminous tone through the Andante, the wood-winds were of like quality; while the new horn-player, Mr. van den Berg, clearly knows the secrets of Brahms's pet instrumental coloring.

Then ensued what to many a hearer was the event of the day. Once more an organist was "soloist" at the Symphony Concerts, and an organist of no less proved quality and deserved reputation than Mr. Bonnet, virtuoso of strange fortunes in this town of ours. First he played in a church to an audience of fellow-organists and students of the organ. Next he advanced to a Concerto and, possibly, miscellaneous pieces, at a concert for a war-charity and found himself cut abruptly short by the relentless fuel-dictator. Then others than organists filled a church to hear him; and now, this season as last, he is in full vogue at the Symphony Concerts. Intent silence while he played, loud applause when he had ended, once more attested the public interest and the public favor. Fortunate, however, were the connoisseurs in the music that Mr. Bonnet finally played—Händel's Concerto in F major (Op. 4, No. 4) in lieu of the announced Concerto in D minor (Op. 7, No. 4). He played it, moreover, with no more than the original accompaniment of strings and oboes that Händel himself put, almost completely, to paper. From him so choosing, so playing, many a listener heard for the first time the pure voice of the organ, unalloyed, unclouded, unforced, sensuously beautiful upon the ear and spiritually beautiful upon the imagination.

Far enough is this Concerto from the bedaubed, bespangled, pseudo-orchestral, altogether displayful stuff that many a modern organist intricately and besottedly writes. Hardly less remote was it from the organ as the sentimentalized instrument of "Meditations," "Adorations" and "Visions," wherein one suspects the late Monsieur Massenet, fresh from "Thais" and "Le Jongleur," as persistent organist. Here in Händel's Concerto was limpid beauty of melodic line, occasional loveliness of sparing ornament, the controlled voice of instrumental song now upswelling, but still measured, or else in subdued and pensive glow. The little orchestra wrought its contrasts; the organist wove and colored his patterns; now and again they joined their voices; while once to him alone fell the measures, leading into the Finale, wherein Händel's gentle exaltation rises highest. For here is no music of the bewigged and striding Händel composing pompous Concerti Grossi or ceremonial ode and anthem for the proud and pursy nobility and gentry of a Georgian England; but a Händel achieving the spiritual beauty that may dwell in music and that the voice of the organ may impart and intensify. And here also was Mr. Bonnet, for the time no virtuoso-organist, but priest to summon that beauty by the devotion of head and heart, by the skill of unnoted hand and half-hidden foot out of the shrine in which it waited. Yet doing so, he was the more the master-organist. Seldom has the pure voice of music in spirit and in truth been so lifted in Symphony Hall as it was in this organ-concerto of yesterday.

Last, as in certain ceremonies of the mediæval church, came the turn of the Devil's Advocate. Needless almost, to say, Liszt was at hand to play the part; while the costume that he wore on this occasion was the familiar music of the orchestral rustic merry-makers filled the tavern with their clumsy romping. Again there was something uncanny in the air, as well as in the empty fifths of the double-basses. Again the hand and the spirit of the fiend somehow penetrated the music. Once more, the violoncello intoned its sensual measures, thrust into the tonal mass like a bold caress. Once more the oboe touched in the sting of voluptuous delights. Loud in the tuba guffawed Mephistopheles and in the tumult out into the woods Faust swept Lenau's willing girl of the black hair. Music of diabolic as well as sensual beat and tang, if the hearer chooses so to regard it—music that once shocked the blue-eyed fathers of symphony concerts in this town. The diabolic in tones, however, has gone a deal farther since the days of the quavering Dwight, since the days, even, of Liszt himself. Strauss has tried his hand at it and so has a certain Monsieur Ravel—each with no slight success and with no little response from the children of darkness, dwelling in this twentieth century. The "Mephisto Waltz," however, remains a vividly theatrical music and with such pieces Mr. Monteux excels.

H. T. PARKER

NEW YORK ... ESTABLISHED 1881

From ... JAN 13 1920

AUDIENCE SEES FAMILIAR FACES

But Boston Orchestra Lacks Musical Quality of Former Days.

DISAPPOINTMENT AT PARSONS'S CONCERT

New Conductor Doesn't Measure Up to Stature of Predecessors.

(BY JULIUS HARTT.)

What's in a name? Everything. The Boston Symphony orchestra, Pierre Monteux conductor, attracted an audience to Parsons's theater, Monday evening, that completely filled the edifice. Last evening's concert was the first appearance in Hartford of this renowned organization under its new regime. Interest was therefore keen to see and to hear the new conductor and his reorganized ...

From
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Do not be surprised if some nearby morning you read about a free-for-all contest among New York's symphony orchestras to secure the best players. Only a few weeks ago I wrote about the New Symphony's needs. It now appears that Artur Bodanzky is putting under contract for next season some of the finest musicians who at present are numbered among the rival organizations. There is a world of money behind the New Symphony, and Bodanzky's instantaneous success in the concert field is exerting its effect upon susceptible players.

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The musical offering of the evening was made up of favorite compositions of the late mayor's, including "Schubert's Unfinished Symphony," Beethoven's familiar C minor symphony and Braham's Concerto in B flat, for piano and orchestra.

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...tions as a symphonic conductor ... upon last evening's performance it must ruefully be admitted, if unbiased candor and judgment are to prevail, that Mr. Monteux comes a long way from measuring up to the stature of the men who have preceded him at the conductor's desk of the Boston orchestra. It is of course possible that last night was an off-night to which solo performers and ensemble players are alike subject. It is, of course, to be remembered that the orchestra includes many new players and that Mr. Monteux's day with the organization is as yet fairly young. But too great a burden may not be laid upon charity.

Mr. Monteux's reading of the Fifth symphony was singularly dull and uninspired. A certain respect for conventionality quite characteristically French was advertised, a kind of musicianship admirable in itself when fired with imagination and spontenity but on this occasion dead and lusterless as pedantry always is. Mr. Monteux did indeed erect the shape of the Fifth symphony. He decorated it with ingratiating, indigenous and musicianly detail. But he gave it no soul. It was distinctly a French Beethoven; not the Beethoven of the universal soul. Into the Caesar Franck tone poem Mr. Monteux and his players injected more life, more spontaneous purpose, more daring, more stirring eloquence. Here as in the symphony there were disfiguring blemishes in elementary matters difficult to account for and wholly inexcusable coming from a band with the prestige of the Boston Symphony orchestra. There were ingratiating moments in the Wagner excerpts. There were also regretful memories of the spell wrought by the Boston Symphony orchestra in other days. The MacDowell concerto with its interminable reminiscences of Grieg and Raff, Mr. Ornstein, Mr. Monteux and the orchestra brought to publication that mightily pleased the audience. Whether, however, this concerto has much of solid artistic substance to recommend it, whether Mr. Ornstein did anything with the composition worthy to be called honest and intrinsically artistic pianism—here is matter for opinion but hardly for critical judgment.

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INFORMATION OBSCURED

SYMPHONY CONCERT

THE AFTERNOON OF BRAHMS AND BONNET

Mr. Monteux Succeeds Well, in Spite of Occasional Shortcomings, with the German's First and Eloquent Symphony—The Organist Exalts a Concerto by Haendel Already Exalted, and Last Liszt as Devil's Advocate in Devil's Dance

WHEN, at the Symphony Concerts, the new régime of French conductors succeeded the old régime of German, there was ominous shaking of heads among the devotees hereabouts of the music of Brahms. We shall never hear it again, they said one to another lamenting. For in the Teutonic view or the pseudo-Teutonic view—both not unknown in and around concert-halls in these United States—it is unthinkable that a French conductor should, of his own motion, play one, two or three of Brahms's symphonic pieces. If he did so, continued the mourners, striking appropriate attitudes around the bust of the Founder and Sustainer on the easterly side of Symphony Hall, he would yield only to the traditions of the orchestra or to the obvious expectation of its public. None the less, a symphony by Brahms—the pleasurable second—graced one of Mr. Rabaud's programmes last winter, while, yesterday, the more stirring first began the music of the afternoon. Between whiles, it may be recalled, Brahms's second Concerto for piano and orchestra was somehow squeezed into the commemorative concerts a week after the death of Mr. Higginson. By report of kinsfolk and friends he liked the piece. There is not a whit less reason to believe that Mr. Rabaud liked the second symphony and Mr. Monteux the first, though, doubtless, either conductor made his choice with thought of a rounded repertory for a long series of concerts. Neither, it is safe to say, chose his symphony perfunctorily or with uneasy notion of obligation. The deepest-dyed "Brahmsianer" as the Germans say, need have no fear for the future of his favorite composer at the Symphony Concerts, even if that composer's name recur not quite so frequently on programmes as it did in the days of Gericke, Fiedler and Muck. There are others—interesting others—whose names have hardly recurred at all under those dispensations. Mr. Monteux makes diligent and fruitful quest for them.

Moreover,, Mr. Rabaud's version of the second symphony and Mr. Monteux's version of the first gave distinct pleasure to open-minded hearers. Mr. Rabaud's in particular, was a notably individualized performance that lent a grace, a charm, a sentiment to the music that many a conductor, more Teutonico, had overlooked. After all, Brahms, light-voiced and seemingly fanciful, was good to hear. In turn, Mr. Monteux's version of the first symphony yesterday, had clear merits and yielded unmistakable satisfactions, even if it was a less individualized "reading" of the music in hand than was Mr. Rabaud's. The relative pace of different conductors with a symphony played at long intervals, is a "pesky" thing to recollect. Possibly, Mr. Monteux took the first movement, especially at the beginning, somewhat more swiftly than Dr. Muck used to do, and with no appreciable gain—indeed with some loss—of eloquence. Possibly also, the Parisian correspondingly delayed the pace of the Andante, but here with audible advantage to the music. Indeed, the longest memory may hardly recall this slow movement played with such loveliness of tone, quiet grace of progress and contrast and suffused melancholy of mood as it was yesterday by Pierre Monteux of Paris and, as it fortunately happens, of other parts of Europe and a section of America.

On the other hand, the conductor missed the rhythmic life, the upspringing elasticity the leaping exuberance with which the joyous finale can be and, in the ears of many of his hearers, has been made to sound. Yet with this reservation and even another over certain harsh tumults of sound in the first movement, Mr. Monteux's "reading" gave recurring pleasure. He caught the streaming progress, the rich harmonic coloring of the very first measures of the symphony; nor did he lack freedom or eloquence with the moody transitions that follow; while especially vivid was he in the return of motivs or melody. The Scherzo moved in the shadowy harmonic mist and at the pensive pace altogether characteristic of Brahms. In the celebrated preluding to the Finale Mr. Monteux gained distinctly more tonal suspense than he did in the like transition in Beethoven's fifth symphony. Over-drive the brass as he sometimes will, thicken as he now and then does outline and coloring, he was steadily graphic and often eloquent with this symphony in C minor. If adroit detailing and a conductor's little characterizing touches upon a cherished music were missing, the larger contours, the opener progress, the ampler eloquence of Brahms stood clear. Moreover, at every turn, the orchestra seconded the leader. The strings were a marvel of soft-textured and luminous tone through the Andante, the wood-winds were of like quality; while the new horn-player, Mr. van den Berg, clearly knows the secrets of Brahms's pet instrumental coloring.

Then ensued what to many a hearer was the event of the day. Once more an organist was "soloist" at the Symphony Concerts, and an organist of no less proved quality and deserved reputation than Mr. Bonnet, virtuoso of strange fortunes in this town of ours. First he played in a church to an audience of fellow-organists and students of the organ. Next he advanced to a Concerto and, possibly, miscellaneous pieces, at a concert for a war-charity and found himself cut abruptly short by the relentless fuel-dictator. Then others than organists filled a church to hear him; and now, this season as last, he is in full vogue at the Symphony Concerts. Intent silence while he played, loud applause when he had ended, once more attested the public interest and the public favor. Fortunate, however, were the connoisseurs in the music that Mr. Bonnet finally played—Händel's Concerto in F major (Op. 4, No. 4) in lieu of the announced Concerto in D minor (Op. 7, No. 4). He played it, moreover, with no more than the original accompaniment of strings and oboes that Händel himself put, almost completely, to paper. From him so choosing, so playing, many a listener heard for the first time the pure voice of the organ, unalloyed, unclouded, unforced, sensuously beautiful upon the ear and spiritually beautiful upon the imagination.

Far enough is this Concerto from the bedaubed, bespangled, pseudo-orchestral, altogether displayful stuff that many a modern organist intricately and besottedly writes. Hardly less remote was it from the organ as the sentimentalized instrument of "Meditations," "Adorations" and "Visions," wherein one suspects the late Monsieur Massenet, fresh from "Thais" and "Le Jongleur," as persistent organist. Here in Händel's Concerto was limpid beauty of melodic line, occasional loveliness of sparing ornament, the controlled voice of instrumental song now upswelling, but still measured, or else in subdued and pensive glow. The little orchestra wrought its contrasts; the organist wove and colored his patterns; now and again they joined their voices; while once to him alone fell the measures, leading into the Finale, wherein Händel's gentle exaltation rises highest. For here is no music of the bewigged and striding Händel composing pompous Concerti Grossi or ceremonial ode and anthem for the proud and pursy nobility and gentry of a Georgian England; but a Händel achieving the spiritual beauty that may dwell in music and that the voice of the organ may impart and intensify. And here also was Mr. Bonnet, for the time no virtuoso-organist, but priest to summon that beauty by the devotion of head and heart, by the skill of unnoted hand and half-hidden foot out of the shrine in which it waited. Yet doing so, he was the more the master-organist. Seldom has the pure voice of music in spirit and in truth been so lifted in Symphony Hall as it was in this organ-concerto of yesterday.

Last, as in certain ceremonies of the mediæval church, came the turn of the Devil's Advocate. Needless almost, to say, Liszt was at hand to play the part; while the costume that he wore on this occasion was the familiar music of the orchestral the rustic merry-makers filled the tavern with their clumsy romping. Again there was something uncanny in the air, as well as in the empty fifths of the double-basses. Again the hand and the spirit of the fiend somehow penetrated the music. Once more, the violoncello intoned its sensual measures, thrust into the tonal mass like a bold caress. Once more the oboe touched in the sting of voluptuous delights. Loud in the tuba guffawed Mephistopheles and in the tumult out into the woods Faust swept Lenau's willing girl of the black hair. Music of diabolic as well as sensual beat and tang, if the hearer chooses so to regard it—music that once shocked the blue-eyed fathers of symphony concerts in this town. The diabolic in tones, however, has gone a deal farther since the days of the quavering Dwight, since the days, even, of Liszt himself. Strauss has tried his hand at it and so has a certain Monsieur Ravel—each with no slight success and with no little response from the children of darkness, dwelling in this twentieth century. The "Mephisto Waltz," however, remains a vividly theatrical music and with such pieces Mr. Monteux excels.

H. T. PARKER

From
Commercial Appeal
Memphis, Tenn.

JAN 4 1920

Memorial Concert for Mayor Higginson.

The Boston Symphony Orchestra recently observed the passing of its founder, Henry Lee Higginson, former mayor of the city, with a memorial programme.

The musical offering of the evening was made up of favorite compositions of the late mayor's, including "Schubert's Unfinished Symphony," Beethoven's familiar C minor symphony and Braham's Concerto in B flat, for piano and orchestra.

The soloist of the occasion was Felix Fox, the well-known Boston pianist, who, heartily in sympathy with the occasion, threw himself in the breach caused by Harold Bauer's refusal to participate in the memorial exercises two days before the concert.

While Mr. Higginson bequeathed to the Boston Symphony Orchestra, his musical scores, instruments and library, valued at about $75,000, great disappointment was felt that he did not arrange a permanent endowment fund for the organization, his widow,

Director of Census.

NEW YORK ...
TABLISHED 1861

From ...

JAN 13 1920

AUDIENCE SEES FAMILIAR FACES

But Boston Orchestra Lacks Musical Quality of Former Days.

DISAPPOINTMENT AT PARSONS'S CONCERT

New Conductor Doesn't Measure Up to Stature of Predecessors.

(BY JULIUS HARTT.)

What's in a name? Everything. The Boston Symphony orchestra, Pierre Monteux conductor, attracted an audience to Parsons's theater, Monday evening, that completely filled the edifice. Last evening's concert was the first appearance in Hartford of this renowned organization under its new regime. Interest was therefore keen to see and to hear the new conductor and his reorganized

JAN 13 1920

From
Post Express
Rochester, N. Y.

Orchestral Clash Threatens.

Do not be surprised if some nearby morning you read about a free-for-all contest among New York's symphony orchestras to secure the best players. Only a few weeks ago I wrote about the New Symphony's needs. It now appears that Artur Bodanzky is putting under contract for next season some of the finest musicians who at present are numbered among the rival organizations. There is a world of money behind the New Symphony, and Bodanzky's instantaneous success in the concert field is exerting its effect upon susceptible players.

The Philharmonic, the New York, the New and the visiting Boston and Philadelphia Symphony orchestras have been falling over one another with their concerts. Still, the patronage holds to its high mark. The "sold-out" sign is becoming weather-beaten enough to bring happiness to managerial hearts. And Sergei Rachmaninoff may celebrate somewhat, for his compositions are finding a place on the programmes of all the leading orchestras.

Fritz Kreisler and Eddy Brown, violinists, and Rachmaninoff, Alfred Cortot and Rosita Renard, pianists, have been the principal soloists. Cortot is still the polished French artist who made a sterling impression at his previous appearances here. The critics have had many kind words for the conducting of Bodanzky and Stokowski, of the New and the Philadelphia orchestras. Walter Damrosch likewise won some praise for his reading of Beethoven's "Eroica" symphony. Pierre Monteux, of the Boston band, and the Philharmonic's Josef Stransky, occupied the "back seats."

w York City

The Russian "Cockerel of Gold Bird" at the Metropolitan O

Following hard upon the caging of Albert Wolff's operatic "Blue Bird" at the Metropolitan, Director Gatti-Casazza has released Rimsky-Karsakoff's "Golden Cockerel" from its pre-season captivity and sent it on its gilded flight last Friday evening through the current repertoire. This introductory sentence is not meant to imply that what follows will be in the nature of a comparison or contrast of the respective merits or demerits of the two operas. If "Le Coq d'Or" finds greater favor with the populace and is found vastly more entertaining we will credit the gay and sun-flamed plumage of the Russian bird for the achievement.

Coming to Friday's performance, several notable changes among the principal participants since last year were observed. The most important of these was the introduction of Artur Bodanzky as conductor, replacing Pierre Monteux, who now leads the Boston Symphony Orchestra. The writer, for one, has never been able to see any more in Monteux than an amiable and unperturbed gentleman who was also a devout musician. But as an operatic conductor, we deem other natural assets to be essential.

To state then that we reg... danzky as far superior ... is to give voice to ... our expressio... feigned ...

...ton Symphony Orchestra ... visits have extended over a period covering almost the entire history of the organization. Perhaps no other single agency has done so much to familiarize the community with the finest standards and ideals of musical performance. And there was every indication last evening that the great audience which greeted the Boston orchestra welcomed its reentry into the local concert field with the warmest feelings of appreciation and long established friendship.

There are many new faces among the players, many old ones. Some of the veterans who have filled honored places in the orchestra for many years are still there to bridge the gap between the past and the present. Alwin Schroeder, the voice of whose 'cello has touched the hearts of unnumbered thousands, still by his presence evokes memories of the golden days of this orchestra. Otto Roth, accomplished violinist, sterling artist, and musician through and through, still sits in his place among the first violins where once he touched shoulders with Kneisel, Loeffler, Adamowski and others whose names call up the achievements of the Boston Symphony orchestra in all that is true and beautiful in orchestral art. Georges Longy, for many years one of the conspicuous ornaments of the orchestra, still gives his oboe almost entrancing voice. Enough of the old players are left to save the orchestra from the appearance of strangeness. And for old friends of the organization this is comforting and reassuring.

The program presented last evening included the Beethoven Fifth Symphony, Caesar Franck's tone poem "The Wild Horseman," MacDowell's Concerto No. 2 for pianoforte and orchestra, with Leo Ornstein as soloist, and the prelude and "Love Death" from Wagner's "Tristan and Isolde." Considering this performance solely on its actual merits it must regretfully be admitted that this concert was a disappointment. The great qualities that so long distinguished the playing of this band and made it pre-eminent among the orchestras of the world were for the most part depressingly absent, or, if present, present more by suggestion than by actual performance. There was woeful falling away from the technical perfection that so long distinguished the playing of the Boston Symphony orchestra, woeful falling off in ensemble, finesse and elegance. There was an obvious slackening of disciplinary standards that bodes serious ill if it is not soon corrected. The fruits of Gericke's years of rigorous and tireless drill bid fair to be wasted. Which were an infinite pity. Karl Muck. the man, is unspeakable. But Karl Muck, the conductor, is among the most consummate masters of the conductor's art of his own or any other time. And while for one reason or another Dr. Muck during the later years of his regime allowed the standards of the Boston Symphony orchestra to slip backward it is beyond belief that Dr. Muck would ever have tolerated a performance from his players so flagrantly coarse and crude as last evening's performance often was. Mr. Monteux has won his laurels as a conductor of grand opera. His work with the Boston orchestra has been praised in Boston and in New York. It is Mr. Monteux's great good fortune in this era of influence for everything French to be a Frenchman. But all good Frenchmen are not necessarily good conductors any more than all bad Germans are necessarily bad conductors. And ha...

tions as a symphonic conductor ... upon last evening's performance it must ruefully be admitted, if unbiased candor and judgment are to prevail, that Mr. Monteux comes a long way from measuring up to the stature of the men who have preceded him at the conductor's desk of the Boston orchestra. It is of course possible that last night was an off-night to which solo performers and ensemble players are alike subject. It is, of course, to be remembered that the orchestra includes many new players and that Mr. Monteux's day with the organization is as yet fairly young. But too great a burden may not be laid upon charity.

Mr. Monteux's reading of the Fifth symphony was singularly dull and uninspired. A certain respect for conventionality quite characteristically French was advertised, a kind of musicianship admirable in itself when fired with imagination and spontenity but on this occasion dead and lusterless as pedantry always is. Mr. Monteux did indeed erect the shape of the Fifth symphony. He decorated it with ingratiating, indigenous and musicianly detail. But he gave it no soul. It was distinctly a French Beethoven; not the Beethoven of the universal soul. Into the Caesar Franck tone poem Mr. Monteux and his players injected more life, more spontaneous purpose, more daring, more stirring eloquence. Here as in the symphony there were disfiguring blemishes in elementary matters difficult to account for and wholly inexcusable coming from a band with the prestige of the Boston Symphony orchestra. There were ingratiating moments in the Wagner excerpts. There were also regretful memories of the spell wrought by the Boston Symphony orchestra in other days. The MacDowell concerto with its interminable reminiscences of Grieg and Raff, Mr. Ornstein, Mr. Monteux and the orchestra brought to publication that mightily pleased the audience. Whether, however, this concerto has much of solid artistic substance to recommend it, whether Mr. Ornstein did anything with the composition worthy to be called honest and intrinsically artistic pianism—here is matter for opinion but hardly for critical judgment.

ESTABLISHED 1881

From ...

JAN 17 ...

BOSTON SYMPHONY.

Appreciation of Its Concert by Musical Club of Hartford.

To the Editor of The Times:

Will you give space in your paper for a few words of appreciation of the Boston Symphony concert from the Musical club?

The general expression of opinion

SWEDISH EV. LUTHERAN EMANUEL CHURCH
Capitol Ave. and Hungerford St.
Morning services in English at 9:30. Swedish 10:45. Sunday school in church, 12

...ment of ...
...shment was ... 10:30 a. m.; ...
...s of the club ... 928 Main ...
...present.
...to voice our ...
...charm ...

St. Paul's Anglish Evangelical Lutheran church, Park street and Park terrace. Rev. David G. Jaxheimer, pastor. Service 10:30 a. m. and 7:30 p. m. Bible school 11:45 a. m.

EAGLE
Brooklyn, N. Y.

JAN 1 6 1920

GROUP INSURANCE AT $500,000,000 MARK

One Company Alone Showed 250 Percent Increase in 1919.

400,000 Persons Covered.

Figures now available on the growth of group life insurance during last year show that one company alone had 250 percent more group insurance in force in 1919 than in 1918. This company was the Travelers, which will show, in its record of 1919, $150,000,000 group insurance in force, compared with $42,000,000 in 1918. It is stated that all companies handling this form of insurance have policies outstanding amounting to $500,000,000. The Travelers has covered 400,000 persons by group policies.

Where did the business come from? Corporations in all parts of the country have been taking up group insurance for their employees, on the theory, confirmed by practice, that it is good business. Here are some of the companies that have recently purchased group sickness and accident insurance for their employees in the Travelers: The American Woolen Company, National Spun Silk Company, Maine Coated Paper Company and allied companies of Rumford, Me., with approximately 1,500 employees; Colonial Knitting Mills, Inc. of Philadelphia, California Hotel Company, Pasadena, Cal.; Rosendale Foundry & Machine Company, Pittsburgh; Utah Oil Refining Co., Salt Lake City, Utah; Railway & Industrial Engineering Company, Greensburg, Pa.; French & Heald Company, Milford, N. H.; Osborn Machine Company, DuBois, Pa.; and the Mor... Ellis Hosiery Company, Philadelphia, Pa.

* * *

Charles Jerome Edwards Uses I...

The Insurance Press, in its issue Jan. 14, takes more than casual no... of what Charles Jerome Edwa... well known Brooklyn manager of ... Equitable Life, has been doing w... group insurance in his own busin... in the following comment:

"Charles Jerome Edwards, mana... of the Equitable Life in Brooklyn, ... ognizing the benefits and broad ap... cation of group life insurance, ... wishing to demonstrate his appre... tion of the ability and fidelity of ... men and women who make up ... staff, has insured the life of e... agent under contract, as well as ... clerk and assistant, by a policy wh... covers them for insurance for ... amount approximating the first ye... commissions or salary earned du... the year, with $2,500 as the maxim... insurance. Mr. Edwards thus ... proves the adage that 'shoemak... children go unshod.' The fact tha... insurance is on a graduating basis, ... the larger the agent's commissions ... larger his insurance, will be sure ... stimulate effort and secure persis... production. A period of six mon... service is necessary to qualify a ... agent or employee, upon which re... the year's insurance will be based."

* * *

Boston Symphony Insured.

An interesting item in group in... ance is the covering of the Bo... Symphony Orchestra, as noted in ... Insurance Press: "A wider field ... application for group insurance ... suggested by the $100,000 group p... taken out by the board of trustee... the Boston Symphony Orchestra, ... all the musicians, covering death ... total disability of any member. T... benefits are in addition to the per... fund, maintained by special con... and contributions."

* * *

Atkinson Agency's Record.

General life insurance busi... made by strides in 1919, as re... now being issued show, and Broo... business was well to the front.

Brooklyn agency of the Northweste... Mutual, conducted by James F. ... William F. Atkinson, report an ... crease of 110 percent in 1919 busi... compared with the previous year. ... agency's total paid-for productio... 1919 was $3,281,500 against $1,5... in 1918.

Some Musical Superstitions

Wherein One Star of the Baton Differeth from Another in Glory—Why Some German Conductors Mutilate Their Own Masterpieces—The People Who Talk About "Form" in Music—What Musical "Form," in Plain Words, Means—Men of Today Who Are Upsetting Conventional Ideas and Putting Into Practice New and Artistic Discoveries

In Boston musical circles there are some very funny people, so secure in realms of art and society that they remove their eyeglasses under no conceivable circumstances.

Thus, last Friday afternoon a week ago, that is to say, Friday of nine days ago, Mr. Monteux led at the Boston Symphony concerts a wonderful performance of Mili Balakireff's tone poem, "Thamar," after Lermentoff. Out in the corridor during the intermission we remarked to an acquaintance, with pardonable enthusiasm, that it had been a wonderful performance. To which the gentleman replied, "Yes, but I will not admit that he is a greater conductor than Muck."

No one had suggested that he should admit this, but the point seemed to worry him. And so last Friday, "What did you think of the Brahms symphony?"

"Very fair; but compare it with Muck's."

Well, if it will ease anybody's soul we have no objection at all to comparing it with Muck's. No one's reputation will perish by the comparison. Muck was not, musically speaking, the deity, but he was a very remarkable musician. Very remarkable musicians have succeeded him, very remarkable men preceded him, one of whom at least had genius, which Muck had not. That man was Arthur Nikisch. On a number of occasions the two conductors, Messrs. Rabaud and Monteux, have given finer performances of classic and modern works than Muck ever gave, and on other occasions which we can easily recall, and are perfectly willing to, Muck surpassed his successors.

THAMAR A LA POTSDAM

We preferred Monteux's performance of "Thamar" to Muck, who played the piece as if it had been composed in Potsdam, where there must be very ugly furniture. We also preferred Monteux's reading of Schumann's "Spring" symphony—a very well known German composition—not only to Muck's, but to anyone's reading of this symphony which we have heard. We also preferred Monteux's "Unfinished" symphony of Schubert to Muck's. We preferred Muck's Brahms symphony—at least his first Brahms symphony, which was the symphony Mr. Monteux played last Friday and Saturday—to Mr. Monteux's. Principally because Mr. Monteux's performance of this work, the first performance of it he had given with the Boston orchestra, had on Friday afternoon, when we heard it, a rather tentative character. The new conductor's conception of the music, which differed in details from Dr. Muck's, had not, as it were, settled into the orchestra, and then there was a new horn from La Belle France, for whom, perhaps, a combined dose of Boston and Brahms was too much for a first impression. Once or twice his horn, which had otherwise a very pure and beautiful tone, got the snuffles.

Let us add here that we never approved wildly of Muck's first Brahms symphony, because, while great and noble in spirit, and masterly as regarded tempi and big grip of the frame of the music, it lacked, for us, sufficient passion in the first and the last movements. Where Muck was pre-eminent in Brahms, where we doubt if he could ever be surpassed, if equalled, was in his performance, not of the first, but of the second symphony. There he was incomparable, as he was incomparable in Liszt's "Faust" symphony, as we believe him to have been incomparable—for no other conductor has played it in Boston—in the performance of Sibelius' fourth symphony and in other works which do not come immediately to mind.

Sibelius Revealed

But Max Fiedler played Sibelius' second symphony far better than Muck dreamed of playing it, and Fiedler played Richard Strauss' "Zarathustra" with orchestral roughness, but with a splendor of conception which matched the wonder of the music with an imagination which Muck totally lacked, apparently, when he gave academic performances of this colossal piece of [illegible]. Mr. Rabaud, in our opinion, absolutely surpassed Muck in his performance of that treasured German masterpiece, Beethoven's 5th symphony. Neither Muck nor any other conductor, in our opinion, rose to such heights in conducting this work, which conductors who have visited Boston, as well as those at the head of the Symphony Orchestra, have played so frequently. Recall also Mr. Rabaud's performance of the Cesar Franck symphony. We personally prefer it in certain details to Mr. Monteux's. But unless memory is much at fault, the finest performance of this symphony was given neither by Muck, Rabaud, nor Monteux, but by one Wilhelm Gericke, the true musical founder—we do not speak of the great departed, who made the Boston Symphony Orchestra a possibility—but the true musical developer of this orchestra.

Conductors' Temperaments

All conductors have their great performances and their less great performances. Conductors are much more variable by temperament than the public perhaps realize. A conductor is not a stick waving machine. He is so intimately related to his orchestra that his slightest impulse echoes like a tremor through the whole body. The leader on the stand may deceive the audience. He can never deceive his men. What he is as leader and musician their performance will be. Hence it is that many causes, some of temperament, some of technic, and a great many consisting in conditions of the moment, influence the results which conductors achieve.

But this much is very certain and perceptible to those not wedded to the Muck superstition, that we have had in Boston in the last two years two admirable conductors of the French school, whose ministrations have done the Boston Symphony Orchestra great good and not harm; that these men have interpreted as for the first time modern French and Russian compositions of which the true character was more or less thoroughly disguised by German conductors; and that, in addition, the French conductors have shown a profound sympathy with and understanding of masterpieces of the German school, which they have approached with an open mind and a sympathetic scholarship seldom displayed by German musicians unless they were dealing with music produced by their own nation.

"Open-minded" Revisers

And not always "open mind and a sympathetic scholarship," even then! It appears that there is no one more willing to monkey with masterpieces than your average German conductor or editor. Think of the editions of Beethoven sonatas. Think of the instrumental retouching given a number of the symphonies. Mr. Rabaud did the unique and praiseworthy thing to revert to Beethoven's original scoring when he used three horns instead of six in the trio of the scherzo of Beethoven's third symphony, and when he restored the original instrumentation in Beethoven's fifth symphony. In these columns he was praised for doing these things. An ardent correspondent piped up and remarked that it was almost a universal custom to double brass parts in these places—the custom which Rabaud insisted on destroying. And he was right. Who started this custom of noisy "doubling" of instruments, which is especially atrocious in the forest music of the third symphony? Who but Germans!

Ask Felix Weingartner, virtuoso conductor, and too many of his predecessors. From there spread the custom which had become "almost universal." It was the wonderful Mr. Philip Hale, who is worth all the other music critics of Boston put together, who supplied the fitting comment to the activities of these industrious people, when, in a lecture, he referred to German investigators of Shakspere. "They dove and they dove, and the deeper they dove the muddier they came up."

The Fetish of "Form"

Another thing which is always fetched up by academicianss and, no doubt, by the rockbound admirers of Muck and nobody but Muck, is this old bugaboo of "form." A Brahms symphony is played. There is a "first theme," a "second theme," a "development section," a "recapitulation," and all the rest of it. "Ah," they sigh, "what 'form'." There is plenty of form, all right. Yes, indeed. And if there had been less of this "form" paramount in the mind of the composer Brahms would have been a greater musician.

There are certain people who try very hard to get into circles of people whom they greatly admire, perhaps in all sincerity, by trying to fit themselves, their lives, their thoughts, into the frame adopted by these people. This is done in a contemptible and superficial way in human society. It is done in business. It is done in circles of education. It is done in art. Sometimes it is done in a very noble spirit. Brahms, on his knees before the genius of Bach, of Beethoven, of Schubert, tried most earnestly and with his whole soul to be worthy of his art and to fit himself for their society. That is the reason why he will never be a Bach, Beethoven or Schubert. Possibly it is also the reason why he is Brahms. But in his devotion to classic form and the principles of the classic school Brahms certainly restricted his own development as a composer.

Now what do mean by form? Do you mean a piece of wood, so many inches by so many other inches? Or do you mean an art form which is not only lines visible to the eye, or tonal outlines and rhythmical vibrations audible to the ear, which shall be the pure, perfect, complete embodiment of an artistic vision? Because if you mean the first, you mean, roughly and fundamentally speaking, the principles of set proportions and set procedure of a Brahms symphony. If you mean the latter, you mean such a work as Debussy's "L'Apres-midi d'un Faun," the most exquisite, tenuous, fugitive music you can imagine, which is absolutely perfect in its form. We did not say greater in its spirit, loftier in its message, or anything like that. We are now discussing not a message, or a precept, or a moral, but art. The form of the vague and beautiful music of Debussy, inspired by an equally vague and beautiful poem of Stephane Mallarme, is a form so perfect, so at one with the idea, so faithful in every successive note to the dictates of that idea, which the composer follows, surely and confidently, without a superflous note, through a magic realm of hitherto unrealized beauty, that the form of the Brahms symphony is clumsy and imperfect by comparison.

Plotinus Describes Music

Not that Brahms should try to write like Debussy. Not that he should necessarily try to escape wholly from the symphonic form. But that his form, his way of putting his musical ideas into effect, should be dictated not by the principles of a musical structure established before the idea, but by the idea itself, which would bring about its own direction and manner of development.

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ABLISHED 1881
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Ask Felix Weingartner, virtuoso conductor, and too many of his predecessors. From there spread the custom which had become "almost universal." It was the wonderful Mr. Philip Hale, who is worth all the other music critics of Boston put together, who supplied the fitting comment to the activities of these industrious people, when, in a lecture, he referred to German investigators of Shakspere. "They dove and they dove, and the deeper they dove the muddier they came up."

The Fetish of "Form"

Another thing which is always fetched up by academicianss and, no doubt, by the rockbound admirers of Muck and nobody but Muck, is this old bugaboo of "form." A Brahms symphony is played. There is a "first theme," a "second theme," a "development section," a "recapitulation," and all the rest of it. "Ah," they sigh, "what 'form'." There is plenty of form, all right. Yes, indeed. And if there had been less of this "form" paramount in the mind of the composer Brahms would have been a greater musician.

There are certain people who try very hard to get into circles of people whom they greatly admire, perhaps in all sincerity, by trying to fit themselves, their lives, their thoughts, into the frame adopted by these people. This is done in a contemptible and superficial way in human society. It is done in business. It is done in circles of education. It is done in art. Sometimes it is done in a very noble spirit. Brahms, on his knees before the genius of Bach, of Beethoven, of Schubert, tried most earnestly and with his whole soul to be worthy of his art and to fit himself for their society. That is the reason why he will never be a Bach, Beethoven or Schubert. Possibly it is also the reason why he is Brahms. But in his devotion to classic form and the principles of the classic school Brahms certainly restricted his own development as a composer.

Now what do mean by form? Do you mean a piece of wood, so many inches by so many other inches? Or do you mean an art form which is not only lines visible to the eye, or tonal outlines and rhythmical vibrations audible to the ear, which shall be the pure, perfect, complete embodiment of an artistic vision? Because if you mean the first, you mean, roughly and fundamentally speaking, the principles of set proportions and set procedure of a Brahms symphony. If you mean the latter, you mean such a work as Debussy's "L'Apres-midi d'un Faun," the most exquisite, tenuous, fugitive music you can imagine, which is absolutely perfect in its form. We did not say greater in its spirit, loftier in its message, or anything like that. We are now discussing not a message, or a precept, or a moral, but art. The form of the vague and beautiful music of Debussy, inspired by an equally vague and beautiful poem of Stephane Mallarme, is a form so perfect, so at one with the idea, so faithful in every successive note to the dictates of that idea, which the composer follows, surely and confidently, without a superflous note, through a magic realm of hitherto unrealized beauty, that the form of the Brahms symphony is clumsy and imperfect by comparison.

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"Open-minded" Revisers

And not always "open mind and a sympathetic scholarship," even then! It appears that there is no one more willing to monkey with masterpieces than your average German conductor or editor. Think of the editions of Beethoven sonatas. Think of the instrumental retouching given a number of the symphonies. Mr. Rabaud did the unique and praiseworthy thing to revert to Beethoven's original scoring when he used three horns instead of six in the trio of the scherzo of Beethoven's third symphony, and when he restored the original instrumentation in Beethoven's fifth symphony. In these columns he was praised for doing these things. An ardent correspondent piped up and remarked that it was almost a universal custom to double brass parts in these places—the custom which Rabaud insisted on destroying. And he was right. Who started this custom of noisy "doubling" of instruments, which is especially atrocious in the forest music of the third symphony? Who but Germans!

Ask Felix Weingartner, virtuoso conductor, and too many of his predecessors. From there spread the custom which had become "almost universal." It was the wonderful Mr. Philip Hale, who is worth all the other music critics of Boston put together, who supplied the fitting comment to the activities of these industrious people, when, in a lecture, he referred to German investigators of Shakspere. "They dove and they dove, and the deeper they dove the muddier they came up."

The Fetish of "Form"

Another thing which is always fetched up by academicianss and, no doubt, by the rockbound admirers of Muck and nobody but Muck, is this old bugaboo of "form." A Brahms symphony is played. There is a "first theme," a "second theme," a "development section," a "recapitulation," and all the rest of it. "Ah," they sigh, "what 'form'." There is plenty of form, all right. Yes, indeed. And if there had been less of this "form" paramount in the mind of the composer Brahms would have been a greater musician.

There are certain people who try very hard to get into circles of people whom they greatly admire, perhaps in all sincerity, by trying to fit themselves, their lives, their thoughts, into the frame adopted by these people. This is done in a contemptible and superficial way in human society. It is done in business. It is done in circles of education. It is done in art. Sometimes it is done in a very noble spirit. Brahms, on his knees before the genius of Bach, of Beethoven, of Schubert, tried most earnestly and with his whole soul to be worthy of his art and to fit himself for their society. That is the reason why he will never be a Bach, Beethoven or Schubert. Possibly it is also the reason why he is Brahms. But in his devotion to classic form and the principles of the classic school Brahms certainly restricted his own development as a composer.

Now what do mean by form? Do you mean a piece of wood, so many inches by so many other inches? Or do you mean an art form which is not only lines visible to the eye, or tonal outlines and rhythmical vibrations audible to the ear, which shall be the pure, perfect, complete embodiment of an artistic vision? Because if you mean the first, you mean, roughly and fundamentally speaking, the principles of set proportions and set procedure of a Brahms symphony. If you mean the latter, you mean such a work as Debussy's "L'Apres-midi d'un Faun," the most exquisite, tenuous, fugitive music you can imagine, which is absolutely perfect in its form. We did not say greater in its spirit, loftier in its message, or anything like that. We are now discussing not a message, or a precept, or a moral, but art. The form of the vague and beautiful music of Debussy, inspired by an equally vague and beautiful poem of Stephane Mallarme, is a form so perfect, so at one with the idea, so faithful in every successive note to the dictates of that idea, which the composer follows, surely and confidently, without a superflous note, through a magic realm of hitherto unrealized beauty, that the form of the Brahms symphony is clumsy and imperfect by comparison.

Plotinus Describes Music

Not that Brahms should try to write like Debussy. Not that he should necessarily try to escape wholly from the symphonic form. But that his form, his way of putting his musical idea into effect, should be dictated not by the principles of a musical structure established before the idea, but by the idea itself, which would bring about its own direction and manner of development.

In Brahms' day, however, composers did not even try to take account of the fugitive and subtle impressions, visions, sleep-chasings, which Debussy and others put so confidently and surely on music paper. Why? Because there was not the necessary mastery and flexibility of form.

The best definition of musical form we have ever seen—we are again indebted to Mr. Hale for the quotation, is that of Plotinus—and he was not talking about music either, while he defined its secret so marvellously: "It is on this account that fire surpasses all other bodies in beauty, because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature." **The greatest masters of musical "form" today are found in modern France. And they are the ones who make the least fuss about it. They can be so free and so sure only because of profound mastery and an innate sense of fitness and proportion which can only be in part acquired.** A foreign musician was much surprised one day to find that Maurice Ravel, whom he did not understand, and had therefore rated as being insecure in technic and an amateurish experimenter, was a member of the examining board in counterpoint at the Paris Conseravtoire. Ravel's audacity comes from his mastery. It is not a set of amateurs or mere impressionists who are today thoroughly upsetting the conventional conception of musical "form."

And what manner of man is this Ravel? We asked the question recently of Robert Schmidt, the young French pianist and conductor, personally acquainted with the composer, and an enthusiastic exponent of his works, who will be heard later in the season in Boston. In reply, Mr. Schmidt sends us the following description of Ravel, written by himself:

Maurice Ravel, born in Cibourne, Basses-Pyrenees, France, seems to be a sensitive film upon which the sun and all the ardent nature of that "pays Basque" have concentrated their richest and most radiant colors during the first years of his life, colors that he has kept and embodied intensely in his work.

Very small in stature, he might be described by these words, "energetic and vivacious miniature." He is the Chiquito of our modern music. The "glissando" of the harps in his orchestra seem to describe the exquisite curves of aerial "pelotas basques."

Two piercing eyes, sometimes dreamy, as if lost in the exoticism of Klingsor, sometimes malicious and observing (Aloysius Bertrand), seem to reflect the capricious vivacity of his thought.

His character was always definite, whether it was clad in the dress suit of parma gray that he used to wear certain evenings in 1918, or in the French uniform he wore gloriously during the great match against the invader or again when he was discussing chorographical sinuosities with the ballet master, Fokine.

Many say of him that he is eccentric. This is absolutely false. He is simple and cordial.

To see Ravel on the rocks of Cibourne with on his head a soft hat verging on the romantic, dreaming before the wild untamed beauties of the scenery, then to find him again in his refined home, enables one to understand the man and the artist in his diversity.

Monteux, Head of Boston Symphony Orchestra, in Action

ABLISHED 1881

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Mr. Walsh has no force with which to enforce. Every man and woman
The following are facts:
not aware of my identity.
friends in defending his course. He is
have not been influenced by him or his
or related to Mr. Walsh in any way and
lector Walsh. I am not connected with
think Mr. Graves has misjudged Col-
hibition enforcement, such as it is? I
I shall set forth; also my view of pro-
through your columns, a few facts that

PIANIST FEATURES BOSTON SYMPHONY

Leo Arnstein Is Perfect in His Scales and Arpeggios.

The Boston Symphony Orchestra, Pierre Monteux conductor, gave the third concert of its Washington series yesterday afternoon in the National Theater before a large and distinguished audience. Leo Ornstein, pianist, was the soloist, substituting for Emilio de Gogorza, barytone, who is ill. The program chosen by M. Monteux was interesting, though too long by half an hour for an afternoon concert. The orchestra played the "Reformation" symphony, No. 5, in D minor, opus 107, by Mendelssohn; the second episode from Linau's "Faust," by Liszt, and for the last number Glazounoff's symphonic poem, "Stenka Razine."

The symphony was beautifully played in tone and interpretation, the second movement particularly delightful in rhythm and daintiness, and the last movement, in sharp contrast, was filled with rich organ effects. "Stenka Razine" is a brilliant composition, rich in harmonies, which M. Monteux made the most of, finishing with a climax of tragedy.

Mr. Ornstein played the MacDowell concerto in D minor, opus 23, No. 2, with brilliant technic, rich tone and tremendous climaxes. The second movement, presto geocoso, was charmingly played with daintiness, clean fingerwork and fascinating rhythm. The latter part of the last movement, molto allegro, was taken at an astounding tempo, and the youthful pianist gave out scintillating scales and arpeggios, which sometimes startled his hearers by their perfection. Some of the beauty of the last climax was, however, marred by too loud an accompaniment by the orchestra.

K. B.

rom

Post

Hartford, Conn.

JAN 18 1920

BOSTON SYMPHONY.

Leo Ornstein, Pianist and Composer, to Be Soloist With Musical Organization at Parsons's Monday Evening.

Hartford will have its opportunity of judging the qualities of Pierre Monteux, the noted new conductor of the Boston Symphony orchestra when that famous organization makes its only appearance in Hartford this season at Parsons's theater next Monday evening. Mr. Monteux will come to Hartford with a precedent, for he has amply justified his reputation as a conductor of opera, concert and ballet on two continents by making the present season of the Boston Symphony orchestra one of the busiest and in every sense the most successful in its history. The music which he has prepared for the concert in Hartford exemplifies Mr. Monteux's reputation as a program maker of cosmopolitanism, discrimination and interest.

As soloist, Leo Ornstein, who has come to be one of the most highly admired pianists of our day, will play MacDowell's Second Concerto with the orchestra—music which should set off to fine advantage the artist's light and brilliant dexterity, his infectious rhythmic instinct, and the lyrical beauty of his tone. The coming together of such an orchestra and such a pianist is indeed the musical event of the Hartford season.

rom

Post

Hartford, Conn.

Boston Symphony.

Great interest and curiosity were felt in the single performance this season of the Boston orchestra, in Hartford, and some dissatisfaction is expressed with that performance.

Of course, the Boston Symphony orchestra of nineteen twenty is not the Boston Symphony orchestra we were accustomed to hear, as liberal and sweeping changes were made in the personnel.

All the enemy aliens are gone, for which we can all be grateful. The remainder, comprising perhaps sixty per cent of the original, are still with us, and have not deteriorated.

A large number of new players have been incorporated into the orchestra, players selected as carefully as possible and of as high a standard as usual—apparently there is no loss of power or quality here.

But the organization is partly new, and the leader is new, and the orchestra is choosing different music. All these things ought to please us.

Granting utmost diversity of view as to conductors, etc., does it not seem that the orchestra personnel is better, and with more work, will develop as fine esprit de corps as it ever had.

To me the new Boston Symphony is better than the old Boston Symphony in one other aspect, there is less obvious repression of the players and more individual enthusiasm among them.

While an ironclad control may be valuable discipline, and an almost automatic individuality may impress some; yet no two violins being alike, nor any two bows, the greatest and most splendid results are found, not when all individuals of a choir are made alike, but when each individual is at his best, and all together.

The first method is Prussian, the second promotes the highest citizenship.

TIGHT BINDING

Leo Ornstein With the Boston Symphony Orchestra At Parsons January 12.

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Famous Pianist to Appear at Parsons's With Boston Symphony Orchestra January 12.

Miss Gillmore is the daughter of Frank Gillmore, whose activities with the Equity have won him renown. Miss Gillmore is extremely young, extremely pretty, and extremely intelligent. Jack

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In addition to the program originally announced for this concert, Pierre Monteux, the distinguished new conductor, will include the prelude and final apotheosis of love and death from the greatest love music ever written—"Tristan and Isolde"—by which he has restored Wagner to the symphony programs, in accordance with his expressed policy of choosing the best music of all lands and epochs on its intrinsic merits only. The symphony at this concert will be Beethoven's immortal fifth in C minor, the most popular and enduring of them all, which, according to history, overpowered and terrified Goethe beyond expression. In order not to repeat Rossini's overture to "William Tell," which the Hartford Philharmonic orchestra...

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AY EVENING, JANUARY 1, 1920

Hartford Post

Leo Ornstein With Boston Symphony Orchestra

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For the sole concert to be given by the Boston Symphony Orchestra in Hartford this season, which will take place at Parsons Thertre on Monday evening, January 12th, the sale of... seats will open tomorrow at Sedgwick and Casey's, 139 Asylum street. The great Orchestra is now in its highe... state of illustrious excellence. Pierre Monteux, the renowned new conductor has put upon the programme Beethoven's immortal Fifth Symphony Cesar Franck's symphonic Poem "The Wild Huntsman," and Wagner's Prelude and Love-Death from Tristan and Isolde." As the... terrace, ...Telephone Charter $305.

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SYMPHONY ORCHESTRA.

Seat Sale Begins On Friday for Concert To Be Given at Parsons's on January 12.

Hartford Courant Jan 1

Friday at Sedgwick & Casey's, No. 139 Asylum street tickets will be on sale for the only Hartford concert by the Boston Symphony orchestra this season which will be given at Parsons's theater on Monday evening, January 12. There is exceptional interest in Pieire Monteux the famous new conductor who has made the concerts of this season the most brilliant in years, according to general opinion and crowded attendance. He will direct on this occasion Beethoven's ever popular Fifth symphony in C minor, Cesar Franck's symphonic poem "The Wild Huntsman," Wagner's prelude and Love-Death from "Tristan and Isolde." As soloist, Leo Ornstein, the noted composer-pianist will play MacDowell's second concerto with the great orchestra.

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Hartford Courant Jan 1

BOSTON SYMPHONY HERE MONDAY

Celebrated Orchestra with Leo Ornstein Comes to Parsons's.

When the Boston Symphony Orchestra makes its sole appearance of the season in Hartford at Parsons's Theater tomorrow evening, there will be the opportunity of hearing the famous orchestra in the state of illus-

trious brilliance which it has reached under the inspired guidance of Pierre Monteux, the new conductor. A season more crowded than the present one, and more successful from every point of view, the orchestra has never enjoyed. Beethoven's Fifth Symphony, the most enduringly popular of them all, will head a program further notable for Cesar's Franck's pictorial and exciting Symphonic Poem, "The Wild Huntsman," and Wagner's Prelude and Love-Death from the music drama "Tristan and Isolde."

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FROM ... 1920

Courant

Hartford, Conn.

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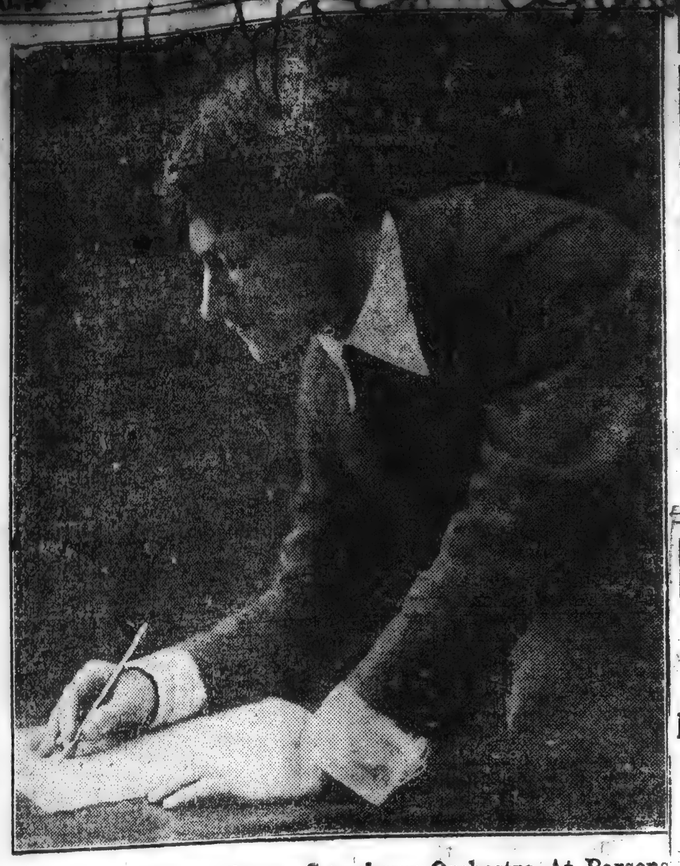
TIGHT BINDING

DAY, JANUARY 1920.



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Don't wonder

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Hartford Courant Jan 1

Friday at Sedgwick & Casey's, No. 139 Asylum street tickets will be on sale for the only Hartford concert by the Boston Symphony orchestra this season which will be given at Parsons's theater on Monday evening, January 12. There is exceptional interest in Pieire Monteux the famous new conductor who has made the concerts of this season the most brilliant in years, according to general opinion and crowded attendance. He will direct on this occasion Beethoven's ever popular Fifth symphony in C minor, Cesar Franck's symphonic poem "The Wild Huntsman," Wagner's prelude and Love-Death from "Tristan and Lsolde." As soloist, Leo Ornstein, the noted composer-pianist will play MacDowell's second concerto with the great orchestra.

ORNSTEIN WITH BOSTON SYMPHONY ORCHESTRA

When the Boston Symphony orchestra returns to Hartford after a season's absence, playing in Parsons Theatre on Monday evening, January 12,

music lovers will have the opportunity of hearing the famous organization Pierre Monteaux, the new conductor will open his concert with Beethoven's dramatic Fifth Symphony in C minor —the most popular and enduring of all symphonies. Rossini's overture to "William Tell," equally famous in its kind, will be the closing number. This concert will bear further interest in having Leo Ornstein, the brilliant composer-pianist, as soloist. The concerto of his choice will be MacDowell's Second in D minor.

Hall Courant Jan 1

BOSTON SYMPHONY HERE MONDAY

Celebrated Orchestra with Leo Ornstein Comes to Parsons's.

When the Boston Symphony Orchestra makes its sole appearance of the season in Hartford at Parsons's Theater tomorrow evening, there will be the opportunity of hearing the famous orchestra in the state of illus-

trious brilliance which it has reached under the inspired guidance of Pierre Monteux, the new conductor.

A season more crowded than the present one, and more successful from every point of view, the orchestra has never enjoyed. Beethoven's Fifth Symphony, the most enduringly popular of them all, will head a program further notable for Cesar's Franck's pictorial and exciting Symphonic Poem, "The Wild Huntsman," and Wagner's Prelude and Love-Death from the music drama "Tristan and Isolde."

As soloist, Leo Ornstein, who has come to be one of the most highly admired pianists of our day, will play MacDowell's Second Concerto with the orchestra—music which should set off to fine advantage the artist's light and brilliant dexterity, his infectious rhythmic instinct, and the lyrical beauty of his tone. The coming together of such an orchestra and such a pianist is the musical event of the Hartford season.

From
Courant
Hartford, Conn.

BOSTON SYMPHONY CONCERT PROGRAM AT PARSONS'S TONIGHT

The famous Boston Symphony Orchestra will make its only appearance of the season here in Parsons's Theater at 8:15 tonight, when Pierre Monteux, the new conductor of the great orchestra, will present the following program:—

Beethoven's Fifth Symphony in C minor, Cesar Franck's symphonic poem, "The Wild Huntsman," and Wagner's Prelude and Love-Death from "Tristan and Isolde."

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JAN 12 '20

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"Jeux"—The Type Kiss

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MR. MONTEUX PROPOSES ANOTHER NOVEL PIECE

The Ballet as Tone-Poem for the First Times in America—The Fracas Over It Six Years Ago in Paris—The Composer's Music Versus Nijinsky's Action—A Delicate, Subtle, Fluid Score in His Super-Sensitive Manner

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No sooner had Mr. Diaghilev's Russian Ballet gained a footing in Paris, say ten years ago, than he proposed to various French composers that they undertake pieces for one and another—Ravel, Dukas, Hahn, Debussy—accepted the invitation. It opened new field to them; it tempted their imaginations, alike with the prospect of composition and of performance; while, for the time, no form of music was so much the fashion, so much "in the air." So much acclaimed in present estate and future promise as the ballet, the mimo-drama, the "poème danse." Receiving their commissions, Ravel set to "Daphnis and Chloe"; Dukas to "The Peri"; Hahn to "The Blue God," and Debussy to "Jeux," officially translated "Playtime." In due course, the Russian Ballet produced "Daphnis and Chloe" whereupon Ravel and Diaghilev quarrelled bitterly over the score or the disuse of an invisible chorus. Dukas, quarrelling likewise with the director, repented his bargain and other hands ultimately set "The Peri" on the stage. "The Blue God" was mimed and danced and Hahn and Diaghilev kept the peace. "Jeux" was tranquilly produced; but forthwith a furious hubbub arose over a "choreography" devised and enforced by Nijinsky, but declared by the partisans of Debussy to be wholly at odds with the music. To the discordant tune of this controversy, "Jeux" was represented for a few times in Paris and in London in the summer of 1913 and thereafter quietly dropped from the repertory of the ballet.

None of these pieces has yet been set on the stage in the United States, though the Russians at their second visit promised "Daphnis and Chloe" and "The Blue God." Hahn's music, such as it is, remains unknown to American ears; but at the Symphony Concerts, here in Boston, Dr. Muck played in two suites substantially the whole of Ravel's setting of "Daphnis and Chloe"; while in the autumn of 1918 Mr. Monteux played in toto and as a symphonic piece, Dukas's "Peri." At the Symphony Concerts of Friday and Saturday next he will do likewise by Debussy's "Jeux," for the first hearings of the "poème danse" on this side of the Atlantic.

When the fracas over it was at height, the defenders of the music against the "choreography" declared that it would readily gain and maintain place as a tone-poem for the concert-hall. In fact, it has seldom been heard anywhere since the summer of 1913, in which Mr. Monteux, with Debussy at hand for suggestion and also approval, first produced it.

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After the first performance of "Jeux" in Paris, Monsieur Lalo, reviewer for Le Temps, returned to his desk in a fury and wrote: "The action of 'Jeux' is altogether simple. By night into a garden lighted by electric lamps, come a youth and two maidens dressed for tennis. The youth flirts with one of the girls, while the other looks on pouting. He then flirts with the second damsel, while the first pouts in her turn. Finally he flirts with them both, and all three, stretched on the turf, exchange a sort of triple kiss. Of a sudden in bounds a tennis ball that scares them away. . . . Of Debussy's music I regret that I can tell you next to nothing. It is difficult to hear it; it is well-nigh impossible to heed it. In itself, it is economical, adroit, elastic, flowing, evanescent, fine-fibred, discreetly woven. It has, however, pressed the Russian Ballet to join it to a heavy and freakish background and to clothe it in a rude 'choreography.' Under this double burden Debussy lies stricken and suffocated. The setting and the action are so exasperating, so brutally freakish that they overwhelm the attention and the music passes almost unnoted.

"'Choreography by Monsieur Nijinsky, setting by Monsieur Bakst'—and both are in shrieking discord with Debussy's clear intent. Following the precedent of his version of 'The Afternoon of a Faun,' Nijinsky imposes on the three youngsters—himself and Mmes. Karsavina and Schollar—stiff and mechanical poses, angular and wizened gestures, geometrical of line, rude, jerky, wilfully begun, as arbitrarily checked or broken, derived obviously from primitive Grecian vase-painting. In 'The Afternoon of a Faun' such miming was far enough from Debussy's music and Mallarmé's verse; but it had a measure of justification in the archaic suggestion of faun and nymphs. In 'Jeux' it is without excuse. What have these rigid posturings, these sharpened silhouettes, this mincing play of arm and hand to do with the flirtation which is the beginning and the end of Nijinsky's action? In spite of his partisans, he 'stylizes' nothing; he merely exacts an arbitrary system of his own. Wilfully he chooses ugliness and freakishness instead of the demanded, the desired, beauty. Why, in Heaven's name, has he been permitted to impose on Debussy's subtle, delicate, fluid music this geometrical, stifling, heavy-handed 'choreography'? At moments, by sheer instinct, he and Miss Karsavina and Miss Schollar escape their 'system' and dance charmingly, but few in a short piece are these returns to common sense."

A month later in London, the reviewer for The Times was only a little less severe:

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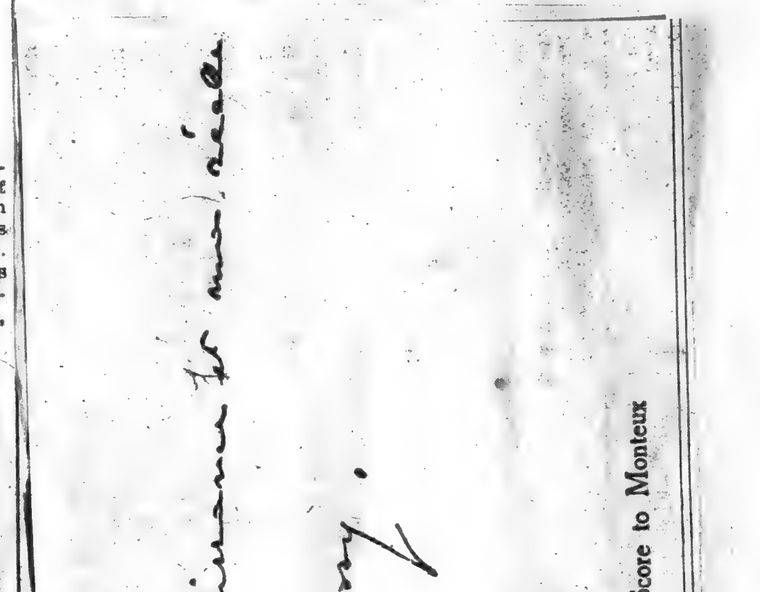
"Jeux," irrespective of its musical charm, is one of the most felicitous, if possibly the latest, instance of Debussy's orchestral finesse. Studied in a piano version, the music comes upon occasion perilously near to slightness, to use no more derogatory an epithet. But ballet-masters require a "practical" version for rehearsal, and thus it is only from the orchestral score that one can gain an adequate idea of the musical as well as the orchestral value of this piece. For Debussy has added innumerable arabesques and counter-melodies of expressive importance. He has clarified "voice-leadings" which are at best only barely indicated, and sometimes are hardly sketched. He has intensified the rhythms through the judicious employment of instruments of percussion, and furthermore has often continued and coördinated them in a manner that adds immeasurably to the architectural "lines" of the piece itself. Thus the piano version is perforce the sketch, and the orchestral score the finished picture.

To the well-nigh conventional list of instruments which the modernist French composer deems essential to obtain variety and refinement of orchestral color, Debussy only adds a second piccolo, which, with the first, can obtain soft, acute effects impossible to the flutes, and a third clarinet. The more tractable sarrusophone replaces the more cumbersome contra-bassoon. The half-dozen instruments of percussion, used deftly, though with economy, are all as familiar as the two harps and celesta. But the strings are subdivided to an unwonted extent, sometimes merely in the interests of delicacy, sometimes to secure sensitive complexities, which would otherwise be too concrete and baffling for dramatic illusion.

But against this background of normal equipment Debussy has made excursions into novelty which are unusual even in his career of exploration, and patient experiment. If the scenario of "Jeux" comes dangerously near the ridiculous, and if the material of the music comes close to Debussy's limit as concerns exiguousness, the disposition of his orchestral resources helps to heighten poetic and dramatic illusion to an extraordinary degree. After the tennis ball bounds on the stage, the gestures of the apprehensive and curious young girls is mirrored in the light and ethereal strings, with the background of wind chords. When the young man who sought the tennis ball, curious in his turn, parts the branches of the bushes to watch the young girls' dance, the shimmer of highly sub-divided strings brings a graphic illusion in orchestral tone. The embrace of the young man and a girl brings a moment of intensity and coloristic sonority, only equalled by the graphic irony of the choice of instruments in the following passage in which the second girl exhibits jealousy and mocks the dance of the others. Again when the first girl hurt in turn, tries to flee, her chagrin and injured vanity find subtle equivalent in the shrinking music given to a few desks of violins, violas and violoncellos in alternation with wind instruments. These are only a few tangible episodes in a work replete with imaginative touches in coloristic detail.

The mutual reconciliation of the two girls and the young man and their final dance brings a gradual increasing massing of instruments still relatively subtle, but so adroitly handled that the final climax gains additional force. To point this out in detail would necessitate a departure into technical explanation which would inevitably be tedious and possibly fruitless. After the flight of all his characters, Debussy rings down his dramatic and orchestral curtain by recalling the misty and vague prelude with which he began, embellished with some appropriately impressionistic figures in the strings against wood-wind chords. Whatever discussion may arise as to the music, there can hardly be two opinions as to the supremely successful manner in which Debussy has set his music in the orchestra. Color, poetry, subtilized emotion and rhythm are there with a mastery which he has never exceeded.

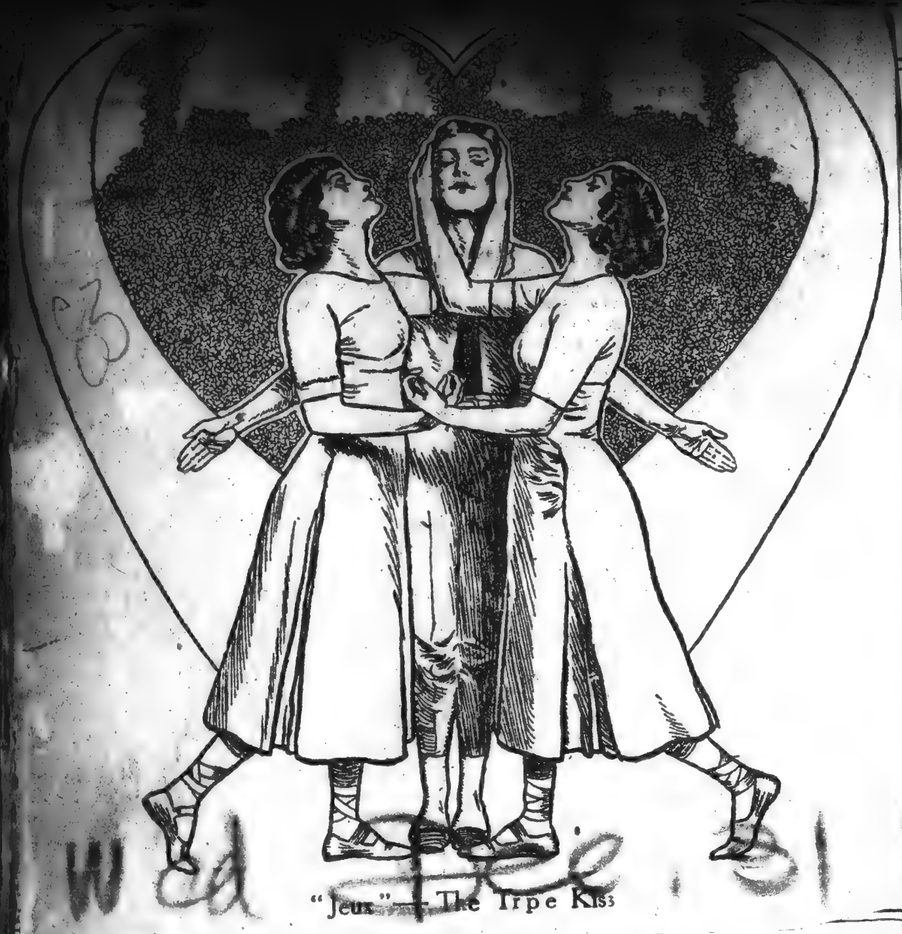


"Jeux"—Debussy Inscribes a Piano-Score to Monteux

From Brooklyn Life
New York City
JAN 3 1920

Next Boston Symphony Concert.

At the season's third concert by the Boston Symphony Orchestra in the Academy of Music, to take place on Friday evening, January ninth, the soloist will be Emilio de Gogorza whose interpretive charm, and whose voice of particular lustrous amplitude are unrivaled upon the concert stage. He is to sing the opening aria from Gluck's "Iphigenia in Aulis," and the principal love song from Massenet's "King of Lahore." For the symphonic portion of this concert Pierre Monteux will conduct Mendelssohn's "Reformation" Symphony No. 5, Glazounoff's Symphonic Poem "Stenka Razine," and Liszt's "Mephisto Waltz."



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And Last the Music

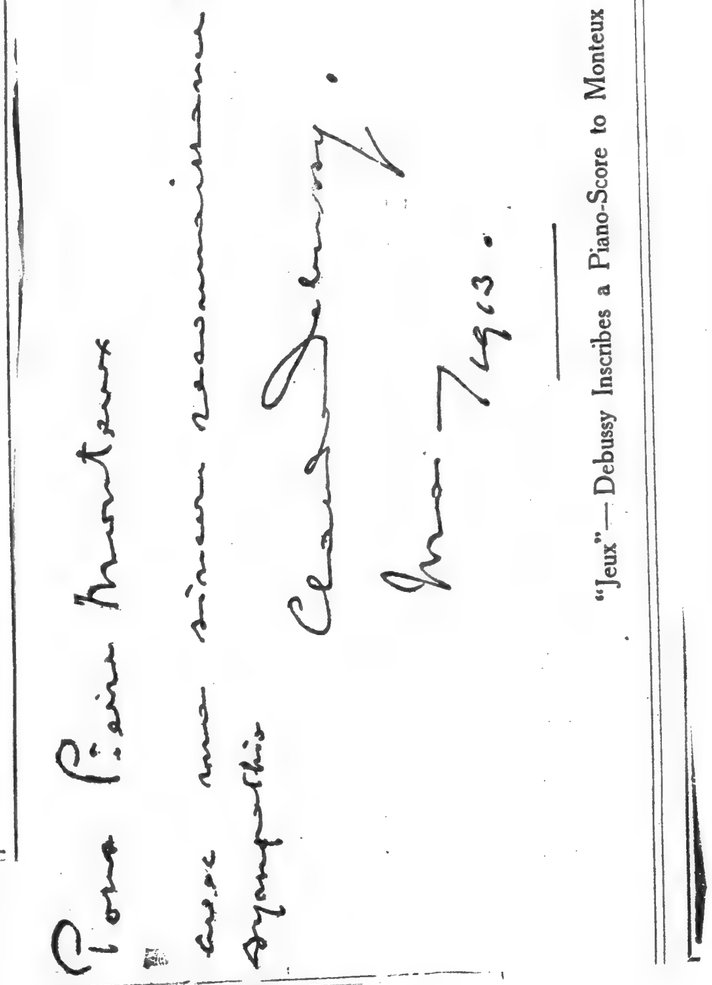
Debussy, an innovator in musical and harmonic inventions, shows a corresponding faculty for clothing his ideas in new orchestral garb. Whether, as in other respects, he was quick to fertilize a hint from he Neo-Russians or from his French contemporaries, notably the "Monsieur" Massenet of irreverent Parisian youth, his orchestral works show a progressive mastery in subtilizing the resources of the orchestra. From "The Afternoon of a Faun" through the "Nocturnes," "Pélleas and Mélisande," "The Sea" and finally the "Images," he was continually exploring new tonal synonyms for delicacy, fresh shadings of evanescent poetry, and impalpable suggestions of "atmosphere." There are numerous anecdotes of his tireless experiments in orchestration after music was in rehearsal, to the annoyance of conductors and the confusion of musicians. Often apparently satisfied, he would meditate re-scorings up to the last possible moment. Thus Mr. Rabaud introduced into his performances of the "Nocturnes" in Boston last season revisions which materially improved the effect of many details to the sensitive ear.

"Jeux," irrespective of its musical charm, is one of the most felicitous, if possibly the latest, instance of Debussy's orchestral finesse. Studied in a piano version, the music comes upon occasion perilously near to slightness, to use no more derogatory an epithet. But ballet-masters require a "practical" version for rehearsal, and thus it is only from the orchestral score that one can gain an adequate idea of the musical as well as the orchestral value of this piece. For Debussy has added innumerable arabesques and counter-melodies of expressive importance. He has clarified "voice-leadings" which are at best only barely indicated, and sometimes are hardly sketched. He has intensified the rhythms, through the judicious employment of instruments of percussion, and furthermore has often continued and coördinated them in a manner that adds immeasurably to the architectural "lines" of the piece itself. Thus the piano version is perforce the sketch, and the orchestral score the finished picture.

To the well-nigh conventional list of instruments which the modernist French composer deems essential to obtain variety and refinement of orchestral color, Debussy only adds a second piccolo, which, with the first, can obtain soft, acute effects impossible to the flutes, and a third clarinet. The more tractable sarrusophone replaces the more cumbersome contra-bassoon. The half-dozen instruments of percussion, used deftly, though with economy, are all as familiar as the two harps and celesta. But the strings are subdivided to an unwonted extent, sometimes merely in the interests of delicacy, sometimes to secure sensitive complexities, which would otherwise be too concrete and baffling for dramatic illusion.

But against this background of normal equipment Debussy has made excursions into novelty which are unusual even in his career of exploration, and patient experiment. If the scenario of "Jeux" comes dangerously near the ridiculous, and if the material of the music comes close to Debussy's limit as concerns exiguousness, the disposition of his orchestral resources helps to heighten poetic and dramatic illusion to an extraordinary degree. After the tennis ball bounds on the stage, the gestures of the apprehensive and curious young girls is mirrored in the light and ethereal strings, with the background of wind chords. When the young man who sought the tennis ball, curious in his turn, parts the branches of the bushes to watch the young girls' dance, the shimmer of highly sub-divided strings brings a graphic illusion in orchestral tone. The embrace of the young man and a girl brings a moment of intensity and coloristic sonority, only equalled by the graphic irony of the choice of instruments in the following passage in which the second girl exhibits jealousy and mocks the dance of the others. Again when the first girl hurt in turn, tries to flee, her chagrin and injured vanity find subtle equivalent in the shrinking music given to a few desks of violins, violas and violoncellos in alternation with wind instruments. These are only a few tangible episodes in a work replete with imaginative touches in coloristic detail.

The mutual reconciliation of the two girls and the young man and their final dance brings a gradual increasing massing of instruments still relatively subtle, but so adroitly handled that the final climax gains additional force. To point this out in detail would necessitate a departure into technical explanation which would inevitably be tedious and possibly fruitless. After the flight of all his characters, Debussy rings down his dramatic and orchestral curtain by recalling the misty and vague prelude with which he began, embellished with some appropriately impressionistic figures in the strings against wood-wind chords. Whatever discussion may arise as to the music, there can hardly be two opinions as to the supremely successful manner in which Debussy has set his music in the orchestra. Color, poetry, subtlized emotion and rhythm are there with a mastery which he has never exceeded.



"Jeux"—Debussy Inscribes a Piano-Score to Monteux

ESTABLISHED 1881
JAN 3
From
Brooklyn Life
New York City

Next Boston Symphony Concert.

At the season's third concert by the Boston Symphony Orchestra in the Academy of Music, to take place on Friday evening, January ninth, the soloist will be Emilio de Gogorza whose interpretive charm, and whose voice of particular lustrous amplitude are unrivaled upon the concert stage. He is to sing the opening aria from Gluck's "Iphigenia in Aulis," and the principal love song from Massenet's "King of Lahore." For the symphonic portion of this concert Pierre Monteux will conduct Mendelssohn's "Reformation" Symphony No. 5, Glazounoff's Symphonic Poem "Stenka Razine," and Liszt's "Mephisto Waltz."

WORLD,
New York City
DEC 28 1919

GOSSIP

By James Gibbons Huneker

HENRY EDWARD KREHBIEL is not a date-hound. This may sound paradoxical, for the veteran music-critic has just published his "More Chapters of Opera," the pages of which are fairly studded with figures, facts and horrid statistics. Nevertheless, Dean Krehbiel is not a date-hound. What is a date-hound? Philip Hale of Boston-Town—Philip the word-painter not Philip L. Hale the virtuoso of the paint-brush—forever penned to paper in his memorable phrase, the "passionate pressagent." Who, then, coined that cunning combination, date-hound? Rumhounds we have, like the Prohibitionists, always with us. A college professor is of necessity a date-hound, for he is the Eternal Sophomore, and the sophomoric mind is elementary inasmuch as it believes that anything or everything can be proved by figures. I should say, off-hand, that a datehound is one who delights in the proposition that two and two make four. In music he thinks more highly of a composer's birth or death years than he does of his music. Sometimes "he" is a "she." In that case imagination can go hang.

The truth is that Mr. Krehbiel is the original date tree in the garden of music. Around this tree we, the little date-hounds, gather begging for the tiniest morsel of its fruit. And like the good-hearted giant he is, he shakes his branches and the promised shower falls. He mixes his facts with his lovable personality, and what would be a page of arid statistics in the book of another writer is made attractive by the style of the man. I read from Sunday to Sunday in the Tribune newspaper the various chapters of his new work—in length almost 500 pages—and I glanced through the chapter headings of the printed book to refresh my memory, but I am more interested in the author's Introductory Observations. I loathe history—which is never historical, only a group of carefully selected fictions, more or less illuminated by the historians' preferences and prejudices—but I like the note personal. Krehbiel is attractively personal. His introductory chapter is his Apologia and his artistic Credo, a sound defense of his beliefs and disbeliefs in musical matters.

Let's talk about the man, who is bigger than his book, as is any writer worth his salt. Krehbiel is certainly bigger than any of his books. And he is a large man physically. He is fully qualified to talk about opera. Forty years he has been a faithful laborer in the vineyard of musical criticism; just that and thirty-five of those years he has occupied the same orchestra stall at the opera, nothing more. Most of the slaves rowing in the same ink-pot galley with him make, from time to time, an effort to escape their cramping toil. They write books about cookery or the reduction of fat—witness Vanca Thompson's witty, brilliant "Eat and Grow Thin"—or as in the case of Henry Theophilus Finck, they emulate Metchnikoff and attack the intestines as the seat of all mundane unhappiness. Good old Dr. Finck! He ought to be called the Christopher Colon of music-critics; or, perhaps, the semi-colon.

Oblivion the Critic's Reward.

But Father Krehbiel refused the temptation of extra critical work. In the columns of the Tribune newspaper he distilled his intellectual energy four decades. Well done thou good and faithful servant! should be the applauding verdict of every music lover in the land. But it isn't. On the contrary, the younger generation of operagoers which no longer knocks at the door, instead kicks in the panels thereof, hustles the oldsters from the "seats of the mighty." The reward of virtue is the consciousness of virtue. The reward of a critic, musical or dramatic, is oblivion, and he is lucky if it isn't obloquy. A music critic is a parasite among herd animals. Every musician's hand is against him, save those he overpraises. If he tells the truth! When he flatters—i. e., lies—he is a hero, temporarily. But always the despised and rejected. I took the ox by the tail thirty years ago when I christened the members of the press room at the Metropolitan Opera House the "Chain Gang." I have ever felt as would a convict, humble, handcuffed, dragging a ball and chain through a dreary, sunless landscape. Wherefore music criticism is the gentle art of praising mediocrity; it is a waste of time listening to other people's music making. Second, every man believes he has picked out the wrong trade or profession, even if he be a money-getter. The music critic knows he has. He makes no money, notwithstanding the vulgar belief that he revels in bribes, that he drinks champagne with singers in that No Man's Land "behind the scenes," that he also likes to give pain to rotten bad singers and players! Bribes, prett singers, champagne? O Jeremy! where are these things? Lead me to them sister! I've been at the game almost for the same period as Krehbiel an I've never been "approached;" no, not even by that most insidious form o bribery, Little Bright Eyes. My experience is that the wolf is never fa from the door. The truth is unpalatable. When a critic writes down th account of what he has heard he summons up a cloud of enemies. And while there is no Absolute in music criticism more than there is an Abso lute in the universe—there is one critical certitude, as the Dean long ag pointed out: A critic may err as to the relative value—all is relative!—of a new composition, for he isn't necessarily a prophet; but as to a performance, vocal or instrumental, there is no excuse for not knowing whether it is good, bad or indifferent. That is a "constant;" as the chemists have it, in music criticism.

If I seem pessimistic about my chosen profession just read William James Henderson in last Sunday's Sun newspaper. In reviewing his colleague's book he doesn't hesitate to spill the salt into the soup, as the Cambodians say. He smashes the illusion that a critic leads the life of a sybarite, of "shame," of inglorious ease. Again, the truth. Enemies, hatred, abuse are the rewards of a man of Krehbiel's splendid intellectual attainments—(but they read him)—a man of more versatility than people are aware of, for he has elected to sail his ship in one sea, seeking no escape. With his mental equipment and general culture he might easily have been a political leader. For Philip Hale the programme book of the Boston Symphony Orchestra is his "escape," also his literary monument—this is anticipating Death, but Mr. Hale will grasp my friendly intention. Mr. Henderson is an authority on ships. He is a sailing master. His "escape." Mine used to be piano playing, French art and literature. Now I walk about Flatbush and wonder why so many babies are born down there. Richard Aldrich of the Times newspaper doesn't attempt to escape. He is in for life. He knows it. He philosophically accepts the sentence, though he is not happy. As for Dr. Finck of the Evening Post newspaper, he is the only critic who possesses a pair of ear-muffs that quite extinguish sounds. He is the one member of our miserable guild who is care-free. No wonder!

His Meeting With Mr. Krehbiel.

Mr. Krehbiel is my senior by a few years, but in 1885 his seniority seemed appalling. I was a youngster; he the critical monarch of all he surveyed. I first met him at the old Academy on Irving Place, in July, 1885, and at the festival of the Music Teachers' National Association, of which Albert Ross Parsons, the distinguished piano pedagogue, was President or President-elect. "Harry" Krehbiel, as he is known to his intimates, was a young giant, a critical Lochinvar out of the West, blond as a sun-god and as genial as man could be. Lilli Lehmann named him the "Young Siegfried," for he was of that type; dignified, handsome, as he is to-day. I at once addressed him as Jupiter Tonans, thereby winning exemption from his more deadly thunderbolts. The truth is that of all his choir I have given him more bother, with my waywardness, my vagaries and my numerous excursions into the limbo of things futile. But he always welcomed home the prodigal son. The ninety and nine he had with him; it was his solicitude for the one strayed sheep that demonstrated his personal affection. Well, it has been heartily returned, this affection, and is still entertained by the entire fold. After all, Krehbiel is Krehbiel. Let him be not forgetting it, as they say in Ireland.

But it must not be imagined that he is a pessimist. Far from it. He is a merciful man, and only when aroused by some particularly vicious act—artistically, rather inartistically vicious—is he aroused to indignation. Then, please, stand from under! Yet, in his righteous wrath, he never throws down the various Temples of Caza. It suffices that he shakes their pillars. He is always on the side of the angels. We all recognize that, even when we can't subscribe to his point of view. He knows opera in New York as no one else; indeed, the history of music criticism in America radiates from Henry Edward Krehbiel. He is its hub. There were critics before him, there will be, there are, critics to follow him, yet none will fill his seven-league boots. He is our biggest product thus far in this particular field over here.

Opera Habit Like Gum-Chewing.

Going to opera, that mishmash of styles, that most depressing of all forms of entertainment, camp-meetings not excluded, is not unlike gum-chewing. The more you chew the more it is the same. Always rechewing the stale end of tunes. There are a few exceptions to the rule, that of all the intellect-stultifying "diversions" grand opera is the chiefest. A half dozen names beginning with Mozart and ending with Wagner and Verdi come to my memory; otherwise, I have never spent an evening at the opera—I began sinning in 1869—without praying for a speedy release from this terrestial purgatory. Nunc dimittis! I pray, but my supplication is unheeded. Like the parrot pawned at Carver Reed's old pawnshop on Market Street, Philadelphia—this was in the late seventies—I could cry out: "I'm in for life, Paul, I'm in for life. Take me out of hock, Paul, I'm in for life." This sensitive bird resented the publicity of a cage hanging outside of the shop. The Paul referred to was my brother—God rest his soul! I think that the bird belonged to a maiden aunt of a friend. Critics are sacrificial goats. I'm the caged parrot. Hocked by Destiny, and not as Ben da Casseres asserts, "the Janitor of the Pantheon," I'm in for life! I'm in for life! Thereby hangs my tale.

Why in the world, grumbles a reader, do you cling to such a job if you so hate it? The world is wide, there are other avocations. Plumbing is profitable. Why not apprentice yourself to a politician and accomplish something useful in the world, if nothing else but to relieve the plethora of marks in the possession of congested multi-millionaires? These queries are well grounded. Let me whisper in your ear our secret. Sufferance is the badge of our tribe, but our fundamental failing is hold on to your chair!—our passion for music. Once attained there is no escape. You are become fanatical. A false note from a singer and your sole revolte (you may sing false yourself). Qui a bu, boira! sings the poet. The fatal philtre of the music Circe turns us into opium fiends, the opium being sound. Through our ears the citadels of our souls are invaded. No escape? None. We hug our chains. Krehbiel has been listening to music more than a half-century—he has graciously instructed us "How to Listen to Music"—and he still yearns for more, for he has retained his early enthusiasm. His taste is impeccable. So does Master Bill Henderson. So do we all. Ned Ziegler made his "escape" from criticism, but he jumped from the frying pan into the fire of operatic management. Toujours de la musique! Music critics are, in the last analysis, only Oliver Twists begging for more—more music and better. And, after a fashion, this attitude reveals a certain temperamental idealism.

"More Chapters of Opera" Invaluable.

Krehbiel's "More Chapters of Opera" is an invaluable record of New York history during the past ten years. It may give pain to some, but it will please the judicious. It is a work of reference for which we should be grateful to the Hercules who has attempted to cleanse the Augean stables. Tolla lege! Harry Krehbiel is a bully old musical scout.

"The Complete Opera Book," by the late Gustave Kobbe, a mourned colleague, is truly the most "comprehensive handbook" I have ever seen. It is, literally, "first aid to the critics," as well as others. The task of completion has been admirably accomplished by Katharine Wright, herself another "professional."

Robert Cortes Holliday is an essayist who has strayed in from the eighteenth century. He has charm, a shrewd, kindly wit, and his prose is leisurely-paced. In his newly-born "Broome Street Straws"—an alluring title, by the way—I chanced upon a chapter entitled "The Pub," and after I finished there were tears in my eyes. I was like the peri without the barred gates of a vanished paradise. Whosoever has drunk of the English nectar, known as "bitters"—"please, a n and puts hair on your chest. Mr. Hollida 'pubs," or public houses, in London, a ci personal rights. No, I shan't be wishing n unhappy New Year is coming. An renchermen and valiant tosspots. Orem

From
Evening Public Ledger
Philadelphia, Pa.

WE HAVE now heard the P Symphony of Beethoven twic past two weeks, once by our o chestra and once by the Boston phony. It is too bad that these cations cannot be avoided when such an exhaustive list of wo might be performed. Of cours impossible, for the two orchestr not make public their program in advance, if, indeed, they ar up for so long a time ahead, w very unlikely.

It must be admitted that the P Symphony is one that does not w well as some of the other symp of Beethoven. Despite its man vious beauties and its lovely mel it is not Beethoven at his best, a only goes to show that descriptive sic, or even music written to a gram without being actually desc tive, is not the highest form of the

Beethoven himself had very defi ideas on the subject of descriptive m sic and how far it could be used, f in a note on one of the sketches for th very symphony he had written: "Car ried too far, all delineation in music loses in efficiency." Which goes to show among other things that even Beethoven knew the much-abused word with which he closed the sentence.

From
Sun
Baltimore, Md.
JAN 4 1920

EMILIO DE GOGORZA
The Famous Barytone, Will Be Heard Here With The Boston Symphony Orchestra

From Republican
Springfield, Mass.
DEC 4 - 1919

MONTEUX'S PLANS

Director of Boston Symphony Orchestra Discusses Programs—Favors American Music

Pierre Monteux, the new conductor of the Boston symphony orchestra, went to France last summer to see his mother and father, his country and his countrymen for the first time since his military service in the first two years of the war. He brought back with him a great quantity of music that he might have a wide choice and be sure of the best that is new for his future programs.

Praises American Music

American music will not be slighted in his programs, and he has consulted a number of composers since his return late in August. "We may in time develop a true 'American music,'" he told an interviewer, "but that time has not arrived yet. At present American music is impregnated with the influence of old-world music, of the Italian and the German, and the Russian composer.

"Unlike the music of these nations, you cannot recognize American music at once as typically characteristic. Something as yet is lacking. The time may be near when all this will be changed. When the true American comes, there will be no doubt of the nationality. It will possess the 'dance spirit' which characterizes Russian music—but with a different style—an American style. I think it will come. It will be very original, very American.

The Conductor's War Experiences

Mr Monteux strongly believes that the public wants the music of Wagner, and he intends to give Wagner a due place on his programs, which is not large in symphony concerts. "I think the time has come to regard music and war as two different things," he said, and he wants to forget the war and his part in it. It must be borne in mind that for 25 months Mr Monteux lived with the soldiers of France as one of them in the trenches.

"To me the war is now very far off, and very unhappy. Did I kill a German? I think not one, though Hasselmans and I, fellow musicians from Paris, met in the thick of an engagement. I fired. Oh yes! There were rifles on supports, stuck in loopholes in the trenches. One stepped up quickly behind his rifle and pulled the trigger. But I am quite sure I hit no one during my service in the trenches, and for that I am not unhappy."

"Hardly a Sunday passed when I did not furnish the music for the rough and ready religious service. Sometimes I played a harmonium, sometimes, when fortune smiled a real organ in a ruined church. Sometimes I had only my violin."

Strauss in Abeyance

"Wagner is dead, but Strauss is living," he said, when questioned about the latter composer. "Still, I would very much like to play his music. During the conflict it seemed to me entirely wrong. But Strauss's music was not due to the war, and the war is over. People's feelings are sensitive, and their feelings, I wish above all, to respect.

"Therefore, I think it not only sensible, but fair to find out how my audiences feel about Strauss before I decide how soon I shall put his name on my programs. Not to play his music is a definite loss because even Strauss's poorer music is extremely effective, and brilliant in orchestration. But one must have considera- on for that which is a fact and not theory; the state, following the taclysm of the nerves of the orld."

Wants to Please the Public

Mr Monteux is always eager to lease his public, and he is not shamed of the fact. "I would far ather conduct a popular concert than formal one. I much prefer the opular nights to the fashionable subscription nights. That is because the people are enthusiastic. They applaud. It is good for one who presen's the music. An enthusiastic audience which doesn't quite fill the all is better than an overflow attendance of cold, dignified listeners."

Despite his interest in the popular oncert, he is not a "gallery" conuctor. According to the Frenchman, here are two kinds of conductors, allery" and "orchestra." The "gal- ry conductor" is concerned with aking "catchy" effects; the other nd is concerned first and last with e men before him, and he is much occupied with the music to try superficialities.

From
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With his seeming fondness for music hat echoes Parisian opera stages, Emi- de Gorgorza, one of the greatest ritones of the times, will sing at the oston Symphony concert in the cademy of Music tomorrow evening luck's dramatic aria, "Pitiless iana," from "Iphigenia in Aulis," nd Massenet's Love Song from "The ing of Lahore." Beethoven's immorl "Pastoral" Symphony No. 6, which breathes the spirit of nature as no other music before or since, will also be heard at this concert under the direction of Pierre Monteaux. For the rest, the prelude to Wagner's "Parsifal" and Liszt's "Mephisto Waltz," a musical portrayal of the ravera episode from Lenau's "Faust."

INFORMATION OBSCURED

WORLD,
New York City
DEC 28 1919

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By James Gibbons Huneker

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His Meeting With Mr. Krehbiel.

Mr. Krehbiel is my senior by a few years, but in 1885 his seniority seemed appalling. I was a youngster; he the critical monarch of all he surveyed. I first met him at the old Academy on Irving Place, in July, 1885, and at the festival of the Music Teachers' National Association, of which Albert Ross Parsons, the distinguished piano pedagogue, was President or President-elect. "Harry" Krehbiel, as he is known to his intimates, was a young giant, a critical Lochinvar out of the West, blond as a sun-god and as genial as man could be. Lilli Lehmann named him the "Young Siegfried," for he was of that type; dignified, handsome, as he is to-day. I at once addressed him as Jupiter Tonans, thereby winning exemption from his more deadly thunderbolts. The truth is that of all his choir I have given him more bother, with my waywardness, my vagaries and my numerous excursions into the limbo of things futile. But he always welcomed home the prodigal son. The ninety and nine he had with him; it was his solicitude for the one strayed sheep that demonstrated his personal affection. Well, it has been heartily returned, this affection, and is still entertained by the entire fold. After all, Krehbiel is Krehbiel. Let him be not forgetting it, as they say in Ireland.

But it must not be imagined that he is a pessimist. Far from it. He is a merciful man, and only when aroused by some particularly vicious act—artistically, rather inartistically vicious—is he aroused to indignation. Then, please, stand from under! Yet, in his righteous wrath, he never throws down the various Temples of Caza. It suffices that he shakes their pillars. He is always on the side of the angels. We all recognize that, even when we can't subscribe to his point of view. He knows opera in New York as no one else; indeed, the history of music criticism in America radiates from Henry Edward Krehbiel. He is its hub. There were critics before him, there will be, there are, critics to follow him, yet none will fill his seven-league boots. He is our biggest product thus far in this particular field over here.

Opera Habit Like Gum-Chewing.

Going to opera, that mishmash of styles, that most depressing of all forms of entertainment, camp-meetings not excluded, is not unlike gum-chewing. The more you chew the more it is the same. Always rechewing the stale end of tunes. There are a few exceptions to the rule, that of all the intellect-stultifying "diversions" grand opera is the chiefest. A half dozen names beginning with Mozart and ending with Wagner and Verdi come to my memory; otherwise, I have never spent an evening at the opera—I began sinning in 1869—without praying for a speedy release from this terrestial purgatory. Nunc dimittis! I pray, but my supplication is unheeded. Like the parrot pawned at Carver Reed's old pawnshop on Market Street, Philadelphia—this was in the late seventies—I could cry out: "I'm in for life, Paul, I'm in for life. Take me out of hock, Paul, I'm in for life." This sensitive bird resented the publicity of a cage hanging outside of the shop. The Paul referred to was my brother—God rest his soul! I think that the bird belonged to a maiden aunt of a friend. Critics are sacrificial goats. I'm the caged parrot. Hocked by Destiny, and not as Ben da Casseres asserts, "the Janitor of the Pantheon," I'm in for life! I'm in for life! Thereby hangs my tale.

Why in the world, grumbles a reader, do you cling to such a job if you so hate it? The world is wide, there are other avocations. Plumbing is profitable. Why not apprentice yourself to a politician and accomplish something useful in the world, if nothing else but to relieve the plethora of marks in the possession of congested multi-millionaires? These queries are well grounded. Let me whisper in your ear our secret. Sufferance is the badge of our tribe, but our fundamental failing is hold on to your chair!—our passion for music. Once attained there is no escape. You are become fanatical. A false note from a singer and your sole revolte (you may sing false yourself). Qui a bu, boira! sings the poet. The fatal philtre of the music Circe turns us into opium fiends, the opium being sound. Through our ears the citadels of our souls are invaded. No escape? None. We hug our chains. Krehbiel has been listening to music more than a half-century—he has graciously instructed us "How to Listen to Music"—and he still yearns for more, for he has retained his early enthusiasm. His taste is impeccable. So does Master Bill Henderson. So do we all. Ned Ziegler made his "escape" from criticism, but he jumped from the frying pan into the fire of operatic management. Toujours de la musique! Music critics are, in the last analysis, only Oliver Twists begging for more—more music and better. And, after a fashion, this attitude reveals a certain temperamental idealism.

"More Chapters of Opera" Invaluable.

Krehbiel's "More Chapters of Opera" is an invaluable record of New York history during the past ten years. It may give pain to some, but it will please the judicious. It is a work of reference for which we should be grateful to the Hercules who has attempted to cleanse the Augean stables. Tolla lege! Harry Krehbiel is a bully old musical scout.

"The Complete Opera Book," by the late Gustave Kobbe, a mourned colleague, is truly the most "comprehensive handbook" I have ever seen. It is, literally, "first aid to the critics," as well as others. The task of completion has been admirably accomplished by Katharine Wright, herself another "professional."

Robert Cortes Holliday is an essayist who has strayed in from the eighteenth century. He has charm, a shrewd, kindly wit, and his prose is leisurely-paced. In his newly-born "Broome Street Straws"—an alluring title, by the way—I chanced upon a chapter entitled "The Pub," and after I finished there were tears in my eyes. I was like the peri without the barred gates of a vanished paradise. Whosoever has drunk of the English nectar, known as "bitters"—"please, a n agreeable barmaid, and behold! you are and puts hair on your chest. Mr. Hollida "pubs," or public houses, in London, a ci personal rights. No, I shan't be wishing an unhappy New Year is coming. An renchermen and valiant tosspots. Orem

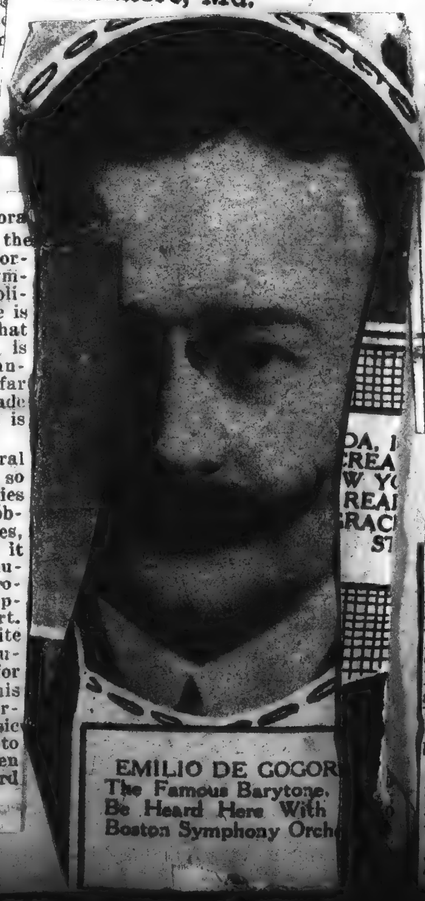
From
Evening Public Ledger
Philadelphia, Pa.
JAN 10 1920

WE HAVE now heard the Pastoral Symphony of Beethoven twice in the past two weeks, once by our own orchestra and once by the Boston Symphony. It is too bad that these duplications cannot be avoided when there is such an exhaustive list of works that might be performed. Of course, it is impossible, for the two orchestras cannot make public their programs so far in advance, if, indeed, they are made up for so long a time ahead, which is very unlikely.

It must be admitted that the Pastoral Symphony is one that does not wear so well as some of the other symphonies of Beethoven. Despite its many obvious beauties and its lovely melodies, it is not Beethoven at his best, and it only goes to show that descriptive music, or even music written to a program without being actually descriptive, is not the highest form of the art.

Beethoven himself had very definite ideas on the subject of descriptive music and how far it could be used, for in a note on one of the sketches for this very symphony he had written: "Carried too far, all delineation in music loses in efficiency." Which goes to show among other things that even Beethoven knew the much-abused word with which he closed the sentence.

From
Sun
Baltimore, Md.
JAN 4 1920



EMILIO DE GOGOR
The Famous Barytone,
Be Heard Here With
Boston Symphony Orch

From Republican
Springfield, Mass.
DEC 4 - 1919

MONTEUX'S PLANS

Director of Boston Symphony Orchestra Discusses Programs—Favors American Music

Pierre Monteux, the new conductor of the Boston symphony orchestra, went to France last summer to see his mother and father, his country and his countrymen for the first time since his military service in the first two years of the war. He brought back with him a great quantity of music that he might have a wide choice and be sure of the best that is new for his future programs.

Praises American Music

American music will not be slighted in his programs, and he has consulted a number of composers since his return late in August. "We may in time develop a true 'American music,'" he told an interviewer, "but that time has not arrived yet. At present American music is impregnated with the influence of old-world music, of the Italian and the German, and the Russian composer.

"Unlike the music of these nations, you cannot recognize American music at once as typically characteristic. Something as yet is lacking. The time may be near when all this will be changed. When the true American comes, there will be no doubt of the nationality. It will possess the 'dance spirit' which characterizes Russian music—but with a different style—an American style. I think it will come. It will be very original, very American.

The Conductor's War Experiences

Mr Monteux strongly believes that the public wants the music of Wagner, and he intends to give Wagner a due place on his programs, which is not large in symphony concerts. "I think the time has come to regard music and war as two different things," he said, and he wants to forget the war and his part in it. It must be borne in mind that for 25 months Mr Monteux lived with the soldiers of France as one of them in the trenches.

"To me the war is now very far off, and very unhappy. Did I kill a German? I think not one, though Hasselmans and I, fellow musicians from Paris, met in the thick of an engagement. I fired. Oh yes! There were rifles on supports, stuck in loopholes in the trenches. One stepped up quickly behind his rifle and pulled the trigger. But I am quite sure I hit no one during my service in the trenches, and for that I am not unhappy."

"Hardly a Sunday passed when I did not furnish the music for the rough and ready religious service. Sometimes I played a harmonium, sometimes, when fortune smiled a real organ in a ruined church. Sometimes I had only my violin."

Strauss in Abeyance

"Wagner is dead, but Strauss is living," he said, when questioned about the latter composer. "Still, I would very much like to play his music. During the conflict it seemed to me entirely wrong. But Strauss's music was not due to the war, and the war is over. People's feelings are sensitive, and their feelings, I wish above all, to respect.

"Therefore, I think it not only sensible, but fair to find out how my audiences feel about Strauss before I decide how soon I shall put his name on my programs. Not to play his music is a definite loss because even Strauss's poorer music is extremely effective, and brilliant in orchestration. But one must have consideration for that which is a fact and not a theory; the state, following the cataclysm of the nerves of the world."

Wants to Please the Public

Mr Monteux is always eager to please his public, and he is not ashamed of the fact. "I would far rather conduct a popular concert than a formal one. I much prefer the popular nights to the fashionable subscription nights. That is because the people are enthusiastic. They applaud. It is good for one who presents the music. An enthusiastic audience which doesn't quite fill the hall is better than an overflow attendance of cold, dignified listeners."

Despite his interest in the popular concert, he is not a "gallery" conductor. According to the Frenchman, there are two kinds of conductors, "gallery" and "orchestra." The "gallery conductor" is concerned with making "catchy" effects; the other kind is concerned first and last with the [illegible] and he is much too occupied with the music to try for superficialities.

From
[illegible] Public Ledger
Philadelphia, Pa.
JAN - 4 1920

With his seeming fondness for music that echoes Parisian opera stages, Emilio de Gorgorza, one of the greatest baritones of the times, will sing at the Boston Symphony concert in the Academy of Music tomorrow evening Gluck's dramatic aria, "Pitiless Diana," from "Iphigenia in Aulis," and Massenet's Love Song from "The King of Lahore." Beethoven's immortal "Pastoral" Symphony No. 6, which breathes the spirit of nature as no other music before or since, will also be heard at this concert under the direction of Pierre Monteaux. For the rest, the prelude to Wagner's "Parsifal" and Liszt's "Mephisto Waltz," a musical portrayal of the ravera episode [illegible] Lenau's "Faust."

Bulletin
Philadelphia, Pa.

The Boston Symphony Orchestra is to play for the third time this season at the Academy of Music next Monday evening, with Emilio Gogorza, baritone, as the assisting soloist. The program, conducted by Pierre Monteux, will include Beethoven's Sixth Symphony, the "Pastoral," the prelude to Wagner's "Parsifal" and Liszt's "Mephisto Waltz." Mr. de Gogorza is to sing an aria from Gluck's "Iphigenia in Aulis" and the Love Song from Massenet's "The King of Lahore."

From JAN 3 1920
Evening Public Ledger
Philadelphia, Pa.

As soloist at the Boston Symphony concert to be given in the Academy of Music, Monday evening, Emilio de Gogorza will be heard in Gluck's aria, "Pitiless Diana" from "Iphigenia in Aulis," and the love song from Massenet's "King of Lahore." The orchestral part of the program will be Beethoven's "Pastoral" symphony, Wagner's prelude to "Parsifal," and Liszt's "Mephisto Waltz."

From E DEC 27 1919
Evening Public Ledger
Philadelphia, Pa.

At the season's third concert by the Boston Symphony Orchestra, in the Academy of Music on Monday evening, January 5, the soloist will be Emilio de Gogorza. He will sing Gluck's aria from "Iphigenia in Aulis" and Massenet's love song from "The King of Lahore." Beethoven's "Pastoral" symphony No. 6, Wagner's prelude to "Parsifal" and Liszt's "Mephisto Waltz" will be the orchestra numbers.

From JAN 4 - 1920 K
Press,
Philadelphia, Pa.

With his seeming fondness for music that echoes Parisian opera stages, Emilio de Gogorza, one of the greatest baritones of the times, will sing at the Boston Symphony concert in the Academy of Music, tomorrow evening, Gluck's dramatic aria "Pitiless Diana" from "Iphigenia in Aulis," and Massenet's Love Song from "The King of Lahore."

Beethoven's immortal "Pastoral" Symphony No. 6, which breathes the spirit of nature as no other music before or since, will also be heard at this concert under the direction of Pierre Monteux. For the rest, the Prelude to Wagner's "Parsifal" and Liszt's Mephisto Waltz" brilliant in scoring and thrilling in description of the Tavern Episode from Lenau's "Faust."

RECORD
Philadelphia, Pa.
DEC 28 1919

—The fact that Emilio de Gogorza, who is to be the soloist at the season's third Boston Symphony Orchestra concert in the Academy of Music on Monday evening, January 5, is one of the most admired baritones of our concert stage, may be in part attributed to his Spanish aristocratic descent. His American birth and affiliations bring him in closer touch with his audiences. But the prime reason for his popularity must surely lie in the richness and lustre of his voice. He will sing on this occasion the opening aria from Gluck's "Iphigenia in Aulis" and the principal love song from Massenet's "King of Lahore." For the rest, Pierre Monteux will provide music of the highest beauty in Beethoven's "Pastoral" symphony No. 6, which breathes the spirit of nature in the well-known episodes of the brook, the birds, the peasant gathering, followed by the storm. Also Wagner's prelude to "Parsifal," and Liszt's so-called "Mephisto" waltz, wherein, according to Lenau's "Faust," the Devil fiddles in a village tavern and excites Faust and his partner to passionate abandon.

INQUIRER
Philadelphia, Pa.
JAN 4 - 1920 K

De Gogorza Boston Symphony Soloist

With his seeming fondness for music that echoes Parisian opera stages, Emilio de Gogorza, one of the greatest baritones of the times, will sing at the Boston Symphony concert in the Academy of Music tomorrow evening Gluck's dramatic aria "Pitiless Diana" from "Iphigenia in Aulis," and Massenet's Love Song from "The King of Lahore." Beethoven's immortal "Pastoral" Symphony No. 6, which breathes the spirit of nature as no other music before or since, will also be heard at this concert under the direction of Pierre Monteux. Other numbers are the prelude to Wagner's "Parsifal" and Liszt's "Mephisto Waltz."

From Public Ledger
Philadelphia, Pa.
DEC 28 1919

Emilio de Gogorza, soloist for the season's third Boston Symphony Orchestra concert in the Academy of Music on Monday evening, January 5, is of Spanish aristocratic descent, though of American birth and affiliations. He will sing the opening aria from Gluck's "Iphigenia in Aulis" and the principal love song from Massenet's "King of Lahore." For the rest, Pierre Monteux will provide music of the highest beauty in Beethoven's "Pastoral" symphony No. 6, which breathes the spirit of nature in the well-known episodes of the brook, the birds, the peasant gathering, followed by the storm; also Wagner's prelude to "Parsifal," and Liszt's so-called "Mephisto" waltz, wherein, according to Lenau's "Faust," the Devil fiddles in a village tavern and excites Faust and his partner to passionate abandon.

Press, DEC 28
Philadelphia, Pa.

The fact that Emilio de Gogorza, who is to be the soloist at the season's third Boston Symphony Orchestra concert in the Academy of Music on Monday evening, January 5th, is the most admired baritone of our concert stage, may be in part attributed to his Spanish aristocratic descent, which lends a peculiar charm to his interpretations, and in part to his American birth and affiliations which bring him in closer touch with his audiences. But the prime reason for his popularity must surely lie in the exampled richness and lustre of his voice. He will sing on this occasion the opening aria from Gluck's "Iphigenia in Aulis" and the principal love song from Massenet's "King of Lahore."

For the rest, Pierre Monteau will provide music of the highest beauty in Beethoven's "Pastoral" symphony No. 6, which breathes the spirit of nature in the well known episodes of the brook, the birds, the peasant gathering, followed by the storm; also Wagner's Prelude to "Parsifal," and Liszt's so-called "Mephisto" Waltz, where, according to Lenau's "Faust," the Devil fiddles in a village tavern and excites Faust and his partner to passionate abandon.

From North American
Philadelphia, Pa.
JAN 4 1920

Emilio de Gogorza, baritone solo-[ist] at the Boston Symphony concert [in] the Academy of Music tomorrow [even]ing, will sing Gluck's dramatic [aria] "Pitiless Diana," from "Iphigenia [in] Aulis," and Massenet's Love Song, [from] the "King of Lahore." Beet-[hoven's] "Pastoral" symphony No. 6 [will] be heard at this concert, [under] direction of Pierre Mon-[teux]. For the rest, the program in-[cludes] Wagner's "Par-[sifal]" and Liszt's "Mephisto Waltz."

RECORD
Philadelphia, Pa.
JAN 4 - 1920

—Emilio de Gogorza, baritone, will sing at the Boston Symphony concert in the Academy of Music tomorrow evening Gluck's dramatic aria, "Pitiless Diana," from "Iphigenia in Aulis," and Massenet's love song from "The King of Lahore." Beethoven's "Pastoral" Symphony No. 6 will be heard at this concert, which will be under the direction of Pierre Monteux. For the rest the prelude to Wagner's "Parsifal" and

EMILIO DE GOGORZA.

Liszt's "Mephisto Waltz," brilliant in scoring and thrilling in description of the tavern episode from Lenau's "Faust" will be offered.

RECORD
Philadelphia, Pa.
JAN 6 1920

BOSTON SYMPHONY

Leo Ornstein Takes Place of De Gogorza as Concert Soloist.

Once again Philadelphia was treated to a performance of Beethoven's pastoral symphonw, the Boston Orchestra, at the Academy of Music last night, having this work for the principal offering. Leaders of orchestras should have some system by which they would be enabled to keep in touch with the music given in the cities they visit. If a little judgment were exercised in this direction the repetition of symphonies by one orchestra after the other could be avoided and great variety and interest would attach to programs. Beethoven's one program work, the Pastoral Symphony, seems so weak and insipid compared to the majority of the other symphonies that it should be a warning to composers who discount inspiration and cultivate the "program" idea in music. Pierre Monteux, conductor of the Boston Orchestra, gave to the symphony all the tonal beauty and polish possible and aroused, through his skillful leadership, a great deal of enthusiasm.

Owing to the illness of Emilio De Gogorza, Leo Ornstein, pianist, stepped into the breach and made a fine impression by his playing and interpretation of the MacDowell concerto in D minor. Ornstein played under many difficulties, his piano not reaching the Academy until after 6 o'clock and having then to be tuned and warmed up. His magnificent playing, however, proved that real genius always triumphs, his performance of the MacDowell concerto being one of the big outstanding features of the musical season. The rest of the orchestral program comprised the overture to Wagner's "Parsifal" and the "Mephisto" waltz from "Faust."

INQUIRER
Philadelphia, Pa.
JAN 6 192[0]

THE BOSTON ORCHESTRA

Its Concert at the Academy With L[eo] Ornstein as Soloist

The most interesting and notewor[thy] feature of the concert given by the B[os]ton Symphony Orchestra, under the [di]rection of Mr. Pierre Monteux, at [the] Academy of Music last evening, was [the] appearance in the place of Mr. Emilio Gogorza, whom sickness prevented from fulfilling his engagement, of Mr. Leo Ornstein, who played Edward MacDowell's piano concerto in D minor, No. 2, Opus 23. As a composer in the general view Ornstein is a good deal of a joke, but there is not much room for any material differences of opinion as to his pianistic abilities, and his well-developed technique and high musical intelligence were pleasingly and impressively exhibited in a lucid, brilliant and masterly exposition of MacDowell's soulful, melodious and poetically imaginative music.

The other things on the list were the demode "Pastoral" symphony of Beethoven, which by one of those strange coincidences which are so frequent and so regrettable, was done by our own orchestra only ten days ago; the Prelude to "Parsifal" and Liszt's "Mephisto" waltz. It were idle to pretend that the Boston Orchestra is yet all that it used to be, but in the quality of its tone, in the unanimity of its movement and in its ready responsiveness to the guidance of its director, it made a much nearer approach to its old form last night than it has done upon any recent previous occasion, and should it continue to improve as rapidly as it has been doing in smoothness and precision and mobility and refinement it may be expected before very long to regain the prestige and distinction which its unfortunate vicissitudes have naturally and unavoidably impaired. The audience in attendance was large and friendly.

From JAN 6 - 192[0]
Evening Public Ledger
Philadelphia, Pa.

BOSTON ORCHESTRA IN THIRD CONCERT

Leo Ornstein Soloist in the MacDowell Concerto—Pastoral Symphony Performed

THE PROGRAM

Symphony No. 6 (Pastoral).....Beethoven
Prelude to "Parsifal".....Wagner
Concerto in D minor for piano and orchestra.....MacDowell
Leo Ornstein
Mephisto Waltz from "Faust".....Liszt

The Boston Symphony Orchestra gave the third concert of its Philadelphia season last evening at the Academy of Music before a large audience, and again the organization showed that under the leadership of Mr. Monteux it is rapidly taking the position among the great orchestras that its history and its personnel warrant. The orchestra last evening did the best playing that it has done here for two seasons at least, and the tone quality and the routine of playing, such as attacks, releases, et cetera, were far better than at any time since the series of events of nearly three years ago, which left the great orchestra in so perilous an artistic position.

Mr. Monteux opened his program with the Beethoven Symphony No. 6, the "Pastoral," a composition which was played by our own orchestra only a little more than a week ago. Mr. Monteux's reading of the symphony was less impassioned than that of Mr. Stokowski, but was a clear and dignified conception. It was performed with great attention to beauty of tone and without dynamic extremes. His tempos were moderate throughout and the whole work was played without exaggeration either of time or tone.

The same characteristics were noticeable in the prelude to "Parsifal," which followed the symphony. This, however, in spite of its almost religious quality, is more impassioned music than the symphony and perhaps a little greater graduation of pianissimo and fortissimo would have added to the reading.

The sudden illness of Emilio de Gogorza, who was to have been the soloist, necessitated the substitution of Leo Ornstein in the MacDowell Concerto in D minor No. 2 at the last moment. Mr. Ornstein played the same concerto with the Philadelphia Orchestra last season but his performance last evening was about the best he has yet given in Philadelphia. He played the beautiful work with great sympathy and excellent tone quality. The accompaniment of the orchestra, however, might have been better. Mr. Ornstein's tone, while fine in quality, is not large, and it would have added to the effectiveness of the performance had only a part of the strings of the orchestra been used instead of the full body. There were many places where the soloist could be heard with difficulty, and Mr. Monteux did not always keep exact pace with the piano. The program ended with the "Mephisto Waltz" of Liszt.

From North American
Philadelphia, Pa.
JAN 6 192[0]

BOSTON ORCHESTRA CONCERT PLEASES

Ornstein Delights in Unexpected Appearance; De Gogorza Ill

A last minute change in program brought Leo Ornstein as soloist of the Boston orchestra's concert last evening at the academy in place of Emilio de Gogorza, who had been suddenly taken ill. Ornstein played MacDowell's second piano concerto in D minor and the program gained considerably in balance and beauty thereby.

This particular number deserves to be heard oftener. It has not been heard here since the late Teresa Carreno's last appearance with the Philadelphia Orchestra at least five years ago. In melody, poetry and fine spirit certainly it is excelled by but few modern works of its kind. And it is a most grateful work for both orchestra and soloist.

Mr. Ornstein's not overly mighty gifts showed to excellent advantage and his efforts won him the warmest applause of the evening. However the orchestra's work in this number surpassed in feeling and artistry the soloist's performance.

In each successive concert of this orchestra there have been revealed new sides of Conductor Monteux's thoroly cosmopolitan gifts. The Beethovan "Pastoral" symphony opened the program and was given a reading marked by lusty exuberance and freedom from all taint of salon subleties; in contrast to most interpretations, the thunderstorm become really exciting. In the second movement, programed as the "scene by the brook" these players achieved some lovely pianissimos.

The prelude to "Parsifal" was the first Wagnerian number to appear in this series of concerts. It was played in an intense mood of spiritual ecstasy. Liszt's "Mephisto Waltz" closed the program. It has been many seasons since Philadelphia concertgoers have heard this prescient music, and it was a memorably thrilling performance.

The work of the Boston Orchestra has not yet regained its old standard of flawless performance, but in thrilling effects it is rapidly striding back to the position it once held.

From E JAN 6 - 1920
Bulletin
Philadelphia, Pa.

BOSTON SYMPHONY

Third Concert of Season, With Ornstein as Piano Soloist

THE usual large audience greeted the Boston Symphony Orchestra at its third concert of the season, in the Academy of Music last evening, when, owing to the illness of Emilio de Gogorza, who was unable to appear, Leo Ornstein, pianist, was substituted for the celebrated baritone, as soloist.

The feature of the orchestra's program, however, was Beethoven's "Pastoral" symphony, which symbolizes in four parts the great master's communing with nature. The scene at the brookside was beautifully interpreted by the visiting musicians, under the baton of Pierre Monteux, and the thunder storm and tempest were given a most vivid presentation, full of tonal beauty.

Mr. Ornstein played MacDowell's Concerto in D. minor and his excellent performance won him half a dozen calls from an enthusiastic audience.

Other features of the program were the Prelude to Wagner's "Parsifal," which was rendered with true Wagnerian understanding and made a great impression, and Liszt's music for the second episode from Lenau's "Faust"—the dances in the village tavern (Mephisto Waltz)—which concluded a fine program.

began an extensive campaign to rai[se]

BOSTON SYMPHONY HERE WITH ORNSTEIN

LEDGER 1/6/20

It was a concert of uneven merit that the Boston Symphony Orchestra offered to a large and cordial patronage in the Academy last evening. It began with Beethoven's Sixth Symphony. Comparisons in music are odious—musicians are artists, not rivals—but coming only nine days after the Philadelphia Orchestra played the work, one cannot help finding and saying that our own great organization played it better, with more of the happy spontaneity and the flavor of pastoral innocence that the author took directly from his communion with Nature and all outdoors.

The first movement did not flow with the limpid and liquid placidity that our instruments conveyed to the ear. To say it was rough would be to overshoot the mark, as it is so easy to do when saying anything at all about music. But the golden glory of the tone of the violins of the Boston Symphony seems to have been interned, or banished somewhere, with whatever mischievous or malevolent influences produced it. One must give the devil his due.

Redeeming features of the reading of the symphony were the distinguished work of the oboe and flute (Longy is a superman with the oboe, and the flute was so warm and sweet that one remembered how Mole long ago used to play it), and the eager, suave and gentlemanly conducting of Pierre Monteux, whose reconstructive problem, involving the revival of a tradition, is so difficult that it should win—as indeed it does—the general sympathy.

Leo Ornstein played the MacDowell D minor piano concerto (the second by the composer). Like the concert at large, the performance was uneven.

AIM AT PAR BONDS

HERALD
Washington, D. C.
JAN 4 1920

BOSTON SYMPHONY.

Emilio de Gorgorza will be the soloist at the Boston Symphony concert in the New National Theater next Tuesday afternoon. Gluck's opening aria from "Iphigenia in Aulis" will reveal to advantage his dramatic, and Massenet's love song from the "King of Lahore," his lyric powers. Pierre Monteux will also revive Mendelssohn's "Reformation" Symphony No. 5; Glazounoff's Symphonic Poem "Stenka Razine," and Liszt's Mephisto Waltz.

The Boston Symphony Orchestra, Pierre Monteux, conductor, will give the third of its Washington series of concerts Tuesday afternoon at the National.

ess EVENING STAR
Washington, D. C.
DEC 2[8]

Gogorza Boston Orchestra.

Emilio de Gogorza will be the soloist at the third Boston Symphony concert this season at the New National Theater Tuesday afternoon, January 6. He will sing the opening aria from Gluck's "Iphigenia in Aulis" and the principal love song from Massenet's "King of Lahore." Pierre Monteux will revive Mendelssohn's "Reformation" symphony No. 5 and Glazounoff's symphonic poem, "Stenka Razine," and Liszt's mephisto waltz, one of two episodes from Lenau's "Faust," will complete the program.

om HERALD
ddress Washington, D. C.
ate DEC 28 1919

At the season's third concert by the Boston Symphony Orchestra in the New National Theater on Tuesday afternoon, January 6, the soloist will be Emilio de Gogorza. He is to sing the opening aria from Gluck's "Iphigenia in Aulis," and the principal love song from Massenet's "King of Lahore." For the symphonic portion of this concert Pierre Monteux will conduct Mendelssohn's "Reformation" Symphony No. 5; Glazounoff's Symphonic Poem "Stenka Razine," and Liszt's Mephisto Waltz.

HERALD
ess Washington, D. C.
DEC 31 19[19]

PIERRE MONTEUX.

Pierre Monteux, conductor of the Boston Symphony Orchestra, was born in Paris, April 4, 1875, and studied at the Conservatoire of that city, winning, in 1891, the first prize for violin. His musical activities have been constant and varied, both at home and abroad.

He was a member of the orchestra of the Opera-Comique and helped to found the Societe de Musique Moderne, and figured prominently in the concerts of the Societe Nationale and the Societe de Musique Francaise. In 1911 he was made director of the Russian ballet, in which capacity he came to America in 1916. In the summer of 1917 he became director of the Civic Orchestra of New York and later was appointed French director for the Metropolitan.

From JAN 3 1920
Bulletin
Philadelphia, Pa.

The Boston Symphony Orchestra is to play for the third time this season at the Academy of Music next Monday evening, with Emilio Gogorza, baritone, as the assisting soloist. The program, conducted by Pierre Monteux, will include Beethoven's Sixth Symphony, the "Pastoral," the prelude to Wagner's "Parsifal" and Liszt's "Mephisto Waltz." Mr. de Gogorza is to sing an aria from Gluck's "Iphigenia in Aulis" and the Love Song from Massenet's "The King of Lahore."

From E DEC 27
Evening Public Ledger
Philadelphia, Pa.

At the season's third concert by the Boston Symphony Orchestra, in the Academy of Music on Monday evening, January 5, the soloist will be Emilio de Gogorza. He will sing Gluck's aria from "Iphigenia in Aulis" and Massenet's love song from "The King of Lahore." Beethoven's "Pastoral" symphony No. 6, Wagner's prelude to "Parsifal" and Liszt's "Mephisto Waltz" will be the orchestra numbers.

RECORD
ess Philadelphia, Pa.
DEC 28 1919

—The fact that Emilio de Gogorza, who is to be the soloist at the season's third Boston Symphony Orchestra concert in the Academy of Music on Monday evening, January 5, is one of the most admired baritones of our concert stage, may be in part attributed to his Spanish aristocratic descent. His American birth and affiliations bring him in closer touch with his audiences. But the prime reason for his popularity must surely lie in the richness and lustre of his voice. He will sing on this occasion the opening aria from Gluck's "Iphigenia in Aulis" and the principal love song from Massenet's "King of Lahore." For the rest, Pierre Monteux will provide music of the highest beauty

n Beethoven's "Pastoral" symphony No. 6, which breathes the spirit of nature in the well-known episodes of the brook, the birds, the peasant gathering, followed by the storm. Wagner's prelude to "Parsifal" and Liszt's so-called "Mephisto" waltz, wherein, according to Lenau's "Faust," the Devil fiddles in a village tavern and excites Faust and his partner to passionate abandon, are on the program.

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From Public Ledger
Philadelphia, P
DEC 28 1919

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Press, DEC 28
Philadelphia, Pa.

The fact that Emilio de Gogorza, who is to be the soloist at the season's third Boston Symphony Orchestra concert in the Academy of Music on Monday evening, January 5th, is the most admired baritone of our concert stage, may be

n part attributed to his Spanish aristocratic descent, which lends a peculiar charm to his interpretations, and in part to his American birth and affiliations which bring him in closer touch with his audiences. But the prime reason for his popularity must surely lie in the exampled richness and lustre of his voice. He will sing on this occasion the opening aria from Gluck's "Iphigenia in Aulis" and the principal love song from Massenet's "King of Lahore."

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JAN 4 1920
rom North American
Philadelphia, Pa

Emilio de Gogorza, barytone soloist, at the Boston Symphony concert in the Academy of Music tomorrow evening, will sing Gluck's dramatic aria "Pitiless Diana," from "Iphigenia in Aulis," and Massenet's Love Song, from the "King of Lahore." Beethoven's "Pastoral" symphony No. 6 will also be heard at this concert, under the direction of Pierre Monteux. For the rest, the program includes the prelude to Wagner's "Parsifal" and Liszt's "Mephisto Waltz."

From JAN 3 1920
Evening Public Ledger
Philadelphia, Pa.

As soloist at the Boston Symphony concert to be given in the Academy of Music, Monday evening, Emilio de Gogorza will be heard in Gluck's aria, "Pitiless Diana" from "Iphigenia in Aulis," and the love song from Massenet's "King of Lahore." The orchestral part of the program will be Beethoven's "Pastoral" symphony, Wagner's prelude to "Parsifal," and Liszt's "Mephisto Waltz."

Florence Easton, of the Metropolitan Op

From JAN 4 - 1920
Press,
Philadelphia, Pa.

With his seeming fondness for music that echoes Parisian opera stages, Emilio de Gogorza, one of the greatest baritones of the times, will sing at the Boston Symphony concert in the Academy of Music, tomorrow evening, Gluck's dramatic aria "Pitiless Diana" from "Iphigenia in Aulis," and Massenet's Love Song from "The King of Lahore."

Beethoven's immortal "Pastoral" Symphony No. 6, which breathes the spirit of nature as no other music before or since, will also be heard at this concert under the direction of Pierre Monteux. For the rest, the Prelude to Wagner's "Parsifal" and Liszt's Mephisto Waltz" brilliant in scoring and thrilling in description of the Tavern Episode from Lenau's "Faust."

INQUIRER
ress Philadelphia, Pa.
JAN 4 - 1920

De Gogorza Boston Symphony Soloist

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m RECORD
lress Philadelphia, Pa.
e JAN 4 - 1920

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EMILIO DE GOGORZA.

Liszt's "Mephisto Waltz," brilliant in scoring and thrilling in description of the tavern episode from Lenau's "Faust" will be offered.

* * *

ECORD
Philadelphia, Pa.
JAN 6 1920

BOSTON SYMPHONY

Leo Ornstein Takes Place of De Gogorza as Concert Soloist.

Once again Philadelphia was treated to a performance of Beethoven's pastoral symphonw, the Boston Orchestra, at the Academy of Music last night, having this work for the principal offering. Leaders of orchestras should have some system by which they would be enabled to keep in touch with the music given in the cities they visit. If a little judgment were exercised in this direction the repetition of symphonies by one orchestra after the other could be avoided and great variety and interest would attach to programs. Beethoven's one program work, the Pastoral Symphony, seems so weak and insipid compared to the majority of the other symphonies that it should be a warning to composers who discount inspiration and cultivate the "program" idea

in music. Pierre Monteux, conductor of the Boston Orchestra, gave to the symphony all the tonal beauty and polish possible and aroused, through his skilful leadership, a great deal of enthusiasm.

Owing to the illness of Emilio De Gogorza, Leo Ornstein, pianist, stepped into the breach and made a fine impression by his playing and interpretation of the MacDowell concerto in D minor. Ornstein played under many difficulties, his piano not reaching the Academy until after 6 o'clock and having then to be tuned and warmed up. His magnificent playing, however, proved that real genius always triumphs, his performance of the MacDowell concerto being one of the big outstanding features of the musical season. The rest of the orchestral program comprised the overture to Wagner's "Parsifal" and the "Mephisto" vake from "Faust."

INQUIRER
ess Philadelphia, Pa.
JAN 6 1920

THE BOSTON ORCHESTRA

Its Concert at the Academy With L Ornstein as Soloist

The most interesting and notewort feature of the concert given by the B ton Symphony Orchestra, under the rection of Mr. Pierre Monteux, at Academy of Music last evening, was appearance in the place of Mr. Emilio Gogorza, whom sickness prevented from fulfilling his engagement, of Mr. Leo Ornstein, who played Edward MacDowell's piano concerto in D minor, No. 2, Opus 23. As a composer in the general view Ornstein is a good deal of a joke, but there is not much room for any material differences of opinion as to his pianistic abilities, and his well-developed technique and high musical intelligence were pleasingly and impressively exhibited in a lucid, brilliant and masterly exposition of MacDowell's soulful, melodious and poetically imaginative music.

The other things on the list were the demode "Pastoral" symphony of Beethoven, which by one of those strange coincidences which are so frequent and so regrettable, was done by our own orchestra only ten days ago; the Prelude to "Parsifal" and Liszt's "Mephisto" waltz. It were idle to pretend that the Boston Orchestra is yet all that it used to be, but in the quality of its tone, in the unanimity of its movement and in its ready responsiveness to the guidance of its director, it made a much nearer approach to its old form last night than it has done upon any recent previous occasion, and should it continue to improve as rapidly as it has been doing in smoothness and precision and mobility and refinement it may be expected before very long to regain the prestige and distinction which its unfortunate vicissitudes have naturally and unavoidably impaired. The audience in attendance was large and friendly.

From
Evening Public Ledger
Philadelphia, Pa.

BOSTON ORCHESTRA IN THIRD CONCERT

Leo Ornstein Soloist in the MacDowell Concerto—Pastoral Symphony Performed

THE PROGRAM

Symphony No. 6 (Pastoral).....Beethoven
Prelude to "Parsifal".....Wagner
Concerto in D minor for piano and orchestra.....MacDowell
Leo Ornstein
Mephisto Waltz from "Faust".....Liszt

The Boston Symphony Orchestra gave the third concert of its Philadelphia season last evening at the Academy of Music before a large audience, and again the organization showed that under the leadership of Mr. Monteux it is rapidly taking the position among the great orchestras that its history and its personnel warrant. The orchestra last evening did the best playing that it has done here for two seasons at least, and the tone quality and the routine of playing, such as attacks, releases, et cetera, were far better than at any time since the series of events of nearly three years ago, which left the great orchestra in so perilous an artistic position.

Mr. Monteux opened his program with the Beethoven Symphony No. 6, the "Pastoral," a composition which was played by our own orchestra only a little more than a week ago. Mr. Monteux's reading of the symphony was less impassioned than that of Mr. Stokowski, but was a clear and dignified conception. It was performed with great attention to beauty of tone and without dynamic extremes. His tempos were moderate throughout and the whole work was played without exaggeration either of time or tone.

The same characteristics were noticeable in the prelude to "Parsifal," which followed the symphony. This, however, in spite of its almost religious quality, is more impassioned music than the symphony and perhaps a little greater graduation of pianissimo and fortissimo would have added to the reading.

The sudden illness of Emilio de Gogorza, who was to have been the soloist, necessitated the substitution of L. Ornstein in the MacDowell Concerto D minor No. 2 at the last moment. Mr Ornstein played the same concerto with the Philadelphia Orchestra last season but his performance last evening was about the best he has yet given in Philadelphia. He played the beautiful work with great sympathy and excellent tone quality. The accompaniment of the orchestra, however, might have been better. Mr. Ornstein's tone, while fine in quality, is not large, and it would have added to the effectiveness of the performance had only a part of the strings of the orchestra been used instead of the full body. There were many places where the soloist could be heard with difficulty, and Mr. Monteux did not always keep exact pace with the piano. The program ended with the "Mephisto Waltz" of Liszt.

From North American
Philadelphia, Pa.
JAN 6

BOSTON ORCHESTRA CONCERT PLEASES

Ornstein Delights in Unexpected Appearance; De Gogorza Ill

A last minute change in program brought Leo Ornstein as soloist of the Boston orchestra's concert last evening at the academy in place of Emilio de Gogorza, who had been suddenly taken ill. Ornstein played MacDowell's second piano concerto in D minor and the program gained considerably in balance and beauty thereby.

This particular number deserves to be heard oftener. It has not been heard here since the late Teresa Carreno's last appearance with the Philadelphia Orchestra at least five years ago. In melody, poetry and fine spirit certainly it is excelled by but few modern works of its kind. And it is a most grateful work for both orchestra and soloist.

Mr. Ornstein's not overly mighty gifts showed to excellent advantage and his efforts won him the warmest applause of the evening. However the orchestra's work in this number surpassed in feeling and artistry the soloist's performance.

In each successive concert of this orchestra there have been revealed new sides of Conductor Monteux's thoroly cosmopolitan gifts. The Beethovan "Pastoral" symphony opened the program and was given a reading marked by lusty exuberance and freedom from all taint of salon subleties; in contrast to most interpretations, the thunderstorm become really exciting. In the second movement, programed as the "scene by the brook" these players achieved some lovely pianissimos.

The prelude to "Parsifal" was the first Wagnerian number to appear in this series of concerts. It was played in an intense mood of spiritual ecstasy. Liszt's "Mephisto Waltz" closed the program. It has been many seasons since Philadelphia concertgoers have heard this prescient music, and it was a memorably thrilling performance.

The work of the Boston Orchestra has not yet regained its old standard of flawless performance, but in thrilling effects it is rapidly striding back to the position it once held.

From E JAN 6 1920
Bulletin
Philadelphia, Pa.

BOSTON SYMPHONY

Third Concert of Season, With Ornstein as Piano Soloist

THE usual large audience greeted the Boston Symphony Orchestra at its third concert of the season, in the Academy of Music last evening, when, owing to the illness of Emilio de Gogorza, who was unable to appear, Leo Ornstein, pianist, was substituted for the celebrated baritone, as soloist.

The feature of the orchestra's program, however, was Beethoven's "Pastoral" symphony, which symbolizes in four parts the great master's communing with nature. The scene at the brookside was beautifully interpreted by the visiting musicians, under the baton of Pierre Monteux, and the thunder storm and tempest were given a most vivid presentation, full of tonal beauty.

Mr. Ornstein played MacDowell's Concerto in D. minor and his excellent performance won him half a dozen calls from an enthusiastic audience.

Other features of the program were the Prelude to Wagner's "Parsifal," which was rendered with true Wagnerian understanding and made a great impression, and Liszt's music for the second episode from Lenau's "Faust"—the dances in the village tavern (Mephisto Waltz)—which concluded a fine program.

began an extensive campaign to rai

BOSTON SYMPHONY HERE WITH ORNSTEIN

LEDGER 1/6/20

It was a concert of uneven merit that the Boston Symphony Orchestra offered to a large and cordial patronage in the Academy last evening. It began with Beethoven's Sixth Symphony. Comparisons in music are odious—musicians are artists, not rivals—but coming only nine days after the Philadelphia Orchestra played the work, one cannot help finding and saying that our own great organization played it better, with more of the happy spontaneity and the flavor of pastoral innocence that the author took directly from his communion with Nature and all outdoors.

The first movement did not flow with the limpid and liquid placidity that our instruments conveyed to the ear. To say it was rough would be to overshoot the mark, as it is so easy to do when saying anything at all about music. But the golden glory of the tone of the violins of the Boston Symphony seems to have been interned, or banished somewhere, with whatever mischievous or malevolent influences produced it. One must give the devil his due.

Redeeming features of the reading of the symphony were the distinguished work of the oboe and flute (Longy is a superman with the oboe, and the flute was so warm and sweet that one remembered how Mole long ago used to play it), and the eager, suave and gentlemanly conducting of Pierre Monteux, whose reconstructive problem, involving the revival of a tradition, is so difficult that it should win—as indeed it does—the general sympathy.

Leo Ornstein played the MacDowell D minor piano concerto (the second by the composer). Like the concert at large, the performance was uneven.

AIM AT PAR BONDS

HERALD
Washington, D. C.

BOSTON SYMPHONY.

Emilio de Gorgorza will be the soloist at the Boston Symphony concert in the New National Theater next Tuesday afternoon. Gluck's opening aria from "Iphigenia in Aulis" will reveal to advantage his dramatic, and Massenet's love song from the "King of Lahore," his lyric powers. Pierre Monteux will also revive Mendelssohn's "Reformation" Symphony N

The Boston Symphony Orchestra, Pierre Monteux, conductor, will give the third of its Washington series of concerts Tuesday afternoon at the National.

ess EVENING STAR
Washington, D. C.

Gogorza Boston Orchestra.

Emilio de Gogorza will be the soloist at the third Boston Symphony concert this season at the New National Theater, Tuesday afternoon, January 6. He will sing the opening aria from Gluck's "Iphigenia in Aulis" and the principal love song from Massenet's "King of Lahore." Pierre Monteux will revive Mendelssohn's "Reformation" symphony No. 5 and Glazounoff's symphonic poem, "Stenka Razine," and Liszt's mephisto waltz, one of two episodes from Lenau's "Faust," will complete the program.

om HERALD
ddress Washington, D. C.
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At the season's third concert by the Boston Symphony Orchestra in the New National Theater on Tuesday afternoon, January 6, the soloist will be Emilio de Gogorza. He is to sing the opening aria from Gluck's "Iphigenia in Aulis," and the principal love song from Massenet's "King of Lahore." For the symphonic portion of this concert Pierre Monteux will conduct Mendelssohn's "Reformation" Symphony N 5; Glazounoff's Symphonic Poe "Stenka Razine," and Liszt's M phisto Waltz.

HERALD
ess Washington, D. C.

PIERRE MONTEUX.

Pierre Monteux, conductor of the Boston Symphony Orchestra, was born in Paris, April 4, 1875, and studied at the Conservatoire of that city, winning, in 1891, the first prize for violin. His musical activities have been constant and varied, both at home and abroad.

He was a member of the orchestra of the Opera-Comique and helped to found the Societe de Musique Moderne, and figured prominently in the concerts of the Societe Nationale and the Societe de Musique Francaise. In 1911 he was made director of the Russian ballet, in which capacity he came to America in 1916. In the summer of 1917 he became director of the Civic Orchestra of New York and later was appointed French director for the Metropolitan.

Philadelphia, Pa. JAN 6 19

BOSTON SYMPHONY ORCHESTRA GIVES BEETHOVEN'S PASTORAL

Interpreted With More Spirit and Skill Than Were Either Wagner's 'Prelude to Parsifal' or Portion of Lenau's 'Faust,' Which Completed Program.

BY CLARENCE K. BAWDEN.

Why, O why, when there are so many delectable symphonies, must we sit through the Beethoven "Pastoral" twice within ten days? A week from last Saturday the Philadelphia Orchestra ambled through the five movements of Beethoven's lesser symphony, and then, to prove that "it never rains but it pours," the Boston Symphony Orchestra played it again last night. Again we ask—Why? Does Mr. Monteux want to outshine Mr. Stokowski in interpretation, or the Boston men outplay our own—then let them choose some more interesting medium for the purpose of comparison. But then again, we do not need to make comparisons between the two organizations; we grant them both their points of excellence, both orchestras occupy high places in the list of symphony organizations—perhaps they occupy the highest.

But to hark back to the subject of programs, it is probably several seasons since Philadelphia has heard a Mendelssohn symphony, many more seasons since a presentation of Sain-Saens or Berlioz best symphony, and dear knows how long since a playing of such an important work as the Liszt "Divina Comedia." In fact, I do not believe that the young musician of our city—the boy or girl still in the 'teens—has never had the opportunity of hearing the latter valuable work. The cited compositions I have thought of at random—were I to search through symphonic literature there could be named a formidable list of neglected works, things that leave an indelible impression upon the future of those who drink in their philosophy.

No one holds Beethoven in greater reverence than the writer of this comment, no one has gleaned from him more inspiration or passed happier hours with his immortal works; so should the youthful musician of today delve into the treasure field of the better piano sonatas, the violin sonatas, the string quartets, the trios, the songs and the orchestral works of the master. But for the symphonic enlightenment of this same budding musician it is possible to serve up something more potent than consecutive performances of what is probably Beethoven's dullest Symphony.

Now that we have preached our sermon, let us see what else was on the Boston Orchestra's program last night.

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor.
PROGRAM.

Beethoven—
Symphony in F Major, "Pastoral," Op. 68
Wagner.....Prelude to "Parsifal"
MacDowell—
Concerto in D Minor, No. 2, Op. 23
For Pianoforte and Orchestra.
Liszt—
Second Episode from Lenau's "Faust":
The Dance in the Village Tavern
(Mephisto Waltz)

The previously announced soloist, Emilio De Gogorza, was unable to appear, owing to illness, his place being taken by Leo Ornstein, pianist, who played the MacDowall Concerto in D minor for piano and Orchestra. Mr. Ornstein is fortunately discarding some of the mannerisms that detracted from his performances of a year or so ago; his ability to play the piano is sufficient to award him the palm of commendation, and it is a pleasure to notice that he is concentrating upon his phase of popular appeal.

His work in the beautiful MacDowell Concerto was indeed excellent and, while the accompaniment of Mr. Monteux's men was admirable as regards keeping with the soloist, there might have been a slight improvement if the volume of orchestral tone had been kept down somewhat. However, it was a fine performance of the premier American piano concerto.

The orchestral numbers were the Beethoven Symphony, the Richard Wagner "Prelude to Parsifal" and Liszt's "Memphisto Waltz," the latter intended as a musical protrayal of the Tavern episode from Lenau's "Faust." The symphony was played in better fashion than either the "Parsifal" or the "Faust;" Mr. Monteux evidently had worked hard to prepare an interesting reading of the Beethoven score. The Wagner music was given a sober reading, quite impressive but slightly marred by some ragged flutes in the opening sestion. Liszt's erratic "Memphisto Waltz," with its typically effective instrumentation, brought the concert to a conclusion.

News JAN 4 1920
Baltimore, Md.

Gogorza As Soloist.

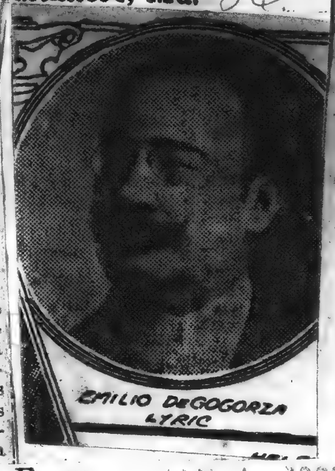
Emilio de Gogorza, who will be the soloist at the Boston Symphony's concert Wednesday night, has frequently appeared in this city and is a prime favorite. His numbers will be arias from Gluck's "Iphigenia in Aulis" and Massanet's "Roi de Lahore."

M. Monteux, the director, will give us another taste of novelty — three tastes, in fact. He is obviously very fond of selecting works that are unfamiliar, and his programs, consequently, are always unusually interesting and stimulating. This time he has chosen Chausson's B flat Symphony as the principal number, and in addition he will also present Debussy's "Jeux," which is receiving its first American performances this winter under his baton, and Glazounow's Symphonic Poem, "Stenka Razine," whatever that may mean. Sounds piquant, at any rate.

Emilio De Gogorza

Emilio de Gogorza, the popular Spanish concert barytone, will appear as soloist with the Boston Symphony Orchestra at the Lyric next Wednesday night.

om Sun altimore, Md. JAN 4 - 1920



From Sun Baltimore, Md. JAN 4 - 1920

AT THE LYRIC

WITH his seeming fondness for music that echoes Parisian opera stages Emilio de Gogorza, one of the greatest barytones of our day, will sing at the Boston Symphony concert in the Lyric Theatre next Wednesday evening Gluck's dramatic "Fitiless Diana," from "Iphigenia in Aulis," and Massenet's love song, "Promesse de Mon Avenir," from "The King of Lahore."

For the symphony of this concert Pierre Monteux has chosen the eloquent and nobly exalted masterpiece of Ernest Chausson in B flat. Many admirers consider this work unexcelled in all French music before or since. Another notable event will be Debussy's "Jeux" ("Play"), which Mr. Monteux is introducing to America. Since Mr. Monteux conducted the first public performance of the piece, under the personal supervision of the composer, his interpretation should be authoritative. On that occasion Nijinsky staged the danced version of love and tennis balls in a garden. The final number will be Glazounoff's thoroughly Russian symphonic poem, "Stenka Razine," in which the noted Volga Bargemen's song is a principal theme.

From Sun Baltimore, Md.

Lyric

The Boston Orchestra And Leo Ornstein.

The Boston Symphony Orchestra, under the direction of Pierre Monteaux, gave its third concert at the Lyric last evening, the assisting artist being Leon Ornstein, who replaced Emilio de Gogorza, whose appearance was prevented through illness.

Mr. Ornstein, who is unquestionably one of the most interesting of the younger piano virtuosi, played the second MacDowell concerto, the one in D minor, Op. 23. This rarely heard work is extremely interesting from certain points of view, broadly conceived and richly orchestral, a composition that is often very modern in feeling in that the piano part is so frequently merely obligato, a mere golden thread in the richly woven instrumental fabric. So while it offers the soloist fine opportunities for the display of his virtuosity, it has few deeply poetic or introspective values. It was extremely interesting to hear Mr. Ornstein last evening, and it may be said at once that his performance made a very profound impression on the big audience, for he attacked this American concerto with a fine expansive style and a rich dynamic appreciation, playing throughout the work with great brilliance, poise and intellectual appreciation. The amazingly difficult Presto he gave with remarkable suavity, coloring it with fine discretion and giving interesting accent to its many graceful phrases. Listening to this youth play with still vivid recollections of the curiously interpretative recital he gave here some seasons ago, one sensed immediately a somewhat different phase of th player's artistry, because the MacDowell concerto gave him no special opportunity for the display of his interpretative genius for individuality of reading. His performance was just a straightforward, beautiful piece of piano playing that won for him a real and hearty ovation.

It is to be noted in reviewing this concert that the concerto was the one purely "conventional" piece of music on a program which was otherwise inherently modern in feeling. The symphony was the one in B-flat major by the late Ernest Chausson, a dignified, rather sumptuous, but somewhat sombre work in the French idiom, a composition having certain spiritual, idealistic qualities that gave it extraordinary distinction, in spite of the fact that, like most modern French works, its greater glory was attained through its intricate instrumentation rather than from any particular suggestion of sustained melody. Richly endowed with colorful phrases, it was rather operatic in quality, the kind of music that might have made an exquisite background for some vivid dramatic instances.

After a fine performance of this work the orchestra played a peculiarly "difficult" bit of Debussy called "Jeux." This is music for one of Nijinski's "danced poems" and it is supposed to picture the varying moods of three young people who are looking for a tennis ball in a park at night. Strangely episodic, melodically speaking, its harmonies are as elusive as the flash

STAR
Baltimore, Md.
E DEC 29 1919

EVENING SUN, 1920 E
Baltimore, Md.

z Kreisler will be the soloist of the fo Boston Orchestra concert at the Lyon the evening of February 4. He wi so give a recital at the Lyric on M 24.

From DEC 31 1919 E
Evening Star
Baltimore, Md.

BOSTON SYMPHONY ORCHESTRA INSURED

Board of Trustees Takes Out Policies to Value of $100,000 on Musicians.

Group insurance has been taken out for the Boston Symphony Orchestra, which plays a series of concerts in Baltimore each year, according to official announcement made today.

The announcement says:

"Acting on a recent decision, the board of trustees of the Boston Symphony Orchestra have taken out group insurance for all the musicians to the amount of $100,000, covering the eventual death or total disability of any member.

"This is, of course, entirely distinct from the pension fund, maintained by special concerts and contributions, which is as firm as it is of long standing."

From News Baltimore, Md.

BOSTON SYMPHONY ORCHESTRA

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The symphony is a beautiful example of the modern French school of composition in its highest form. Melodious to a degree, treated with all modern harmonic elaboration, gorgeously colored by means of all modern orchestral devices, replete with interesting and beautiful effects which are attained in a natural and spontaneous manner without having to resort to "freakishness," and always perfectly sane, the composer proved that he had a message of high musical import to deliver. The first movement is built upon strikingly effective melodic material most interestingly developed. The second movement is full of intense sadness, while the finale is again a triumph of melodic and harmonic beauty gloriously depicted in glowing orchestral tone coloring. And to Mr. Monteux, the conductor, belongs the credit for the splendid production. Plentifully endowed with temperament, he radiates strength and authority.

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W. G. O.

From News Baltimore, Md. DEC 28 1919 E

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STAR
Baltimore, Md.
E DEC 27

EVENING SUN,
Baltimore, Md.

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From AN 3 - 1920 E
EVENING SUN,
Baltimore, Md.

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Philadelphia, Pa.

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No one holds Beethoven in greater reverence than the writer of this comment, no one has gleaned from him more inspiration or passed happier hours with his immortal works; so should the youthful musician of today delve into the treasure field of the better piano sonatas, the violin sonatas, the string quartets, the trios, the songs and the orchestral works of the master. But for the symphonic enlightenment of this same budding musician it is possible to serve up something more potent than consecutive performances of what is probably Beethoven's dullest Symphony.

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STAR
Baltimore, Md.
DEC 28 1919

EVENING SUN,
Baltimore, Md.

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P. M., and on December ... both in Western High School

STAR
Baltimore, Md.
DEC 27

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News
Baltimore, Md.
JAN 4 1920

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Emilio De Gogorza

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From
EVENING SUN,
Baltimore, Md.
DEC 31 1919

BOSTON SYMPHONY ORCHESTRA INSURED

Board of Trustees Takes Out Policies to Value of $100,000 on Musicians.

Group insurance has been taken out for the Boston Symphony Orchestra, which plays a series of concerts in Baltimore each year, according to official announcement made today.

The announcement says:

"Acting on a recent decision, the board of trustees of the Boston Symphony Orchestra have taken out group insurance for all the musicians to the amount of $100,000, covering the eventual death or total disability of any member.

"This is, of course, entirely distinct from the pension fund, maintained by special concerts and contributions, which is as firm as it is of long standing."

From
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JAN 3 - 1920

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Sun
altimore, Md.
JAN 4 - 1920
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From
Sun
Baltimore, Md.
JAN 4 - 1920

AT THE LYRIC

WITH his seeming fondness for music that echoes Parisian opera stages Emilio de Gogorza, one of the greatest barytones of our day, will sing at the Boston Symphony concert in the Lyric Theatre next Wednesday evening Gluck's dramatic "Pitiless Diana," from "Iphigenia in Aulis," and Massenet's love song, "Promesse de Mon Avenir," from "The King of Lahore."

For the symphony of this concert Pierre Monteux has chosen the eloquent and nobly exalted masterpiece of Ernest Chausson in B flat. Many admirers consider this work unexcelled in all French music before or since. Another notable event will be Debussy's "Jeux" ("Play"), which Mr. Monteux is introducing to America. Since Mr. Monteux conducted the first public performance of the piece, under the personal supervision of the composer, his interpretation should be authoritative. On that occasion Nijinsky staged the danced version of love and tennis balls in a garden. The final number will be Glazounoff's thoroughly Russian symphonic poem, "Stenka Razine," in which the noted Volga Bargemen's song is a principal theme.

ESTABLISHED 1861
From
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Baltimore, Md.

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From
News
Baltimore, Md.

Lyric

The Boston Orchestra And Leo Ornstein.

The Boston Symphony Orchestra, under the direction of Pierre Monteaux, gave its third concert at the Lyric last evening, the assisting artist being Leon Ornstein, who replaced Emilio de Gogorza, whose appearance was prevented through illness.

Mr. Ornstein, who is unquestionably one of the most interesting of the younger piano virtuosi, played the second MacDowell concerto, the one in D minor, Op. 23. This rarely heard work is extremely interesting from certain points of view, broadly conceived and richly orchestral, a composition that is often very modern in feeling in that the piano part is so frequently merely obligato, a mere golden thread in the richly woven instrumental fabric. So while it offers the soloist fine opportunities for the display of his virtuosity, it has few deeply poetic or introspective values. It was extremely interesting to hear Mr. Ornstein last evening, and it may be said at once that his performance made a very profound impression on the big audience, for he attacked this American concerto with a fine expansive style and a rich dynamic appreciation, playing throughout the work with great brilliance, poise and intellectual appreciation. The amazingly difficult Presto he gave with remarkable suavity, coloring it with fine discretion and giving interesting accent to its many graceful phrases. Listening to this youth play with still vivid recollections of the curiously interpretative recital he gave here some seasons ago, one sensed immediately a somewhat different phase of th player's artistry, because the MacDowell concerto gave him no special opportunity for the display of his interpretative genius for individuality of reading. His performance was just a straightforward, beautiful piece of piano playing that won for him a real and hearty ovation.

It is to be noted in reviewing this concert that the concerto was the one purely "conventional" piece of music on a program which was otherwise inherently modern in feeling. The symphony was the one in B-flat major by the late Ernest Chausson, a dignified, rather sumptuous, but somewhat sombre work in the French idiom, a composition having certain spiritual, idealistic qualities that gave it extraordinary distinction, in spite of the fact that, like most modern French works, its greater glory was attained through its intricate instrumentation rather than from any particular suggestion of sustained melody. Richly endowed with colorful phrases, it was rather operatic in quality, the kind of music that might have made an exquisite background for some vivid dramatic instances.

After a fine performance of this work the orchestra played a peculiarly "difficult" bit of Debussy called "Jeux." This is music for one of Nijinski's "danced poems" and it is supposed to picture the varying moods of three young people who are looking for a tennis ball in a park at night. Strangely episodic, melodically speaking, its harmonies are as elusive as the flash

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W. G. O.

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J. O. L.

From
News
Baltimore, Md.
DEC 28 1919

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Philadelphia, Pa. JAN 6 19

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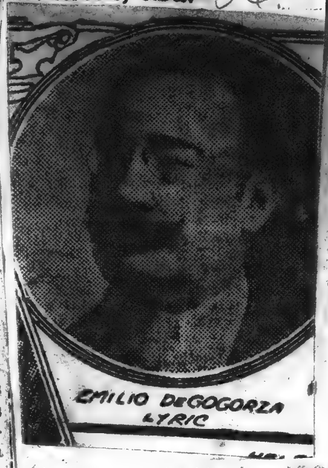
Baltimore, Md. 86



pm JAN 4 - 1920
Sun
Baltimore, Md.

AT THE LYRIC

WITH his seeming fondness for music that echoes Parisian opera stages Emilio de Gogorza, one of the greatest barytones of our day, will sing at the Boston Symphony concert in the Lyric Theatre next Wednesday evening Gluck's dramatic "Pitiless Diana," from "Iphigenia in Aulis," and Massenet's love song, "Promesse de Mon Avenir," from "The King of Lahore."

For the symphony of this concert Pierre Monteux has chosen the eloquent and nobly exalted masterpiece of Ernest Chausson in B flat. Many admirers consider this work unexcelled in all French music before or since. Another notable event will be Debussy's "Jeux" ("Play"), which Mr. Monteux is introducing to America. Since Mr. Monteux conducted the first public performance of the piece, under the personal supervision of the composer, his interpretation should be authoritative. On that occasion Nijinsky staged the danced version of love and tennis balls in a garden. The final number will be Glazounoff's thoroughly Russian symphonic poem, "Stenka Razine," in which the noted Volga Bargemen's song is a principal theme.

Lyric

The Boston Orchestra And Leo Ornstein.

The Boston Symphony Orchestra, under the direction of Pierre Monteaux, gave its third concert at the Lyric last evening, the assisting artist being Leon Ornstein, who replaced Emilio de Gogorza, whose appearance was prevented through illness.

Mr. Ornstein, who is unquestionably one of the most interesting of the younger piano virtuosi, played the second MacDowell concerto, the one in D minor, Op. 23. This rarely heard work is extremely interesting from certain points of view, broadly conceived and richly orchestral, a composition that is often very modern in feeling in that the piano part is so frequently merely obligato, a mere golden thread in the richly woven instrumental fabric. So while it offers the soloist fine opportunities for the display of his virtuosity, it has few deeply poetic or introspective values. It was extremely interesting to hear Mr. Ornstein last evening, and it may be said at once that his performance made a very profound impression on the big audience, for he attacked this American concerto with a fine expansive style and a rich dynamic appreciation, playing throughout the work with great brilliance, poise and intellectual appreciation. The amazingly difficult Presto he gave with remarkable suavity, coloring it with fine discretion and giving interesting accent to its many graceful phrases. Listening to this youth play with still vivid recollections of the curiously interpretative recital he gave here some seasons ago, one sensed immediately a somewhat different phase of th player's artistry, because the MacDowell concerto gave him no special opportunity for the display of his interpretative genius for individuality of reading. His performance was just a straightforward, beautiful piece of piano playing that won for him a real and hearty ovation.

It is to be noted in reviewing this concert that the concerto was the one purely "conventional" piece of music on a program which was otherwise inherently modern in feeling. The symphony was the one in B-flat major by the late Ernest Chausson, a dignified, rather sumptuous, but somewhat sombre work in the French idiom, a composition having certain spiritual, idealistic qualities that gave it extraordinary distinction, in spite of the fact that, like most modern French works, its greater glory was attained through its intricate instrumentation rather than from any particular suggestion of sustained melody. Richly endowed with colorful phrases, it was rather operatic in quality, the kind of music that might have made an exquisite background for some vivid dramatic instances.

After a fine performance of this work the orchestra played a peculiarly "difficult" bit of Debussy called "Jeux." This is music for one of Nijinski's "danced poems" and it is supposed to picture the varying moods of three young people who are looking for a tennis ball in a park at night. Strangely episodic, melodically speaking, its harmonies are as elusive as the dash

STAR
Baltimore, Md.
E DEC 29 1919

EVENING SUN, JAN 5 1920 E
Baltimore, Md.

From DEC 31 1919 E
Evening Star
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From JAN 3 - 1920 E
EVENING SUN,
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From
EVENING SUN,
Baltimore, Md.

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The symphony is a beautiful example of the modern French school of composition in its highest form. Melodious to a degree, treated with all modern harmonic elaborations, gorgeously colored by means of all modern orchestral devices, replete with interesting and beautiful effects which are attained in a natural and spontaneous manner without having to resort to "freakishness," and always perfectly sane, the composer proved that he had a message of high musical import to deliver. The first movement is built upon strikingly effective melodic material most interestingly developed. The second movement is full of intense sadness, while the finale is again a triumph of melodic and harmonic beauty gloriously depicted in glowing orchestral tone coloring. And to Mr. Monteux, the conductor, belongs the credit for the splendid production. Plentifully endowed with temperament, he radiates strength and authority.

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W. G. O.

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Baltimore, Md.

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STAR
Baltimore, Md.
E DEC 27

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"The consummation for which the ages have been waiting has come at last—or, to speak by the card, has begun to come. Having obtained an initial momentum it will undoubtedly sweep on and its benefits presently extend themselves in all directions. Not to reach Hecuba by a circuitous route it is thus: Walter Damrosch, of the New York Symphony Orchestra, has begun an interchange of programs with Pierre Monteux, of the Boston Symphony Orchestra. Whereof the round, unvarnished meaning is that if Mr. Damrosch plans to give a certain symphony or suite or overture, or tone poem or whatever it may be Mr. Monteux will studiously refrain from giving the same thing if his New York excursion from Huntington avenue treads close upon the heels of one of the Damrosch functions. Thereby the security of certain feelings will remain unruffled and the critics will not fall into a distemper and abuse the second man who played the particular symphony, or overture, or tone poem.

"It is a good precedent that these two conductors propose to initiate. One does not entertain any question that its influential vibrations will be felt in other orchestra circles. The uniformity of mental processes to which symphony conductors, along with pianists, are subject is a phenomenon confirmed by years of tiresome demonstration. Every concert-giver knows how certain compositions become epidemic in certain seasons. We have recently had a plague of Tschaikowsky's Fourth Symphony. The Damrosch men would play it, the Stransky men would play it, the Altschuler men would play it, the Muck-Rabaud-Monteux men would play it, and when one finally breathed a prayer of gratitude after hearing the "Fate" theme for apparently the last time, the Stokowski cohorts would emerge from their barrier behind the Delaware and begin it all over again. Nobody doubted that they could do it well. But everyone—or almost everyone—would have rejoiced and been exceeding glad to have had them exercise their virtues beyond compare on something else. And as it has been with Tschaikowsky, so has it been at one time or another with Beethoven, Brahms, Schumann, Saint-Saens, Schubert, and the gods themselves only know how many others. If now the other supermen who shake the little stick will only see fit to cooperate in the spirit exhibited by Damrosch and Monteux, we may look forward with angelic beatitude to something with a millenial savor.

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Philadelphia, Pa.

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Interpreted With More Spirit and Skill Than Were Either Wagner's 'Prelude to Parsifal' or Portion of Lenau's 'Faust,' Which Completed Program.

BY CLARENCE K. BAWDEN.

Why, O why, when there are so many delectable symphonies, must we sit through the Beethoven "Pastoral" twice within ten days? A week from last Saturday the Philadelphia Orchestra ambled through the five movements of Beethoven's lesser symphony, and then, to prove that "it never rains but it pours," the Boston Symphony Orchestra played it again last night. Again we ask—Why? Does Mr. Monteux want to outshine Mr. Stokowski in interpretation, or the Boston men outplay their own—then let them choose some more interesting medium for the purpose of comparison. But then again, we do not need to make comparisons between the two organizations; we grant them both their points of excellence, both orchestras occupy high places in the list of symphony organizations—perhaps they occupy the highest.

But to hark back to the subject of programs, it is probably several seasons since Philadelphia has heard a Mendelssohn symphony, many more seasons since a presentation of Sain-Saens or Berlioz best symphony, and dear knows how long since a playing of such an important work as the Liszt "Divina Comedia." In fact, I do not believe that the young musician of our city—the boy or girl still in the 'teens—has never had the opportunity of hearing the latter valuable work. The cited compositions I have thought of at random—were I to search through symphonic literature there could be named a formidable list of neglected works, things that leave an indelible impression upon the future of those who drink in their philosophy.

No one holds Beethoven in greater reverence than the writer of this comment, no one has gleaned from him more inspiration or passed happier hours with his immortal works; so should the youthful musician of today delve into the treasure field of the better piano sonatas, the violin sonatas, the string quartets, the trios, the songs and the orchestral works of the master. But for the symphonic enlightenment of this same budding musician it is possible to serve up something more potent than consecutive performances of what is probably Beethoven's dullest Symphony.

Now that we have preached our sermon, let us see what else was on the Boston Orchestra's program last night.

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor.
PROGRAM.

Beethoven—
Symphony in F Major, "Pastoral," Op. 68
Wagner.....Prelude to "Parsifal"
MacDowell—
Concerto in D Minor, No. 2, Op. 23
For Pianoforte and Orchestra.
Liszt—
Second Episode from Lenau's "Faust":
The Dance in the Village Tavern
(Mephisto Waltz)

The previously announced soloist, Emilio De Gogorza, was unable to appear, owing to illness, his place being taken by Leo Ornstein, pianist, who played the MacDowall Concerto in D minor for piano and Orchestra. Mr. Ornstein is fortunately discarding some of the mannerisms that detracted from his performances of a year or so ago; his ability to play the piano is sufficient to award him the palm of commendation, and it is a pleasure to notice that he is concentrating upon his phase of popular appeal.

His work in the beautiful MacDoweil Concerto was indeed excellent and, while the accompaniment of Mr. Monteux's men was admirable as regards keeping with the soloist, there might have been a slight improvement if the volume of orchestral tone had been kept down somewhat. However, it was a fine performance of the premier American piano concerto.

The orchestral numbers were the Beethoven Symphony, the Richard Wagner "Prelude to Parsifal" and Liszt's "Memphisto Waltz," the latter intended as a musical protrayal of the Tavern episode from Lenau's "Faust." The symphony was played in better fashion than either the "Parsifal" or the "Faust;" Mr. Monteux evidently had worked hard to prepare an interesting reading of the Beethoven score. The Wagner music was given a sober reading, quite impressive but slightly marred by some ragged flutes in the opening sestion. Liszt's erratic "Memphisto Waltz," with its typically effective instrumentation, brought the concert to a conclusion.

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DEC 29 1919

EVENING SUN,
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News
Baltimore, Md.
JAN 4 1920

Gogorza As Soloist.

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M. Monteux, the director, will give us another taste of novelty — three tastes, in fact. He is obviously very fond of selecting works that are unfamiliar, and his programs, consequently, are always unusually interesting and stimulating. This time he has chosen Chausson's B flat Symphony as the principal number, and in addition he will also present Debussy's "Jeux," which is receiving its first American performances this winter under his baton, and Glazounow's Symphonic Poem, "Stenka Razine," whatever that may mean. Sounds piquant, at any rate.

Emilio De Gogorza

Emilio de Gogorza, the popular Spanish concert barytone, will appear as soloist with the Boston Symphony Orchestra at the Lyric next Wednesday night.

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BY CLARENCE K. BAWDEN.

Why, O why, when there are so many delectable symphonies, must we sit through the Beethoven "Pastoral" twice within ten days? A week from last Saturday the Philadelphia Orchestra ambled through the five movements of Beethoven's lesser symphony, and then, to prove that "it never rains but it pours," the Boston Symphony Orchestra played it again last night. Again we ask—Why? Does Mr. Monteux want to outshine Mr. Stokowski in interpretation, or the Boston men outplay our own—then let them choose some more interesting medium for the purpose of comparison. But then again, we do not need to make comparisons between the two organizations; we grant them both their points of excellence, both orchestras occupy high places in the list of symphony organizations—perhaps they occupy the highest.

But to hark back to the subject of programs, it is probably several seasons since Philadelphia has heard a Mendelssohn symphony, many more seasons since a presentation of Sain-Saens or Berlioz best symphony, and dear knows how long since a playing of such an important work as the Liszt "Divina Comedia." In fact, I do not believe that the young musician of our city—the boy or girl still in the 'teens—has never had the opportunity of hearing the latter valuable work. The cited compositions I have thought of at random—were I to search through symphonic literature there could be named a formidable list of neglected works, things that leave an indelible impression upon the future of those who drink in their philosophy.

No one holds Beethoven in greater reverence than the writer of this comment, no one has gleaned from him more inspiration or passed happier hours with his immortal works; so should the youthful musician of today delve into the treasure field of the better piano sonatas, the violin sonatas, the string quartets, the trios, the songs and the orchestral works of the master. But for the symphonic enlightenment of this same budding musician it is possible to serve up something more potent than consecutive performances of what is probably Beethoven's dullest Symphony.

Now that we have preached our sermon, let us see what else was on the Boston Orchestra's program last night.

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor.
PROGRAM.

Beethoven—
Symphony in F Major, "Pastoral," Op. 68

Wagner.....Prelude to "Parsifal"

MacDowell—
Concerto in D Minor, No. 2, Op. 23
For Pianoforte and Orchestra.

Liszt—
Second Episode from Lenau's "Faust":
The Dance in the Village Tavern
(Mephisto Waltz)

The previously announced soloist, Emilio De Gogorza, was unable to appear, owing to illness, his place being taken by Leo Ornstein, pianist, who played the MacDowall Concerto in D minor for piano and Orchestra. Mr. Ornstein is fortunately discarding some of the mannerisms that detracted from his performances of a year or so ago; his ability to play the piano is sufficient to award him the palm of commendation, and it is a pleasure to notice that he is concentrating upon his phase of popular appeal.

His work in the beautiful MacDoweil Concerto was indeed excellent and, while the accompaniment of Mr. Monteux's men was admirable as regards keeping with the soloist, there might have been a slight improvement if the volume of orchestral tone had been kept down somewhat. However, it was a fine performance of the premier American piano concerto.

The orchestral numbers were the Beethoven Symphony, the Richard Wagner "Prelude to Parsifal" and Liszt's "Memphisto Waltz," the latter intended as a musical protrayal of the Tavern episode from Lenau's "Faust." The symphony was played in better fashion than either the "Parsifal" or the "Faust;" Mr. Monteux evidently had worked hard to prepare an interesting reading of the Beethoven score. The Wagner music was given a sober reading, quite impressive but slightly marred by some ragged flutes in the opening sestion. Liszt's erratic "Memphisto Waltz," with its typically effective instrumentation, brought the concert to a conclusion.

STAR
Baltimore, Md.
DEC 29 1919

tz Kreisler will be the soloist of the fo Boston Orchestra concert at the Lyon the evening of February 4. He wilso give a recital at the Lyric on M 24.

Melodies From [illegible]

BY J. NORRIS HERING.

One piece of good news "broke" recently, circumstances concerning which Musical America (N. Y.) outlined editorially as follows:

"The consummation for which the ages have been waiting has come at last—or, to speak by the card, has begun to come. Having obtained an initial momentum it will undoubtedly sweep on and its benefits presently extend themselves in all directions. Not to reach Hecuba by a circuitous route it is thus: Walter Damrosch, of the New York Symphony Orchestra, has begun an interchange of programs with Pierre Monteux, of the Boston Symphony Orchestra. Whereof the round, unvarnished meaning is that if Mr. Damrosch plans to give a certain symphony or suite or overture, or tone poem or whatever it may be Mr. Monteux will studiously refrain from giving the same thing if his New York excursion from Huntington avenue treads close upon the heels of one of the Damrosch functions. Thereby the security of certain feelings will remain unruffled and the critics will not fall into a distemper and abuse the second man who played the particular symphony, or overture, or tone poem.

"It is a good precedent that these two conductors propose to initiate. One does not entertain any question that its influential vibrations will be felt in other orchestra circles. The uniformity of mental processes to which symphony conductors, along with pianists, are subject is a phenomenon confirmed by years of tiresome demonstration. Every concert-giver knows how certain compositions become epidemic in certain seasons. We have recently had a plague of Tschaikowsky's Fourth Symphony. The Damrosch men would play it, the Stransky men would play it, the Altschuler men would play it, the Muck-Rabaud-Monteux men would play it, and when one finally breathed a prayer of gratitude after hearing the "Fate" theme for apparently the last time, the Stokowski cohorts would emerge from their barrier behind the Delaware and begin it all over again. Nobody doubted that they could do it well. But everyone—or almost everyone—would have rejoiced and been exceeding glad to have had them exercise their virtues beyond compare on something else. And as it has been with Tschaikowsky, so has it been at one time or another with Beethoven, Brahms, Schumann, Saint-Saens, Schubert, and the gods themselves only know how many others. If now the other supermen who shake the little stick will only see fit to cooperate in the spirit exhibited by Damrosch and Monteux, we may look forward with angelic beatitude to something with a millenial savor. "Of course, to draw upon the profound wisdom of Sir Roger de Coverly: 'Much may be said on both sides.' It is also true that every one who goes to the Boston concerts doesn't always go to the Damrosch," etc.

[illegible] P. M., and on December [illegible] both in Western High School

STAR
Baltimore, Md.
E DEC 27

THE BOSTON SYMPHONY

At the third concert of the Boston Symphony Orchestra in the Lyric Theater Wednesday evening, January 7, the soloist will be Emilio de Gogorza, the most admired baritone of the concert stage. His Spanish aristocratic descent colors his interpretations of songs with an individual charm, and his American birth and affiliations make him a favorite with his audiences. However, his superb voice is his fortune. He will sing Gluck's opening aria from "Iphigenia in Aulis," and Massenet's love song from "The King of Lahore."

News
Baltimore, Md.
JAN 4 1920

Gogorza As Soloist.

Emilio de Gogorza, who will be the soloist at the Boston Symphony's concert Wednesday night, has frequently appeared in this city and is a prime favorite. His numbers will be arias from Gluck's "Iphigenia in Aulis" and Massanet's "Roi de Lahore."

M. Monteux, the director, will give us another taste of novelty — three tastes, in fact. He is obviously very fond of selecting works that are unfamiliar, and his programs, consequently, are always unusually interesting and stimulating. This time he has chosen Chausson's B flat Symphony as the principal number, and in addition he will also present Debussy's "Jeux," which is receiving its first American performances this winter under his baton, and Glazounow's Symphonic Poem, "Stenka Razine," whatever that may mean. Sounds piquant, at any rate.

Emilio De Gogorza

Emilio de Gogorza, the popular Spanish concert barytone, will appear as soloist with the Boston Symphony Orchestra at the Lyric next Wednesday night.

From
EVENING SUN,
Baltimore, Md.
DEC 31 1919

From
Evening Star
Baltimore, Md.

BOSTON SYMPHONY ORCHESTRA INSURED

Board of Trustees Takes Policies to Value of $100,000 on Musicians.

Group insurance has been taken out for the Boston Symphony Orchestra, which plays a series of concerts in Baltimore each year, according to official announcement made today.

The announcement says:

"Acting on a recent decision, the board of trustees of the Boston Symphony Orchestra have taken out group insurance for all the musicians to the amount of $100,000, covering the eventual death or total disability of any member.

"This is, of course, entirely distinct from the pension fund, maintained by special concerts and contributions, which is as firm as it is of long standing."

From
EVENING SUN,
Baltimore, Md.
JAN 2 5 1920

Famous Barytone Symphony Soloist

Emilo de Gogorza Will Sing With Boston Orchestra At Lyric Wednesday—Muri Silberg Pianist, Coming In Recital At Albaugh's Tuesday Evening and Peabody Recital Friday.

[illegible]s soloist at the Boston Symphony concert to be given at the Lyric next Wednesday evening, Emilio de Gogorza, famous barytone, will sing arias from Gluck's "Iphigenia in Aulis" and Massenet's "King of Lahore." Pierre Monteux will conduct at this concert. Chausson's powerful and eloquent symphony in B flat, considered one of the best achievements of the French school of music. Notable also will be Debussy's "Jeux," which Mr. Monteux is introducing to America. Since he also conducted the first public performance of this so-called "danced poem" under the personal guidance of Debussy himself, an authoritative reading may be expected. There will be still further interest in the final number, Glazounoff's symphonic poem, "Stenka Razine," which uses noted Russian folk-songs for its themes.

ESTABLISHED 1881
From
EVENING SUN,
Baltimore, Md.
DEC 27 1919

The next Boston Symphony concert will take place at the Lyric on the evening of January 7, when the symphony will be the one in B flat, of Ernest Chausson. The assisting artist will be Emilio de Gogorza, barytone.

om
Sun
altimore, Md.
JAN 4 - 1920

From
Sun
Baltimore, Md.

AT THE LYRIC

WITH his seeming fondness for music that echoes Parisian opera stages Emilio de Gogorza, one of the greatest barytones of our day, will sing at the Boston Symphony concert in the Lyric Theatre next Wednesday evening Gluck's dramatic "Pitiless Diana," from "Iphigenia in Aulis," and Massenet's love song, "Promesse de Mon Avenir," from "The King of Lahore."

For the symphony of this concert Pierre Monteux has chosen the eloquent and nobly exalted masterpiece of Ernest Chausson in B flat. Many admirers consider this work unexcelled in all French music before or since. Another notable event will be Debussy's "Jeux" ("Play"), which Mr. Monteux is introducing to America. Since Mr. Monteux conducted the first public performance of the piece, under the personal supervision of the composer, his interpretation should be authoritative. On that occasion Nijinsky staged the danced version of love and tennis balls in a garden. The final number will be Glazounoff's thoroughly Russian symphonic poem, "Stenka Razine," in which the noted Volga Bargemen's song is a principal theme.

ESTABLISHED 1881
From
EVENING SUN,
Baltimore, Md.

The next Boston Symphony concert will take place on the evening of January 7 at the Lyric, when the soloist [illegible] through illness, of Emilio de Gogorza, the well-known barytone, and the latter being the substitution of Leo Ornstein, pianist, as soloist. The change necessitated an alteration in the program, and in its revised form it consisted of Chausson's Symphony in B flat; A Danced Poem, "Jeux," by Debussy; McDowell's Concerto in D minor and the Symphonic Poem "Stenka Razine" of Glazounoff.

The symphony is a beautiful example of the modern French school of composition in its highest form. Melodious to a degree, treated with all modern harmonic elaboration, gorgeously colored by means of a modern orchestral devices, replete with interesting and beautiful effects which are attained in a natural and spontaneous manner without having to resort to "freakishness," and always perfectly sane, the composer proved that he had a message of high musical import to deliver. The first movement is built upon strikingly effective melodic material most interestingly developed. The second movement is full of intense sadness, while the finale is again a triumph of melodic and harmonic beauty gloriously depicted in glowing orchestral tone coloring. And to Mr. Monteux, the conductor, belongs the credit for the splendid production. Plentifully endowed with temperament, he radiates strength and authority.

The Debussy composition was a somewhat disconcerting contrast. An aimless wandering without any definite end, disconnected passages formlessly strung together, and without any apparent melody, one was tempted to ask what it all meant. Shakespeare could have supplied the answer, "Much Ado About Nothing."

The playing of Leo Ornstein came in the nature of a distinct surprise and revelation. The only standard by which his musicianship has hitherto been gauged is by his noisy, tuneless effusions which he has called compositions. He has, however, taken a more real and serious

From
News
Baltimore, Md.

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Lyric

The Boston Orchestra And Leo Ornstein.

The Boston Symphony Orchestra, under the direction of Pierre Monteaux, gave its third concert at the Lyric last evening, the assisting artist being Leon Ornstein, who replaced Emilio de Gogorza, whose appearance was prevented through illness.

Mr. Ornstein, who is unquestionably one of the most interesting of the younger piano virtuosi, played the second MacDowell concerto, the one in D minor, Op. 23. This rarely heard work is extremely interesting from certain points of view, broadly conceived and richly orchestral, a composition that is often very modern in feeling in that the piano part is so frequently merely obligato, a mere golden thread in the richly woven instrumental fabric. So while it offers the soloist fine opportunities for the display of his virtuosity, it has few deeply poetic or introspective values. It was extremely interesting to hear Mr. Ornstein last evening, and it may be said at once that his performance made a very profound impression on the big audience, for he attacked this American concerto with a fine expansive style and a rich dynamic appreciation, playing throughout the work with great brilliance, poise and intellectual appreciation. The amazingly difficult Presto he gave with remarkable suavity, coloring it with fine discretion and giving interesting accent to its many graceful phrases. Listening to this youth play with still vivid recollections of the curiously interpretative recital he gave here some seasons ago, one sensed immediately a somewhat different phase of th player's artistry, because the MacDowell concerto gave him no special opportunity for the display of his interpretative genius for individuality of reading. His performance was just a straightforward, beautiful piece of piano playing that won for him a real and hearty ovation.

It is to be noted in reviewing this concert that the concerto was the one purely "conventional" piece of music on a program which was otherwise inherently modern in feeling. The symphony was the one in B-flat major by the late Ernest Chausson, a dignified, rather sumptuous, but somewhat sombre work in the French idiom, a composition having certain spiritual, idealistic qualities that gave it extraordinary distinction, in spite of the fact that, like most modern French works, its greater glory was attained through its intricate instrumentation rather than from any particular suggestion of sustained melody. Richly endowed with colorful phrases, it was rather operatic in quality, the kind of music that might have made an exquisite background for some vivid dramatic instances.

After a fine performance of this work the orchestra played a peculiarly "difficult" bit of Debussy called "Jeux." This is music for one of Nijinski's "danced poems" and it is supposed to picture the varying moods of three young people who are looking for a tennis ball in a park at night. Strangely episodic, melodically speaking, its harmonies are as elusive as the flashing thoughts of the inconsequential youngsters it is planned to complement, and only in the single incident of the "triple kiss" does it achieve any definite emotional significance. While extraordinarily characteristic, delicate and whimsical, it is scarcely music that has particular values apart from its dancing interpreters because it is so curiously lacking in sustained melodic beauty.

The concert closed with the "Stenka Razine" symphonic poem of Glazounoff, a fine piece of Russian writing that has for its basic theme the famous song of the Volga boatmen, a rather splendid, barbaric work depicting with rich tonal device certain emotional incidents in the life of one of Russia's national heroes.

J. O. L.

From
News
Baltimore, Md.
DEC 2 [illegible] 1919

Music

Gogorza With Boston Symphony.

Emilio de Gogorza will be the soloist at the Boston Symphony Orchestra's concert on January 7. He is of the Spanish aristocracy and for a number of years he has been conspicuous on the concert stage, his interpretations of songs by his countrymen having in particular become noted. His numbers here will be an aria from Gluck's "Iphigenia in Aulis" and the love song from Massanet's "King of Lahore."

Pierre Monteux will continue the policy of introducing novelties that has made the Boston Symphony concerts here this winter events of quite uncommon niterest.

The third concert of the season by the Boston Symphony Orchestra, Pierre Monteux, conductor, will take place at the Lyric Theater tomorrow night.

Mr. DeGogorza, who was announced to be soloist at this concert, has contracted a severe cold and will be unable to sing. He will be replaced by Leo Ornstein, noted composer and pianist, who will play MacDowell's brilliant concerto in D Minor, No. 2, a work which he recently played at the symphony concerts in Boston with marked success.

As changed the program will read: Chausson's Symphony in B flat major, Debussey's A Dance Poem "Jeux," MacDowell's Piano Concerto in D minor, and Glazounoff's Symphonic poem "Stenka Razine."

10TH CONCERT OF SYMPHONY

Mendelssohn's "Reformation" Work Has First Place on Program

DEBUSSY'S "JEUX" ANOTHER FEATURE

By PHILIP HALE

The 10th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program included Mendelssohn's "Reformation" Symphony, Debussy's "Jeux" and Glazounoff's symphonic poem, "Stenka Razin." "Jeux" was performed probably for the first time in this country. Glazounoff's tone-poem, first performed here at one of Mr. Lang's "Chickering Production Concerts" in 1904, was heard yesterday for the first time at a Symphony concert.

Mendelssohn's symphony was new to the great majority of the audience. The first performance in America was at a Handel and Haydn concert in 1868, the year that the score was published. Mendelssohn evidently did not think much of his work, for he did not wish it published during his lifetime, nor did he like to hear of performances. The Harvard Musical Association played the Symphony in 1868 and in later years gave three performances of the Scherzo. There were at least two performances by the Boston Symphony Orchestra; the last was in 1886, if we are not mistaken. The Scherzo was played here twice by Theodore Thomas's orchestra.

The reason for this neglect is not far to seek: The music is for the most part perfunctory and deadly dull. The only measures of interest in the first movement are those of the "Dresden Amen," used years afterward by Wagner in "Parsifal." The Scherzo shines by contrast with the other movements: it is suave, graceful, eminently Mendelssohnian in its scherzo character. The andante is as sentimental as the most sentimental of the "Songs Without Words." The treatment of Luther's choral, "A Safe Stronghold," is not impressive, and the finale with its pedestrian counterpoint might have been written by some English doctor of music for his oratorio "Jeroboam" or "Keren-happuch." Mr. Monteux and his merry men did their best to make the dry bones live, but only the Scherzo gave pleasure. Still it was worth while to revive the symphony, if only to show what arid music could be written by a composer of certain romantic and charming works.

Debussy's music was sadly in need of the stage effects and the miming of the dancers. It was written for a singular ballet. The composer, it is said, was greatly harassed by the demands of Nijinsky. Here again a filmed representation of the ballet displayed yesterday might have "explained" and emphasized the music, but the audience would probably have strained eyes, not ears. As a concert work, "Jeux" interests by its orchestral tints and demi-tints; its instrumental combinations and contrasts; and at times harmonic progressions, unusual even in Debussy's other compositions, arrest attention; but away from the theatre, "Jeux" cannot be ranked with earlier music by Debussy. There is a paucity of ideas; the suggestion that a composer was endeavoring to imitate Debussy and succeeded only in aping certain mannerisms, certain tricks of idiom. Mr. Monteux, who had conducted the ballet in Paris and London, no doubt yesterday again saw the stage, Nijinsky and the two young women. To him this music had significance. The performance was brilliant.

Glazounoff wrote his "Stenka Razin" [illegible] he was 20 years old; when he [illegible]ar[illegible]c; when he was imbued [illegible]ional spirit; when Balakireff [illegible]sky-Korsakoff had hope of him [illegible]essor. Crude as "Stenka Rasin" [illegible]tain respects, it is to be pre[illegible] the academic works of Glazou[illegible]o became Germanized, and [illegible]th fatal fluency and painful [illegible]sm. The wildness and au[illegible] the opening descriptive of [illegible] with the use of the barge[illegible]; the oriental coloring of the [illegible]ortraying the adored but ill[illegible]ncess; these console one for [illegible]es of artless padding, measures which Glazounoff merely treads water (in the marvellous Volga) and for the comparative tameness of Stenka's music, tame in spite of the strenuous endeavor. And so "Stenka Razin" is today a work that gave rich promise not to be fulfilled. It is said that a few years ago this music was used for a ballet in Russia. How was the scenario arranged? Was the dancing all on Stenka's boat?

The concert will be repeated tonight. There will be no concerts next week. The program for Jan. 16, 17, is as follows: Stojowski, Symphony in D minor, op. 21 (first time in Boston). Songs with orchestra: Brahms, "Ever Lighter Grows My Slumber"; Schumann, "Mother, Can I Love Thee the Less" and "Leave Me in His Arms Endearing"; Schubert, "Erlking"; Wagner, Funeral march and Immolation scene from "The Dusk of the Gods." Margaret Matzenauer will be the singer.

TENNIS AS PLAYED BY SYMPHONY

Debussy's Ballet Is Heard—Three Novelties on List

BY OLIN DOWNES

Should the sporting editor of the Post have attended the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall, and reported the matter in his own inimitable style? A leading feature of the programme was Debussy's music for the ballet "Jeux" ("Play"), which was mimed on the stage in Paris, May 15, 1913, by dancers in tennis costume. But Mr. Monteux did not conduct with a racquet, therefore the present scribe takes up his accustomed pen.

FOR FIRST TIME HERE

This music of Debussy was played for the first time in Boston. Mr. Monteux conducted the premiere of the stage work in Paris, when the famous Nijinsky was the man tennis player and the two girls were Mmes. Karsovina and Schollar. The game as mimed on the Paris stage was a cute if not exactly open-air and sportsmanlike affair, and Mr. Nijinsky is held responsible—he has a waggish disposition—for the statement to the press that "All Sorts (apologies to Mr. Newton Newkirk!) is the ballet—'tis a broad vista, The Dance of Rockefeller at Golf. The mounted ballet in a polo game and the rhythmic swivel, side-step and swat of the 'Ballet du box.' But it would take another Wagner to compose the music for an affair of gorgeous Amazons in the crunch and scrap and rough and tumble of the 'Ballet de Furore du Football.'"

O well! Tennis is not the strangest thing to have inspired musical composers. Richard Strauss wrote of a flock of baa-ing sheep in his "Don Quixote," and in another place in the same work of a windmill, and in "Salome" of the dropping of blood and in "Electrie" of the lashing of whips and other elevating things.

Unlike Debussy

Debussy has lightly suggested the click of the racquets, the soft impact and bounce of the tennis balls, and there are passages of playful fancy and humor in the music. The opening and close are poetic. The situation on the stage was a game of tennis, as evening fell, which developed into a scene of coquetry and love between the man and the two girls. At the last "a tennis ball falls at their feet; surprised and frightened, they go bounding away, and disappear in the depths of the nocturnal park."

First impressions of a first performance may well be discounted, so far as accuracy and conclusiveness are concerned. But first impressions are what a reviewer is expected to write down, and sometimes these first impressions are fully as reliable and much more vivid than later ones. Be it said here, then, that this music of Debussy, as a whole, seems forced, unoriginal, without very much organic quality and about as far-fetched as the artificial and sophisticated scenario of the ballet for which it was written.

Borrows From Stravinsky

And, furthermore, this is no longer the actual Debussy. This is Debussyized Stravinsky. The score is redolent of the Stravinsky of the exquisite music for the ballet, "The Firebird," and the willingness with which Debussy has here helped himself to Stravinsky's instrumental scheme and to a number of the pet harmonic mannerisms of the celebrated Russian appears merely another proof of the waning creative powers of the Frenchman in the last years of his career, when his invention was getting more and more feeble, as his workmanship increased in ingenuity and dexterity. The day may come when a tennis game will appear poetic and legendary and inspire music of like quality. But the impression given by yesterday's performance was that of a composer extremely skilled in orchestral usage desperately in need of new ideas.

Of course there were Debussyites, for whom anything and everything the man wrote is incredibly wonderful, who applauded obstinately.

The "Reformation"

There were two other novelties on the programme. We use the word "novelty" intentionally when speaking of Mendelssohn's "Reformation" symphony, not heard in many years in Boston, and composed in 1829. To the generation present yesterday the symphony proved a novelty and a bore. Its points of interest are the execrable facility with which Mendelssohn, a youth of 20, penned this sonorous work, and the use of certain Lutheran themes, as the "Dresden Amen," which Wagner employed so significantly in "Parsifal," written years later than the "Reformation" Symphony, and the theme of the Lutheran choral, "Ein feste Burg." The use of the "Dresden Amen" is striking in this: It recurs three times in the first movement, twice in the introduction and once again toward the end of the movement; it has always the same instrumentation—the violins—and the impression on the ear—we do not know the score—is that it reappears in the same key.

"Ein feste burg," employed by so many composers, is intoned in the last movement as a melodic phrase without harmony, then with more and more of the wind instruments added, as the voices first of a choir, then of a congregation, might take up such a melody. And the rest is glib Mendelssohnism. The scherzo is especially characteristic in the most conventional manner. But it is only just to the composer to say that Mendelssohn himself did not care to have this symphony published nor to discuss it. It was published after his death as a posthumous work.

Interesting Tone Poem

By far the most interesting music on the programme was Glazounoff's early symphonic poem, "Stenka Razine," after the story of the dreaded pirate of the 17th century in Russia, a terror to the countryside, who, sailing on the Volga, saw one day that capture by pursuers was inevitable. Seated in splendor on the deck of his vessel was his mistress, a captive Persian princess. She had told her companions of a dream that Stenka was killed, that she was drowned in the Volga.

And this dream came true. The pursuers of the Czar came nearer. The chieftain said to his comrades, "Never during all my 30 years of my going up and down Mother Volga, have I made her a gift. Today I shall give her what is in my eyes the most precious of earthly treasures." He threw the princess into the Volga, and with his followers rushed on the soldiers of the Czar.

Full of Color and Force

The celebrated folk-song of the Volga boatmen predominates in this work. There is a savage phrase for Stenka Razine, and a seductive melody, gorgeously instrumentated, for the princess. There is the thought of the flowing Volga, of approaching conflict. The princess tells her tale. At the end the Volga theme is chanted wildly by instruments of brass through orchestral tumult.

The music is full of color and force. This is not a mature work. Themes are developed in a fragmentary way, form is none too clear, the musical thought is not enchained. Although themes are repeated they do not lead, inevitably, one into another. And yet the music has real force, imagination, fantasy, and it should be often heard. It has the true creative quality; it is of Russian imagination, and is incomparably superior in these characteristics to later and much more highly polished compositions which Glazounoff turned out in older and more polite days. The reason for this is that even in art, where much attention must be paid to beauty and durability of workmanship, the vision and the intention of a creative nature hold first place, and questions of technic and even of esthetics are secondary.

NOVELTIES ON SYMPHONY PROGRAM

By FRED J. McISAAC.

It seems there are still fine works by great authors to be presented for the first time at Boston Smyphony concerts. Yesterday we heard a tone poem by Glazounoff entitled "Stenka Razine" and Debussy's "Jeux," a ballet written to an idea of Nijinsky's.

There was also the not very familiar "Reformation" symphony by Mendelssohn, a work based on one or two Lutheran hymns and distinguished by the rotund and sonorous treatment to be expected from Mentelssohn.

"Jeux" is Debussy at his least inspiration. Murmurs, twitters, squeaks, frank discords played softly, rare snatches of melody, a general impression of prelude which never resolves into anything substantial. With Nijinsky jumping about on a stage it might be more interesting. There is nothing but praise for the Russian tone poem. It begins with that wonderful song of the Volga boatmen treated in the most imaginative manner and it runs a riot of fire, fury and brilliancy. Not for one second are you bored.

Ballet music is Monteux's special metier. When he plays it he is a very great conductor. I don't recall ever having heard a finer body of tone or more effective work by the orchestra than in the Glazounoff work.

DEBUSSY'S "JEUX" AT THE SYMPHONY

Ballet "Poem" Given First American Performance

Orchestral Music by Mendelssohn and Glazounoff Revived

All three numbers of yesterday's Symphony Concert were new to nearly every one in the audience, though Mendelssohn's "Reformation" Symphony is a revival, and Glazounoff's "Stenka Razine" was composed in 1885, and first played in Boston in 1904.

Debussy's "Jeux," which is his arrangement for concert performance of music written for a danced "poem" given by the Russian Ballet in Paris and London in 1913, was first played in Paris in 1914. The audience yesterday found it so very novel that only a few youthful enthusiasts ventured to applaud the first American performance, despite the supposed vogue of Debussy in Boston.

Mr Monteux and the orchestra deserved a round of applause for an unusually brilliant performance of the extremely difficult music even from those who found it only a disagreeable noise. Mr Monteux, who conducted the original performances of the ballet, consulted frequently with the composer and is thus in a position to give an authoritative reading. The vehemence of the "saving remnant," much of it in the second balcony "rush seats," compelled him to bow repeatedly, and possibly persuaded him that the pains spent on preparation were not wasted after all.

Shows Mastery of Technique

It is impossible to judge such music as "Jeux" finally from a single hearing. Debussy here as always uses the orchestra as a single instrument whose technique he has mastered. In "Jeux" it would be as absurd to separate his orchestra into "strings, woodwind, brass and percussion" for purposes of analysis as it would be to divide the keyboard of a modern pianoforte into four sections in order to talk about piano style.

He writes for orchestra as effectively as he writes for piano, always securing precisely the effect he desires with the greatest possible economy of means. He has a similar mastery of the technique of composition. For example, he knows how to weave rhythms into a well developed climax. In "Jeux" he seems to have substituted this rhythmic development for the orthodox thematic development. The themes are fragmentary, and not melodic at all according to received notions of melody, which are, of course, based on precedent rather than on any scientific principle.

Technical skill, however great, will not make a masterpiece, but there is genuine imaginative power and emotional intensity back of the skill displayed in "Jeux." The piece is more daringly dissonant than Stravinsky's "Firebird," played at a recent concert. It proves that Debussy went on developing as a composer up to his very last years. The reputed sterility of his later works may prove, as has been the case with Beethoven, to be in the

Debussy's "Jeux" would seem to be a case in point. The scenario which it is designed to accompany is not in itself of striking character, and the music suffers from this lack of definité mood. It is fanciful; it contains many novel effects of color; it bears the imprint of a master of harmonic and orchestral resources and undoubtedly in conjunction with the stage action it elucidates the somewhat slender plot of the ballet. As music pure and simple, however, it is difficult to catch its meaning. Of striking themes there are none, and in it we fail to perceive the Debussy of "L'Après-Midi d'un Faune," of the "Sea Pieces."

The performance was a remarkably fine one. Such music must be played with the delicacy and clarity of Mozart. Mr. Monteux undoubtedly excels in such music and is able to impart his enthusiasm for it to the orchestra.

Glazounoff's "Stenka Razine" is a welcome addition to the repertory. The orchestration is brilliant and there are several impressive climaxes.

Mendelssohn's "Reformation" symphony was heard again after many years of neglect. While it in no way compares with the "Scotch" or "Italian" symphonies, it proved a welcome change. The scherzo still has the power to charm. The finale is sonorous even in these days of imposing orchestral masses. Some speak slightingly of Mendelssohn's music, yet there are few composers who have equaled it in fineness of workmanship, in exquisite sense of proportion, or elegance of style. It was not in Mendelssohn's power to express the deeper emotions, yet in grace and fancy there are few to compare with him.

Although not quite half of the Symphony concerts have as yet been given, and it is as yet too soon to form any just estimate of Mr. Monteux as a conductor, it is yet possible to take note of certain characteristics of his work. When Mr. Monteux came last year to conduct a few concerts at the beginning of the season, he found the orchestra in a low state of efficiency. During those few weeks he succeeded in reorganizing the orchestra and in restoring many of its past virtues. The public immediately realized that he was expert in all matters pertaining to orchestral technic, but it did not have time to judge of his capacities as an interpreter and programmaker.

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MUSIC

Music by the Boston Orchestra

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra gave its tenth program on January 2. The following pieces were played:

Mendelssohn....."Reformation" Symphony
Debussy....."Jeux" (play) a danced poem
Glazounoff....."Stenka Razine"

Debussy's piece was played for the first time in Boston. Glazounoff's symphonic poem was played for the first time at these concerts.

It is the present fashion to turn symphonic poems into ballets and ballets into symphonic poems. It is a matter of opinion whether or not the music does not suffer in either case. Still, the symphonic work transferred to the theater is the less likely of the two to lose in effectiveness. Designed without thought of pantomime, scenery, or dramatic action, the addition of these elements, while tending to distract the attention from the purely musical side of the composition, never wholly mars its beauty or clouds its meaning. On the contrary, music primarily designed to accompany and comment upon a stage scene or picture tends to lose in effectiveness when transported to the concert room. Phrases and motives which most aptly intensify and illustrate a dramatic situation are not necessarily suitable to stand on their own merits as pure music. Whereas the symphonic poem creates a mood and then allows the listener to supply the detail of the dramatic action according to the dictates of his imagination, the music of the theater is only one of the many elements which unite to produce the effect. Many passages from Wagner operas are an apparent exception and for this reason many have declared that Wagner was greater as a symphonist than as a dramatic composer. It is possible, however, that the situations to which the selections customarily played in our concert rooms serve as a commentary, are so familiar to the average concert goer that he unconsciously supplies the atmosphere of the theater from [illegible] his past impressions

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SYMPHONY GIVES FIRST HEARING DEBUSSY'S 'JEUX'

Pierre Monteux's reading of Debussy's "Jeux" (Play) and the excellent work of the orchestra, being Boston's first hearing of the number, featured the concert by the Boston Symphony Orchestra yesterday afternoon. It's a question if Debussy himself could he have heard the playing would not have declared that conductor and orchestra are wonderful. Certainly they brought out everything possible in the number, in fact, apparently imparted interest where, a first hearing would seem to indicate, there was too little foundation. It gives the impression of the composer being out of his element, writing of something he lacked sympathy with.

It's safe to predict Mendelssohn's "Reformation" symphony will be permitted another long slumber after this week's concerts. On the other hand the welcome accorded Glazounoff's symphonic poem, "Stenka Razine," indicates a frequent hearing.

10TH CONCERT OF SYMPHONY

Mendelssohn's "Reformation" Work Has First Place on Program

DEBUSSY'S "JEUX" ANOTHER FEATURE

By PHILIP HALE

The 10th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program included Mendelssohn's "Reformation" Symphony, Debussy's "Jeux" and Glazounoff's symphonic poem, "Stenka Razin." "Jeux" was performed probably for the first time in this country. Glazounoff's tone-poem, first performed here at one of Mr. Lang's "Chickering Production Concerts" in 1904, was heard yesterday for the first time at a Symphony concert.

Mendelssohn's symphony was new to the great majority of the audience. The first performance in America was at a Handel and Haydn concert in 1868, the year that the score was published. Mendelssohn evidently did not think much of his work, for he did not wish it published during his lifetime, nor did he like to hear of performances. The Harvard Musical Association played the Symphony in 1868 and in later years gave three performances of the Scherzo. There were at least two performances by the Boston Symphony Orchestra; the last was in 1886, if we are not mistaken. The Scherzo was played here twice by Theodore Thomas's orchestra.

The reason for this neglect is not far to seek: The music is for the most part perfunctory and deadly dull. The only measures of interest in the first movement are those of the "Dresden Amen," used years afterward by Wagner in "Parsifal." The Scherzo shines by contrast with the other movements; it is suave, graceful, eminently Mendelssohnian in its scherzo character. The andante is as sentimental as the most sentimental of the "Songs Without Words." The treatment of Luther's choral, "A Safe Stronghold," is not impressive, and the finale with its pedestrian counterpoint might have been written by some English doctor of music for his oratorio "Jeroboam" or "Keren-happuch." Mr. Monteux and his merry men did their best to make the dry bones live, but only the Scherzo gave pleasure. Still it was worth while to revive the symphony, if only to show what arid music could be written by a composer of certain romantic and charming works.

Debussy's music was sadly in need of the stage effects and the miming of the dancers. It was written for a singular ballet. The composer, it is said, was greatly harassed by the demands of Nijinsky. Here again a filmed representation of the ballet displayed yesterday might have "explained" and emphasized the music, but the audience would probably have strained eyes, not ears. As a concert work, "Jeux" interests by its orchestral tints and demi-tints; its instrumental combinations and contrasts; and at times harmonic progressions, unusual even in Debussy's other compositions, arrest attention; but away from the theatre, "Jeux" cannot be ranked with earlier music by Debussy. There is a paucity of ideas; the suggestion that a composer was endeavoring to imitate Debussy and succeeded only in aping certain mannerisms, certain tricks of idiom. Mr. Monteux, who had conducted the ballet in Paris and London, no doubt yesterday again saw the stage, Nijinsky and the two young women. To him this music had significance. The performance was brilliant.

Glazounoff wrote his "Stenka Razin" [illegible] he was 20 years old; when he [illegible]ar[illegible]c; when he was imbued [illegible]tional spirit; when Balakireff [illegible]sky-Korsakoff had hope of him [illegible]cessor. Crude as "Stenka Rasin" [illegible]tain respects, it is to be pre[illegible] the academic works of Glazou[illegible]o became Germanized, and [illegible]th fatal fluency and painful [illegible]sm. The wildness and au[illegible] the opening descriptive of [illegible] with the use of the barge[illegible]; the oriental coloring of the [illegible]ortraying the adored but ill[illegible]ncess; these console one for [illegible]es of artless padding, measures [illegible]which Glazounoff merely treads water (in the marvellous Volga) and for the comparative tameness of Stenka's music, tame in spite of the strenuous endeavor. And so "Stenka Razin" is today a work that gave rich promise not to be fulfilled. It is said that a few years ago this music was used for a ballet in Russia. How was the scenario arranged? Was the dancing all on Stenka's boat?

The concert will be repeated tonight. There will be no concerts next week. The program for Jan. 16, 17, is as follows: Stojowski, Symphony in D minor, op. 21 (first time in Boston), Songs with orchestra: Brahms, "Ever Lighter Grows My Slumber"; Schumann, "Mother, Can I Love Thee the Less" and "Leave Me in His Arms Endearing"; Schubert, "Erlking"; Wagner, Funeral march and Immolation scene from "The Dusk of the Gods." Margaret Matzenauer will be the singer.

TENNIS AS PLAYED BY SYMPHONY

Debussy's Ballet Is Heard—Three Novelties on List

BY OLIN DOWNES

Should the sporting editor of the Post have attended the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall, and reported the matter in his own inimitable style? A leading feature of the programme was Debussy's music for the ballet "Jeux" ("Play"), which was mimed on the stage in Paris, May 15, 1913, by dancers in tennis costume. But Mr. Monteux did not conduct with a racquet, therefore the present scribe takes up his accustomed pen.

FOR FIRST TIME HERE

This music of Debussy was played for the first time in Boston. Mr. Monteux conducted the premiere of the stage work in Paris, when the famous Nijinsky was the man tennis player and the two girls were Mmes. Karsovina and Schollar. The game as mimed on the Paris stage was a cute if not exactly open-air and sportsmanlike affair, and Mr. Nijinsky is held responsible—he has a waggish disposition—for the statement to the press that "All Sorts (apologies to Mr. Newton Newkirk!) is the ballet—'tis a broad vista, The Dance of Rockefeller at Golf." The mounted ballet in a polo game and the rhythmic swivel, side-step and swat of the 'Ballet du box.' But it would take another Wagner to compose the music for an affair of gorgeous Amazons in the crunch and scrap and rough and tumble of the 'Ballet de Furore du Football.'"

O well! Tennis is not the strangest thing to have inspired musical composers. Richard Strauss wrote of a flock of baa-ing sheep in his "Don Quixote," and in another place in the same work of a windmill, and in "Salome" of the dropping of blood and in "Electric" of the lashing of whips and other elevating things.

Unlike Debussy

Debussy has lightly suggested the click of the racquets, the soft impact and bounce of the tennis balls, and there are passages of playful fancy and humor in the music. The opening and close are poetic. The situation on the stage was a game of tennis, as evening fell, which developed into a scene of coquetry and love between the man and the two girls. At the last "a tennis ball falls at their feet; surprised and frightened, they go bounding away, and disappear in the depths of the nocturnal park."

First impressions of a first performance may well be discounted, so far as accuracy and conclusiveness are concerned. But first impressions are what a reviewer is expected to write down, and sometimes these first impressions are fully as reliable and much more vivid than later ones. Be it said here, then, that this music of Debussy, as a whole, seems forced, unoriginal, without very much organic quality and about as far-fetched as the artificial and sophisticated scenario of the ballet for which it was written.

Borrows From Stravinsky

And, furthermore, this is no longer the actual Debussy. This is Debussyized Stravinsky. The score is redolent of the Stravinsky of the exquisite music for the ballet, "The Firebird," and the willingness with which Debussy has here helped himself to Stravinsky's instrumental scheme and to a number of the pet harmonic mannerisms of the celebrated Russian appears merely another proof of the waning creative powers of the Frenchman in the last years of his career, when his invention was getting more and more feeble, as his workmanship increased in ingenuity and dexterity. The day may come when a tennis game will appear poetic and legendary and inspire music of like quality. But the impression given by yesterday's performance was that of a composer extremely skilled in orchestral usage desperately in need of new ideas.

Of course there were Debussyites, for whom anything and everything the man wrote is incredibly wonderful, who applauded obstinately.

The "Reformation"

There were two other novelties on the programme. We use the word "novelty" intentionally when speaking of Mendelssohn's "Reformation" symphony, not heard in many years in Boston, and composed in 1829. To the generation present yesterday the symphony proved a novelty and a bore. Its points of interest are the execrable facility with which Mendelssohn, a youth of 20, penned this sonorous work, and the use of certain Lutheran themes, as the "Dresden Amen," which Wagner employed so significantly in "Parsifal," written years later than the "Reformation" symphony, and the theme of the Lutheran choral, "Ein feste Burg." The use of the "Dresden Amen" is striking in this: It recurs three times in the first movement, twice in the introduction and once again toward the end of the movement; it has always the same instrumentation—the violins—and the impression on the ear—we do not know the score—is that it reappears in the same key.

"Ein feste burg," employed by so many composers, is intoned in the last movement as a melodic phrase without harmony, then with more and more of the wind instruments added, as the voices first of a choir, then of a congregation, might take up such a melody. And the rest is glib Mendelssohnism. The scherzo is especially characteristic in the most conventional manner. But it is only just to the composer to say that Mendelssohn himself did not care to have this symphony published nor to discuss it. It was published after his death as a posthumous work.

Interesting Tone Poem

By far the most interesting music on the programme was Glazounoff's early symphonic poem, "Stenka Razine," after the story of the dreaded pirate of the 17th century in Russia, a terror to the countryside, who, sailing on the Volga, saw one day that capture by pursuers was inevitable. Seated in splendor on the deck of his vessel was his mistress, a captive Persian princess. She had told her companions of a dream that Stenka was killed, that she was drowned in the Volga.

And this dream came true. The pursuers of the Czar came nearer. The chieftain said to his comrades, "Never during all my 30 years of my going up and down Mother Volga, have I made her a gift. Today I shall give her what is in my eyes the most precious of earthly treasures." He threw the princess into the Volga, and with his followers rushed on the soldiers of the Czar.

Full of Color and Force

The celebrated folk-song of the Volga boatmen predominates in this work. There is a savage phrase for Stenka Razine, and a seductive melody, gorgeously instrumentated, for the princess. There is the thought of the flowing Volga, of approaching conflict. The princess tells her tale. At the end the Volga theme is chanted wildly by instruments of brass through orchestral tumult.

The music is full of color and force. This is not a mature work. Themes are developed in a fragmentary way, form is none too clear, the musical thought is not enchained. Although themes are repeated they do not lead, inevitably, one into another. And yet the music has real force, imagination, fantasy, and it should be often heard. It has the true creative quality; it is of Russian imagination, and is incomparably superior in these characteristics to later and much more highly polished compositions which Glazounoff turned out in older and more polite days. The reason for this is that even in art, where much attention must be paid to beauty and durability of workmanship, the vision and the intention of a creative nature hold first place, and questions of technic and even of esthetics are secondary.

NOVELTIES ON SYMPHONY PROGRAM

By FRED J. McISAAC.

It seems there are still fine works by great authors to be presented for the first time at Boston Smyphony concerts. Yesterday we heard a tone poem by Glazounoff entitled "Stenka Razine" and Debussy's "Jeux," a ballet written to an idea of Nijinsky's.

There was also the not very familiar "Reformation" symphony by Mendelssohn, a work based on one or two Lutheran hymns and distinguished by the rotund and sonorous treatment to be expected from Mentelssohn.

"Jeux" is Debussy at his least inspiration. Murmurs, twitters, squeaks, frank discords played softly, rare snatches of melody, a general impression of prelude which never resolves into anything substantial. With Nijinsky jumping about on a stage it might be more interesting. There is nothing but praise for the Russian tone poem. It begins with that wonderful song of the Volga boatmen treated in the most imaginative manner and it runs a riot of fire, fury and brilliancy. Not for one second are you bored.

Ballet music is Monteux's special metier. When he plays it he is a very great conductor. I don't recall ever having heard a finer body of tone or more effective work by the orchestra than in the Glazounoff work

DEBUSSY'S "JEUX" AT THE SYMPHONY

Ballet "Poem" Given First American Performance

Orchestral Music by Mendelssohn and Glazounoff Revived

All three numbers of yesterday's Symphony Concert were new to nearly every one in the audience, though Mendelssohn's "Reformation" Symphony is a revival, and Glazounoff's "Stenka Razine" was composed in 1885, and first played in Boston in 1904.

Debussy's "Jeux," which is his arrangement for concert performance of music written for a danced "poem" given by the Russian Ballet in Paris and London in 1913, was first played in Paris in 1914. The audience yesterday found it so very novel that only a few youthful enthusiasts ventured to applaud the first American performance, despite the supposed vogue of Debussy in Boston.

Mr Monteux and the orchestra deserved a round of applause for an unusually brilliant performance of the extremely difficult music even from those who found it only a disagreeable noise. Mr Monteux, who conducted the original performances of the ballet, consulted frequently with the composer and is thus in a position to give an authoritative reading. The vehemence of the "saving remnant," much of it in the second balcony "rush seats," compelled him to bow repeatedly, and possibly persuaded him that the pains spent on preparation were not wasted after all.

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The reason for this neglect is not far to seek: The music is for the most part perfunctory and deadly dull. The only measures of interest in the first movement are those of the "Dresden Amen," used years afterward by Wagner in "Parsifal." The Scherzo shines by contrast with the other movements; it is suave, graceful, eminently Mendelssohnian in its scherzo character. The andante is as sentimental as the most sentimental of the "Songs Without Words." The treatment of Luther's choral, "A Safe Stronghold," is not impressive, and the finale with its pedestrian counterpoint might have been written by some English doctor of music for his oratorio "Jeroboam" or "Keren-happuch." Mr. Monteux and his merry men did their best to make the dry bones live, but only the Scherzo gave pleasure. Still it was worth while to revive the symphony, if only to show what arid music could be written by a composer of certain romantic and charming works.

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Debussy's Ballet Is Heard—Three Novelties on List

BY OLIN DOWNES

Should the sporting editor of the Post have attended the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall, and reported the matter in his own inimitable style? A leading feature of the programme was Debussy's music for the ballet "Jeux" ("Play"), which was mimed on the stage in Paris, May 15, 1913, by dancers in tennis costume. But Mr. Monteux did not conduct with a racquet, therefore the present scribe takes up his accustomed pen.

FOR FIRST TIME HERE

This music of Debussy was played for the first time in Boston. Mr. Monteux conducted the premiere of the stage work in Paris, when the famous Nijinsky was the man tennis player and the two girls were Mmes. Karsovina and Schollar. The game as mimed on the Paris stage was a cute if not exactly open-air and sportsmanlike affair, and Mr. Nijinsky is held responsible—he has a waggish disposition—for the statement to the press that "All Sorts (apologies to Mr. Newton Newkirk!) is the ballet—'tis a broad vista, The Dance of Rockefeller at Golf." The mounted ballet in a polo game and the rhythmic swivel, side-step and swat of the 'Ballet du box.' But it would take another Wagner to compose the music for an affair of gorgeous Amazons in the crunch and scrap and rough and tumble of the 'Ballet de Furore du Football.'"

O well! Tennis is not the strangest thing to have inspired musical composers. Richard Strauss wrote of a flock of baa-ing sheep in his "Don Quixote," and in another place in the same work of a windmill, and in "Salome" of the dropping of blood and in "Electric" of the lashing of whips and other elevating things.

Unlike Debussy

Debussy has lightly suggested the click of the racquets, the soft impact and bounce of the tennis balls, and there are passages of playful fancy and humor in the music. The opening and close are poetic. The situation on the stage was a game of tennis, as evening fell, which developed into a scene of coquetry and love between the man and the two girls. At the last "a tennis ball falls at their feet; surprised and frightened, they go bounding away, and disappear in the depths of the nocturnal park."

First impressions of a first performance may well be discounted, so far as accuracy and conclusiveness are concerned. But first impressions are what a reviewer is expected to write down, and sometimes these first impressions are fully as reliable and much more vivid than later ones. Be it said here, then, that this music of Debussy, as a whole, seems forced, unoriginal, without very much organic quality and about as far-fetched as the artificial and sophisticated scenario of the ballet for which it was written.

Borrows From Stravinsky

And, furthermore, this is no longer the actual Debussy. This is Debussyized Stravinsky. The score is redolent of the Stravinsky of the exquisite music for the ballet, "The Firebird," and the willingness with which Debussy has here helped himself to Stravinsky's instrumental scheme and to a number of the pet harmonic mannerisms of the celebrated Russian appears merely another proof of the waning creative powers of the Frenchman in the last years of his career, when his invention was getting more and more feeble, as his workmanship increased in ingenuity and dexterity. The day may come when a tennis game will appear poetic and legendary and inspire music of like quality. But the impression given by yesterday's performance was that of a composer extremely skilled in orchestral usage desperately in need of new ideas.

Of course there were Debussyites, for whom anything and everything the man wrote is incredibly wonderful, who applauded obstinately.

The "Reformation"

There were two other novelties on the programme. We use the word "novelty" intentionally when speaking of Mendelssohn's "Reformation" symphony, not heard in many years in Boston, and composed in 1829. To the generation present yesterday the symphony proved a novelty and a bore. Its points of interest are the execrable facility with which Mendelssohn, a youth of 20, penned this sonorous work, and the use of certain Lutheran themes, as the "Dresden Amen," which Wagner employed so significantly in "Parsifal," written years later than the Reformation Symphony, and the theme of the Lutheran choral, "Ein feste Burg." The use of the "Dresden Amen" is striking in this: It recurs three times in the first movement, twice in the introduction and once again toward the end of the movement; it has always the same instrumentation—the violins—and the impression on the ear—we do not know the score—is that it reappears in the same key.

"Ein feste burg," employed by so many composers, is intoned in the last movement as a melodic phrase without harmony, then with more and more of the wind instruments added, as the voices first of a choir, then of a congregation, might take up such a melody. And the rest is glib Mendelssohnism. The scherzo is especially characteristic in the most conventional manner. But it is only just to the composer to say that Mendelssohn himself did not care to have this symphony published nor to discuss it. It was published after his death as a posthumous work.

Interesting Tone Poem

By far the most interesting music on the programme was Glazounoff's early symphonic poem, "Stenka Razine," after the story of the dreaded pirate of the 17th century in Russia, a terror to the countryside, who, sailing on the Volga, saw one day that capture by pursuers was inevitable. Seated in splendor on the deck of his vessel was his mistress, a captive Persian princess. She had told her companions of a dream that Stenka was killed, that she was drowned in the Volga.

And this dream came true. The pursuers of the Czar came nearer. The chieftain said to his comrades, "Never, during all my 30 years of my going up and down Mother Volga, have I made her a gift. Today I shall give her what is in my eyes the most precious of earthly treasures." He threw the princess into the Volga, and with his followers rushed on the soldiers of the Czar.

Full of Color and Force

The celebrated folk-song of the Volga boatmen predominates in this work. There is a savage phrase for Stenka Razine, and a seductive melody, gorgeously instrumentated, for the princess. There is the thought of the flowing Volga, of approaching conflict. The princess tells her tale. At the end the Volga theme is chanted wildly by instruments of brass through orchestral tumult.

The music is full of color and force. This is not a mature work. Themes are developed in a fragmentary way, form is none too clear, the musical thought is not enchained. Although themes are repeated they do not lead, inevitably, one into another. And yet the music has real force, imagination, fantasy, and it should be often heard. It has the true creative quality; it is of Russian imagination, and is incomparably superior in these characteristics to later and much more highly polished compositions which Glazounoff turned out in older and more polite days. The reason for this is that even in art, where so much attention must be paid to beauty and durability of workmanship, the vision and the intention of a creative nature hold first place, and questions of technic and even of esthetics are secondary.

NOVELTIES ON SYMPHONY PROGRAM

By FRED J. McISAAC.

It seems there are still fine works by great authors to be presented for the first time at Boston Smyphony concerts. Yesterday we heard a tone poem by Glazounoff entitled "Stenka Razine" and Debussy's "Jeux," a ballet written to an idea of Nijinsky's.

There was also the not very familiar "Reformation" symphony by Mendelssohn, a work based on one or two Lutheran hymns and distinguished by the rotund and sonorous treatment to be expected from Mentelssohn.

"Jeux" is Debussy at his least inspiration. Murmurs, twitters, squeaks, frank discords played softly, rare snatches of melody, a general impression of prelude which never resolves into anything substantial. With Nijinsky jumping about on a stage it might be more interesting. There is nothing but praise for the Russian tone poem. It begins with that wonderful song of the Volga boatmen treated in the most imaginative manner and it runs a riot of fire, fury and brilliancy. Not for one second are you bored.

Ballet music is Monteux's specia... metier. When he plays it he is ... very great conductor. I don't reca... ever having heard a finer body of ton... or more effective work by the o... chestra than in the Glazounoff wor...

DEBUSSY'S "JEUX" AT THE SYMPHONY

Ballet "Poem" Given First American Performance

Orchestral Music by Mendelssohn and Glazounoff Revived

All three numbers of yesterday's Symphony Concert were new to nearly every one in the audience, though Mendelssohn's "Reformation" Symphony is a revival, and Glazounoff's "Stenka Razine" was composed in 1885, and first played in Boston in 1904.

Debussy's "Jeux," which is his arrangement for concert performance of music written for a danced "poem" given by the Russian Ballet in Paris ...d London in 1913, was first played in ...ris in 1914. The audience yesterday ...nd it so very novel that only a few ...uthful enthusiasts ventured to ap... ...ud the first American performance, ...pite the supposed vogue of Debussy ...Boston.

...r Monteux and the orchestra deserved ...round of applause for an unusually ...liant performance of the extremely ...ficult music even from those who ...nd it only a disagreeable noise. Mr ...onteux, who conducted the original ...rformances of the ballet, consulted ...quently with the composer and is thus ... a position to give an authoritative ...ading. The vehemence of the "saving ...mnant," much of it in the second bal... ...my "rush seats," compelled him to ...w repeatedly, and possibly persuaded ...m that the pains spent on preparation ...ere not wasted after all.

...hows Mastery of Technique

...t is impossible to judge such music ... "Jeux" finally from a single hearing. ...bussy here as always uses the or... ...estra as a single instrument whose ...hnique he has mastered. In "Jeux" ...would be as absurd to separate his ...hestra into "strings, woodwind. ...ss and percussion" for purposes of ...lysis as it would be to divide the ...board of a modern pianoforte into ... sections in order to talk about ...io style.

... writes for orchestra as effectively ...e writes for piano, always securing ...isely the effect he desires with the ...test possible economy of means. He ... similar mastery of the technique ...mposition. For example, he knows ...to weave rhythms into a well de... ...ed climax. In "Jeux" he seems to ... substituted this rhythmic develop... for the orthodox thematic de... ...ment. The themes are fragmen... and not melodic at all according ...ceived notions of melody, which ...f course, based on precedent rather ...on any scientific principle.

...nical skill, however great, will ...lake a masterpiece, but there is ...he imaginative power and emo... intensity back of the skill dis... in "Jeux." The piece is more ...ly dissonant than Stravinsky's ...ird," played at a recent concert. ...ves that Debussy went on de... ...g as a composer up to his very ...ears. The reputed sterility of ...er works may prove, as has been ...e with Beethoven, to be in the ...work. When Mr. Monteux came last ...year to conduct a few concerts at the beginning of the season, he found the orchestra in a low state of efficiency. During those few weeks he succeeded in reorganizing the orchestra and in restoring many of its past virtues. The public immediately realized that he was expert in all matters pertaining to orchestral technic, but it did not have time to judge of his capacities as an interpreter and programmaker.

At the present time, however, it is a pleasure to note the steady progress which the orchestra has made under his skillful leadership and the interesting character and variety of his programs. Mr. Monteux is apparently interested in the music of all schools. In the course of the past 10 programs we have heard music of all styles presented with unfailing care and sympathy. We have heard several novelties, yet the old and tried has not been neglected. Mr. Monteux shuns the spectacular. He is modest and unassuming, yet, as the concerts have succeeded one another, the power of his quiet but whole-hearted devotion to a high artistic ideal is being felt more and more. The remaining concerts of the season will be looked forward to with all the greater pleasure because of the feeling of confidence and respect which his sincerity of purpose has inspired.

MUSIC

Music by the Boston Orchestra

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra gave its tenth program on January 2. The following pieces were played:

Mendelssohn....."Reformation" Symphony
Debussy....."Jeux" (play) a danced poem
Glazounoff....."Stenka Razine"

Debussy's piece was played for the first time in Boston. Glazounoff's symphonic poem was played for the first time at these concerts.

It is the present fashion to turn symphonic poems into ballets and ballets into symphonic poems. It is a matter of opinion whether or not the music does not suffer in either case. Still, the symphonic work transferred to the theater is the less likely of the two to lose in effectiveness. Designed without thought of pantomime, scenery, or dramatic action, the addition of these elements, while tending to distract the attention from the purely musical side of the composition, never wholly mars its beauty or clouds its meaning. On the contrary, music primarily designed to accompany and comment upon a stage scene or picture tends to lose in effectiveness when transported to the concert room. Phrases and motives which most aptly intensify and illustrate a dramatic situation are not necessarily suitable to stand on their own merits as pure music. Whereas the symphonic poem creates a mood and then allows the listener to supply the detail of the dramatic action according to the dictates of his imagination, the music of the theater is only one of the many elements which unite to produce the effect. Many passages from Wagner operas are an apparent exception and for this reason many have declared that Wagner was greater as a symphonist than as a dramatic composer. It is possible, however, that the situations to which the selections customarily played in our concert rooms serve as a commentary, are so familiar to the average concert goer that he unconsciously supplies the atmosphere of the theater from ...house of his past impressions

to be established for this occupation.

SYMPHONY GIVES FIRST HEARING DEBUSSY'S 'JEUX'

Pierre Monteux's reading of Debussy's "Jeux" (Play) and the excellent work of the orchestra, being Boston's first hearing of the number, featured the concert by the Boston Symphony orchestra yesterday afternoon. It's a question if Debussy himself could he have heard the playing, would not have declared that conductor and orchestra are wonderful. Certainly they brought out everything possible in the number, in fact, apparently imparted interest where, a first hearing would seem to indicate, there was too little foundation. It gives the impression of the composer being out of his element, writing of something he lacked sympathy with.

It's safe to predict Mendelssohn's "Reformation" symphony will be permitted another long slumber after this week's concerts. On the other hand the welcome accorded Glazounoff's symphonic poem, "Stenka Razine," indicates a frequent hearing.

Feature of Symphony Slav Poem

By LOUIS C. ELSON.

PROGRAM.

Mendelssohn. Reformation Symphony, D minor
Debussy. "Jeux." A Ballet.
Glazounoff. "Stenka Razine." Symphonic Poem

WHOLLY orchestral and the first half very tame. What on earth was in M. Monteux's mind when he resuscitated the very watery Reromration Symphony? Mendelssohn himself, after directing it a single time, never tried it again. Habeneck rehearsed it in Paris and laid it aside without a performance. It was a made-to-order work without any inspiration. Written to celebrate the 300th anniversary of the establishment of the Augsburg Protestant Confession, in 1930, but not performed until two years later because of political agitation in Germany, it was about as dead, after its single performance, as Mendelssohn's opera, "Camacho's Wedding," which, by the way, was resuscitated in Boston, for one single and very boresome performance.

The first movement presents two themes in conflict, portraying Catholic and Protestant, and one might apply to the Reformation Symphony the sarcasm which Saphir pointed at "The Huguenots"—"The Catholics and Protestants kill each other in it, and the Jews make music to it!" We have infinitely greater tumults in modern music. It is merely a very feeble imitation of the combative style of the Heroic symphony, the Protestant theme being the well-known "Dresden Amen." But the scherzo is better.

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In fact, it is the only part of the work worth preserving and we could have forgiven M. Monteux if he had played this movement only.

Mendelssohn was the prince of scherzo writers and there is a genial-ity here that makes it worth while, although it is not nearly so fine as the Scotch Symphony scherzo. It is in the conventional song-form with trio shape and the three-quarter rhythm which Beethoven established for the earliest forms of this movement. There is no regular slow movement in this symphony unless we take the little, diluted song-form which follows the scherzo as a movement, which it is not.

The finale presents a very carefully prepared lesson in counterpoint. It has much fugal work on a very clear subject, which is derived from the great Lutheran chorale—"A Strong Castle Is Our Lord." Now this chorale was the very embodiment of the Reformation, its actual war-cry, and it was very fitting that Mendelssohn should bring it in. But it was not fitting that, to make a gradual crescendo, he should begin the finale by tootling this grand theme on the flute alone! When Wagner used it in the Kaiser March he thundered it out on trombones.

Mendelssohn loved the flute and even tried to imitate its ancient use in "Oh Be Gracious, ye Immortals," in "St. Paul," but certainly he never made a more unfiting use of it than in the beginning of this finale. The counterpoint which follows is correct but uninspired, and the whole work shows that Mendelssohn could not rise to the height of his subject. Let the symphony rest.

We get something of the highest class of dance music in almost every one of M. Monteux's programs. This is nothing to complain of, on the contrary, it gives spice and variety to the concerts. "Jeux" was written as a ballet for M. Diaghileff and its action was divised by M. Nijinski. Thus it was given in Paris. But it was also given there as a concert selection, and it was on this occasion, although it requires more of imagination to follow its meaning in this guise.

Like much of Debussy's music, it juggles with rythm and gives more of suggestion than of worked out ideas. But we can imagine a degree of fitness to this setting of a tennis flirtation to music, we can fancy the bounding of the balls over the hedge, and the youth carrying out the difficult task of making love simultaneously to two maidens is pictured with appropriately tangled rythms. The subdivision of the strings suggests a Gallic "Waldesweben." The percussive instruments are often employed, however, to acent rythms that might otherwise be difficult to follow. In short, this is more comprehensible than the composer's picture of the Sea or of the unhappy Faun. It runs the gamut from languor to frenzy and its picture of "Amore a tre" is sufficiently amorous. It is osmetimes more emphatic and powerful than one expects of Debussey, but what would a tenis game be without a racket! It was very calmly received by the audience.

Much the best work of the concert was its last number, Glazounoff's "Stenka Razine." Two of its three themes in fine contrast to each other, the brief barbaric one which pictures Stenka himself, and the tender, languishing one which portrays the Persian princess. But better than these is the Volga boatsmen's song, a theme which has in it all the simplicity, sadness, yet strength of Old Russia. Its weird monotony permeates the entire work and it gives a sombre dignity to the whole symphonic poem that is indescribably characteristic. It is Russian to the core.

Stenka battles with the river, and the contest is well portrayed, and the Volga and its mighty theme win the victory and the princess besides. Even the Kettlechums had a mighty share in developing the Volga theme and at the end the whole of the boatsmen's song rang out in a fierce climax, as if the river had swept everything before it. The work was a glorification of the mighty Volga, rather than of the pussy mortals upon it.

* * *

Josef Rosenblatt, who appeared in a Symphony Hall song recital last Sunday, repeated his triumph of last Spring. A year ago he showed a vocal force and a poignant intensity of expression that carried an instant suggestion of Caruso.

Not content with this, howe Rosenblatt has now invaded th vate preserves of John Mc by entering the field of song. He sang "The H in a somewhat pre though no

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CONCERT-CHRONICLE

UNANTICIPATED PLEASURES FROM MENDELSSOHN

The Resurrection of His "Reformation Symphony" Proves No Rattling of Dry Bones—Mr. Heifetz Outdoes Himself in Bach's Chaconne and Then Takes Refuge Into Routine — Miss Baird as Expert Young Pianist—Ysaye and Elman to Be Heard Together

BOTH to lay and expert listeners at the Symphony Concerts of Friday and Saturday, Mendelssohn's "Reformation Symphony" distinctly belied expectations. Scarcely a hearer, unless he were uncommonly ripe in years and retentive of memory, could have had any clear recollection of the music. It was three and thirty years since it had been played in Boston; not by one chance in a thousand, nowadays, was the persistent wanderer of concert halls likely to have heard it, either in Europe or in America. Nearly everyone, moreover, who dared to anticipate the performance gave the symphony a bad name. Mendelssohn himself had never really liked it, had withheld it from publication through his life. Picked from his papers in the sixties, it had then been played merely as a curiosity, quickly falling from "active" repertories. The very biographers and commentators were shy of it. Never had Mr. Monteux made so futile a resurrection. So forth and so onward. Yet at both concerts, from the sophisticated and exacting of Saturday evening no less than from the easygoing and incurious of Friday afternoon, more applause answered Mendelssohn of the "Reformation Symphony" than rewarded Debussy for "Jeux" or Glazunov for "Stenka Razin."

Needless, almost, to say, this "Reformation Symphony" is no perennial masterpeice like Mendelssohn's music to "A Midsummer Night's Dream"; while outside the Scherzo there is no place in it for the grace of fancy and of handiwork that keeps his overtures of Scottish seas and Scottish islands still pleasurable. Yet, in the comparisons of memory, while the "Scotch" and the "Italian" symphonies may at moments rise higher, they wither not less often, in the ears of 1920, into without a hint of [illegible] movement at the beginning of the Reformation Symphony." The ensuing Allegro played as warmly and vividly as Mr. Monteux and the orchestra played it, still strikes dramatic fire. In fact, it was hard to recall Mendelssohn so ardent in tonal conflict, so vigorous of tonal tumult, so minded to catch the hearer into the full-voiced march of his music. His Lutherans have clearly gone crusading, with the soft "Amen" of Dresden—and of "Parsifal"—to bless them; and more than a whiff of their fire touches the composer. The Scherzo is charming, alike in the play of melodies and rhythms, in the brightening harmonies, in the pretty strokes of instrumental color. Not until he enters upon the Finale and his Lutherans seem to begin a footless promenade of the streets of Augsburg, does Mendelssohn become dry, mechanical, empty. About and about to a pedestrian fugato march his whilom crusaders—and no fruitless use of "Ein' Feste Burg" and no pompous "Maestoso" will save them from futility. The legend is that Mendelssohn buried the "Reformatory Symphony," dreading comparison with the Meyerbeer of "The Huguenots" But only in this Finale does Felix of Berlin drop to the level of Jacob of Paris. Once more Mr. Monteux has not rattled dry bones in vain. Rather he set tonal flesh and blood upon them.

Symphony Concert

SYMPHONY CONCERT

BALLET-MUSIC AND A PERPLEXED AUDIENCE

With the Best Will in the World, Debussy's "Jeux" Puzzles It, Like Similar Pieces of the Season — A Piece, None the Less, of Rare and Subtle Quality, with Many a Mark of the Composer's Later Years—Sensuous Charm and Sophisticated Workmanship — The Contrasts of "Stenka Razin"

A BOLD, brave man within his quiet bearing and gentle speech, Mr. Monteux dares to ask of his hearers imagination and, in the case of Debussy's "Jeux," an imagination particularly difficult for them to summon. The Bostonian public, in or out of the Symphony Concerts, is not familiar with the ballet as the Russians of Mr. Diaghilev have long cultivated it. Their pictorial fantasies and graphic mimodramas it knows only by the scant fruition of fifteen performances nearly four years ago and now fast receding in even retentive memories. It may yet recall enough of the action that Fokine and Bakst set to a patchwork of music from Rimsky-Korsakov's "Scheherazade," to find the recollection troublesome when that glowing and impassioned Symphonic Suite is played in the concert-hall as the composer put it to paper. A few minds may still visualize the personages and the progress of "The Fire-Bird" in the theatre, when the sound of Stravinsky's music from Mr. Monteux and the orchestra blows into thin flame this or that smouldering memory. A few more, perhaps, may set Bakst's tower of molten red, Mr. Bolm's figure of the fated wayfarer, as pale and sombre as some spectre of old ballad, the barbaric garb and the barbaric dances of Thamar's train, as background to Balakirev's tone-poem, heard as symphonic piece. There, recalling of a visible stage, aglow with color, with action, halts as necessary handmaid to the ballet-music played at the Symphony Concerts since Mr. Monteux took command of them. Dukas's "Peri," which he included in his programmes of has never been set upon the stage in America and none too often represented in Paris. Schmitt's "Tragedy of Salome," more recently played at Symphony Hall, unknown to the American theatre; while Debussy's "Jeux," heard yesterday at the Symphony Concert, vanished from the repertory of the Russian Ballet itself after no more than six or eight performances divided between Paris and London.

With these three pieces, the sympathetic hearer, unless he has stumbled upon them in some European journey, must set sparks to his imagination from no better flint and steel than prefatory "arguments," printed description, and chance photographs and drawings. At best, there are no very brisk kindling in comparison with memories of actual and graphic performance; while to many a willing imagination they are quite cold and lifeless. As practised conductor of ballet and opera, long in the [illegible] cities.

service of the Russians themselves, Mr. Monteux possesses this visualizing faculty. By the same token, he may forget how relatively rare it is among his hearers. It is quite true that, more or less remotely, Dukas anticipated the performance of "The Peri," Stravinsky the performance of "The Fire-Bird," and Debussy, the performance of "Jeux" as symphonic pieces in the concert-hall. It is as true, however, that when they were designing, moulding and coloring their music, the were at work upon it as music of theatre to clothe, sustain and enhance a visible and illusory action, to be within a decorative and atmospheric frame. Exactly as the composer of an opera in the modern sense of the word must write many a page in order to "get on" with the dramatic narrative, so the composer of a ballet or a mimo-drama, again in the current fashion, must put more or less notes to music-paper merely to point the details of a pre-determined action.

Such measures, often brief, but not always few, are sure to sound empty and meaningless in the concert-hall. In "Jeux" they are not many; but they are also easily recognizable; while for the moment they jolt the hearer out of the atmosphere the music is weaving out of the illusion it is summoning, out even of its progress and continuity as a symphonic web. Moreover, these passages, aside, there is no questioning the fact that music for a ballet or music for a mimodrama, unless it be prettily decorated, elementary dance-tunes, as in Chaikovsky's "Nut-Cracker," is little more than half itself unless it is accompanied by the action and framed by the settings for which it was written. Tone-poem or no tone-poem, imagination or no imagination in the hearer, the analogy of a play of the spoken word holds good. A piece for the theatre is a piece within the theatre or otherwise only its diminished and relatively lifeless self. For no other reason, "The Peri," "Salome's Tragedy," in measure "The Fire-Bird" and now "Jeux" have all failed as symphonic pieces to impress, perhaps to interest, the average hearer in Symphony Hall. It is mere irritation to call him dull and stupid; often indeed he has tried his best to visualize the action that the music should clothe. It is rank injustice to lay blame upon Mr. Monteux, since in such music he excels even his usually able self. The fate of such ventures, unless they be made upon an audience to which the visualization of the ballet or the mimodrama has become second nature, is intrinsic in the ventures themselves. Even the most eloquent fragments of Wagner's music-dramas suffer when they are wrenched from operatic foreground, background and actuality and played detachedly in the concert-hall. How ill, then, may the less familiar, the more intricate, the more subtly delineative music for the theatre of Dukas, Strawinsky and Debussy bear such transfer!

The interest and the pleasure of "Jeux," in performance as a tone-poem of the concert-room was, therefore, an interest and a pleasure for the sophisticated, the studious and the curious. They deserve their inning at the Symphony Concerts, no less than do those who prefer more transparent and elementary satisfactions from the music they hear. These connoisseurs were amply and unely rewarded; not a few will return this evening to hear "Jeux" anew; and in such response Mr. Monteux may well find compensation for the pains he spent in preparation of the performance, for the hopes he cherished of it. Through no shortcoming of conductor or orchestra, who indeed surpassed themselves with the music, did Debussy's ballet remain "Caviare to the general." Rather, to semi-prepared, readily responsive and finely sensitive hearers, it gave immediate and keen delight. There is no mistaking, for example, the loveliness of the music that, at the beginning and again at the end, evokes the solitude, the mystery, of the empty garden by night. A few measures—such is Debussy's economy and concentration of means—weave atmosphere and atmosphere of fantasy. Again, there is no questioning the beauty of the music when Debussy's threads of motivs, ever winding and unwinding, ever parting and wining, of a sudden coalesce into a few measures of sustained, diaphanous, exquisitely sensuous melody, garlanded with shimmering arabesques of harmony, swimming in iridescent instrumental colors.

For "eux" is no ballet of sport, of tennis. Near the beginning of the action a ball, which never was and never could be a tennis-ball, falls into the garden from nowhere. At the end, a similar ball similarly descends. One One mime carries a racquet and puts it by, as Jean de Rezzké used to doff his hat, as soon as ever he can. No Debussy's music is concerned with the sensuous impulses, the amorous play, the little piques and the little coquetries of a boy and two girls in an empty garden, in the intoxication of a fair midsummer night and of their own wanton promptings. The music when it sounds like a mere succession of harmonic, instrumental rhythmic points, is tremulous with these youthful and sensuous quiverings. When it spins itself into the finest of tonal threads, it seems to undulate to these amorous impulses. When, for a moment, it sustains itself in clearly melodic measures, it is warm and bright with this playful passion. As some will have it, Debussy is minded here and there to mock these youthful amorists. Possibly, though these ironies are easy to detect, except when he gently mocks the pique of one or the other pouting girl.

Much more easy for the practised ear to discover is the intricacy and the sophistication of the music. Hardliy anywhere else, even in these later pieces, has Debussy so divided and sub-divided both his motives and his orchestra, so delicately and dexterously interwoven his melodies and counter-melodies, been so light and adroit of harmonic and instrumental stroke, fanciful of arabesque, subtle of rhythmic suggestion. If in his younger days he wrote music in iridescent stream, now he writes a music that seems all gleaming, titillating points. Yet, by these means, he gains, even in the concert-room, not merely illusion of time, place and personages, but of the very impulses stirring from instant to instant in them. He has written in "Jeux" not only a music of subtle and shimmering fantasy, but also a music of penetrating sensuous charm and at instants of warm sensuous beauty. The keener the charm and the brighter the beauty because at moments it is bittersweet. Rarely, and only rarely, has he fallen into the temptation of such a score, which is to write music for eye on the engraved page rather than for ear in the concert-hall.

The contrasting piece, as the movie programmes like to say—contrasting, besides, in more senses than one was Glazunov's tone-poem, "Stenka Razin," written in the days in which ancient Russian legend kindled his imagination and old Russian folk melody stimulated his invention. In tones, he would retell the tale of the brigand, who sailed the Volga and strode its bank pillaging and harrying alike on land and water. In time came the day of reckoning, when the troops of the Czar pressed upon Razin and his outlaws. Upon the Volga, the mighty Volga, he bethought himself, he had long flourished, yet had he bestowed nothing upon the river. Into the stream forthwith he cast his fair Persian mistress. As though the might of the river renewed their might, his men then and there beat back the threatening minions of "law and order." A pleasant, a piquant, a characteristically Russian tale, of which, however, Glazunov has made less in his music than there was reason to expect, alike from the promise of the material and the curious repute of the tone-poem itself. Thereon, it is the custom to say, the listened may hear the youthful, the imaginative, the vitalizing Glazunov before he came old, academical and shrunk into quasi-Teutonic grooves.

Yet, somehow, the music of "Stenka Razin" is impressive and alive only when the composer, like the brigand of his tonal tale, has to do with the Volga. There is a motive for the pirate—"short, savage, bizarre," according to the programme-book; yet in actual hearing by no means arresting to the ear, and scarcely more significant when on occasion it flashes and flails through tumultuous measures. There is motiv, likewise, for the hapless Persian princess—a motiv that becomes a melody dipped in oriental harmonies, beating to oriental rhythms, yet not quite stirring the imagination, even under elaborate "working," as do Rimsky-Korsakov's magical eastern measures. There is also a motiv of the Volga—no other than the folk-tune, rising, falling, swelling, vanishing, of the drudging, trudging boatmen. It seizes the ear, penetrates the admiration, enkindles Glazunov, dominates the tone-poem. Again and again it recurs, and at each return it bourgeons into music pictorial of the great and glowing river or voice and image of its might. True Glazunov is prone to repeat his pictures and to reiterate his imagery. But with the one he is vivid and with the other he is eloquent. Not to the glory of Stenka Razin but to the glory of the Volga runs his tone-poem, and to his own glory in the day wkhen he could still write the music of a fired composer and not of thoughtful pedagogue.

H. T. PARKER

POLITICAL BUGS

There is an invasion of these pests all over the United States. Some of our most respected citizens are bothered with them. It is rumored that Mr. Bryan has political

CONTINUING PIECES

Colonial—The Canary

PRETTY, polite [illegible] selections. [illegible]mph hy was disap-

Feature of Symphony Slav Poem

By LOUIS C. ELSON.

PROGRAM.

Mendelssohn. Reformation Symphony, D minor
Debussy. "Jeux." A Ballet.
Glazounoff. "Stenka Razine." Symphonic Poem

WHOLLY orchestral and the first half very tame. What on earth was in M. Monteux's mind when he resuscitated the very watery Reformation Symphony? Mendelssohn himself, after directing it a single time, never tried it again. Habeneck rehearsed it in Paris and laid it aside without a performance. It was a made-to-order work without any inspiration. Written to celebrate the 300th anniversary of the establishment of the Augsburg Protestant Confession, in 1930, but not performed until two years later because of political agitation in Germany, it was about as dead, after its single performance, as Mendelssohn's opera, "Camacho's Wedding," which, by the way, was resuscitated in Boston, for one single and very boresome performance.

The first movement presents two themes in conflict, portraying Catholic and Protestant, and one might apply to the Reformation Symphony the sarcasm which Saphir pointed at "The Huguenots"—"The Catholics and Protestants kill each other in it, and the Jews make music to it!" We have infinitely greater tumults in modern music. It is merely a very feeble imitation of the combative style of the Heroic symphony, the Protestant theme being the well-known "Dresden Amen." But the scherzo is better. In fact, it is the only part of the work worth preserving and we could have forgiven M. Monteux if he had played this movement only.

Mendelssohn was the prince of scherzo writers and there is a genial it here that makes it worth while, although it is not nearly so fine as the Scotch Symphony scherzo. It is in the conventional song-form with trio shape and the three-quarter rhythm which Beethoven established for the earliest forms of this movement. There is no regular slow movement in this symphony unless we take the little, diluted song-form which follows the scherzo as a movement, which it is not.

The finale presents a very carefully prepared lesson in counterpoint. It has much fugal work on a very clear subject, which is derived from the great Lutheran chorale—"A Strong Castle Is Our Lord." Now this chorale was the very embodiment of the Reformation, its actual war-cry, and it was very fitting that Mendelssohn should bring it in. But it was not fitting that, to make a gradual crescendo, he should begin the finale by tooting this grand theme on the flute alone! When Wagner used it in the Kaiser March he thundered it out on trombones.

Mendelssohn loved the flute and even tried to imitate its ancient use in "Oh Be Gracious, ye Immortals," in "St. Paul," but certainly he never made a more unfiting use of it than in the beginning of this finale. The counterpoint which follows is correct but uninspired, and the whole work shows that Mendelssohn could not rise to the height of his subject. Let the symphony rest.

We get something of the highest class of dance music in almost every one of M. Monteux's programs. This is nothing to complain of, on the contrary, it gives spice and variety to the concerts. "Jeux" was written as a ballet for M. Diaghileff and its action was divised by M. Nijinski. Thus it was given in Paris. But it was also given there as a concert selection, and it was on this occasion, although it requires more of imagination to follow its meaning in this guise.

Like much of Debussy's music, it juggles with rythm and gives more of suggestion than of worked out ideas. But we can imagine a degree of fitness to this setting of a tennis flirtation to music, we can fancy the bounding of the balls over the hedge, and the youth carrying out the difficult task of making love simultaneously to two maidens is pictured with appropriately tangled rythms. The subdivision of the strings suggests a Gallic "Waldesweben." The percussive instruments are often employed, however, to acent rythms that might otherwise be difficult to follow. In short this is more comprehensible than the composer's picture of the Sea or of the unhappy Faun. It runs the gamut from languor to frenzy and its picture of "Amore a tre" is sufficiently amorous. It is osmetimes more emphatic and powerful than one expects of Debussey, but what would a tenis game be without a racket! It was very calmly received by the audience.

Much the best work of the concert was its last number, Glazounoff's "Stenka Razine." Two of its three themes in fine contrast to each other, the brief barbaric one which pictures Stenka himself, and the tender, languishing one which portrays the Persian princess. But better than these is the Volga boatsmen's song, a theme which has in it all the simplicity, sadness, yet strength of Old Russia. Its weird monotony permeates the entire work and it gives a sombre dignity to the whole symphonic poem that is indescribably characteristic. It is Russian to the core.

Stenka battles with the river, and the contest is well portrayed, and the Volga and its mighty theme win the victory and the princess besides. Even the Kettlechums had a mighty share in developing the Volga theme and at the end the whole of the boatsmen's song rang out in a fierce climax, as if the river had swept everything before it. The work was a glorification of the mighty Volga, rather than of the pussy mortals upon it.

* * *

Josef Rosenblatt, who appeared in a Symphony Hall song recital last Sunday, repeated his triumph of last Spring. A year ago he showed a vocal force and a poignant intensity of expression that carried an instant suggestion of Caruso.

Not content with this, howe Rosenblatt has now invaded th vate preserves of John Mc by entering the field of song. He sang "The P in a somewhat pre though not

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CONCERT-CHRONICLE

UNANTICIPATED PLEASURES FROM MENDELSSOHN

The Resurrection of His "Reformation Symphony" Proves No Rattling of Dry Bones—Mr. Heifetz Outdoes Himself in Bach's Chaconne and Then Takes Refuge Into Routine — Miss Baird as Expert Young Pianist—Ysaye and Elman to Be Heard Together

BOTH to lay and expert listeners at the Symphony Concerts of Friday and Saturday, Mendelssohn's "Reformation Symphony" distinctly belied expectations. Scarcely a hearer, unless he were uncommonly ripe in years and retentive of memory, could have had any clear recollection of the music. It was three and thirty years since it had been played in Boston; not by one chance in a thousand, nowadays, was the persistent wanderer of concert halls likely to have heard it, either in Europe or in America. Nearly everyone, moreover, who dared to anticipate the performance gave the symphony a bad name. Mendelssohn himself had never really liked it, had withheld it from publication through his life. Picked from his papers in the sixties, it had then been played merely as a curiosity, quickly falling from "active" repertories. The very biographers and commentators were shy of it. Never had Mr. Monteux made so futile a resurrection. So forth and so onward. Yet at both concerts, from the sophisticated and exacting of Saturday evening no less than from the easygoing and incurious of Friday afternoon, more applause answered Mendelssohn of the "Reformation Symphony" than rewarded Debussy for "Jeux" or Glazunov for "Stenka Razin."

Needless, almost, to say, this "Reformation Symphony" is no perennial masterpeice like Mendelssohn's music to "A Midsummer Night's Dream"; while outside the Scherzo there is no place in it for the grace of fancy and of handiwork that keeps his overtures of Scottish seas and Scottish islands still pleasurable. Yet, in the comparisons of memory, while the "Scotch" and the "Italian" symphonies may at moments rise higher, they wither not less often, in the ears of 1920, into agreeable suggestion of stately ceremony without a hint of pomposity, in the slow movement at the beginning of the "Reformation Symphony." The ensuing Allegro played as warmly and vividly as Mr. Monteux and the orchestra played it, still strikes dramatic fire. In fact, it was hard to recall Mendelssohn so ardent in tonal conflict, so vigorous of tonal tumult, so minded to catch the hearer into the full-voiced march of his music. His Lutherans have clearly gone crusading, with the soft "Amen" of Dresden—and of "Parsifal"—to bless them; and more than a whiff of their fire touches the composer. The Scherzo is charming, alike in the play of melodies and rhythms, in the brightening harmonies, in the pretty strokes of instrumental color. Not until he enters upon the Finale and his Lutherans seem to begin a footless promenade of the streets of Augsburg, does Mendelssohn become dry, mechanical, empty. About and about to a pedestrian fugato march his whilom crusaders—and no fruitless use of "Ein' Feste Burg" and no pompous "Maestoso" will save them from futility. The legend is that Mendelssohn buried the "Reformatory Symphony," dreading comparison with the Meyerbeer of "The Huguenots". But only in this Finale does Felix of Berlin drop to the level of Jacob of Paris. Once more Mr. Monteux has not rattled dry bones in vain. Rather he set tonal flesh and blood upon them.

Symphony Concert

SYMPHONY CONCERT

BALLET-MUSIC AND A PERPLEXED AUDIENCE

With the Best Will in the World, Debussy's "Jeux" Puzzles It, Like Similar Pieces of the Season — A Piece, None the Less, of Rare and Subtle Quality, with Many a Mark of the Composer's Later Years—Sensuous Charm and Sophisticated Workmanship — The Contrasts of "Stenka Razin"

A BOLD, brave man within his quiet bearing and gentle speech, Mr. Monteux dares to ask of his hearers imagination and, in the case of Debussy's "Jeux," an imagination particularly difficult for them to summon. The Bostonian public, in or out of the Symphony Concerts, is not familiar with the ballet as the Russians of Mr. Diaghilev have long cultivated it. Their pictorial fantasies and graphic mimodramas it knows only by the scant fruition of fifteen performances nearly four years ago and now fast receding in even retentive memories. It may yet recall enough of the action that Fokine and Bakst set to a patchwork of music from Rimsky-Korsakov's "Scheherazade;" to find the recollection troublesome when that glowing and impassioned Symphonic Suite is played in the concert-hall as the composer put it to paper. A few minds may still visualize the personages and the progress of "The Fire-Bird" in the theatre, when the sounds of Stravinsky's music from Mr. Monteux and the orchestra blows into thin flame this or that smouldering memory. A few more, perhaps, may set Bakst's tower of molten red, Mr. Bolm's figure of the fated wayfarer, as pale and sombre as some spectre of old ballad, the barbaric garb and the barbaric dances of Thamar's train, as background to Balakirev's tone-poem, heard as symphonic piece. There, recollection of a visible stage, aglow with color, alive with action, halts as necessary handmaid to the ballet-music played at the Symphony Concerts since Mr. Monteux has command of them. Dukas's "Peri," which he included in his programmes of 1919, has never been set upon the stage in America and none too often represented in Europe. Schmitt's "Tragedy of Salome," before recently played at Symphony Hall, is unknown to the American theatre; while Debussy's "Jeux," heard yesterday at the Symphony Concert, vanished from the repertory of the Russian Ballet itself after no more than six or eight performances divided between Paris and London.

With these three pieces, the sympathetic hearer, unless he has stumbled upon them in some European journey, must set sparks to his imagination from no better flint and steel than prefatory "arguments," printed description, and chance photographs and drawings. At best, there are no very brisk kindling in comparison with memories of actual and graphic performance; while to many a willing imagination they are quite cold and lifeless. As practised conductor of ballet and opera, long in the [illegible] cities, service of the Russians themselves, Mr. Monteux possesses this visualizing faculty. By the same token, he may forget how relatively rare it is among his hearers. It is quite true that, more or less remotely, Dukas anticipated the performance of "The Peri," Stravinsky the performance of "The Fire-Bird," and Debussy, the performance of "Jeux" as symphonic pieces in the concert-hall. It is as true, however, that when they were designing, moulding and coloring their music, the were at work upon it as music of theatre to clothe, sustain and enhance a visible and illusory action, to be within a decorative and atmospheric frame. Exactly as the composer of an opera in the modern sense of the word must write many a page in order to "get on" with the dramatic narrative, so the composer of a ballet or a mimo-drama, again in the current fashion, must put more or less notes to music-paper merely to point the details of a pre-determined action.

Such measures, often brief, but not always few, are sure to sound empty and meaningless in the concert-hall. In "Jeux" they are not many; but they are also easily recognizable; while for the moment they jolt the hearer out of the atmosphere the music is weaving out of the illusion it is summoning, out even of its progress and continuity as a symphonic web. Moreover, these passages, aside, there is no questioning the fact that music for a ballet or music for a mimodrama, unless it be prettily decorated, elementary dance-tunes, as in Chaikovsky's "Nut-Cracker," is little more than half itself unless it is accompanied by the action and framed by the settings for which it was written. Tone-poem or no tone-poem, imagination or no imagination in the hearer, the analogy of a play of the spoken word holds good. A piece for the theatre is a piece within the theatre or otherwise only its diminished and relatively lifeless self. For no other reason, "The Peri," "Salome's Tragedy," in measure "The Fire-Bird" and now "Jeux" have all failed as symphonic pieces to impress, perhaps to interest, the average hearer in Symphony Hall. It is mere irritation to call him dull and stupid; often indeed he has tried his best to visualize the action that the music should clothe. It is rank injustice to lay blame upon Mr. Monteux, since in such music he excels even his usually able self. The fate of such ventures, unless they be made upon an audience to which the visualization of the ballet or the mimodrama has become second nature, is intrinsic in the ventures themselves. Even the most eloquent fragments of Wagner's music-dramas suffer when they are wrenched from operatic foreground, background and actuality and played detachedly in the concert-hall. How ill, then, may the less familiar, the more intricate, the more subtly delineative music for the theatre of Dukas, Stravinsky and Debussy bear such transfer!

The interest and the pleasure of "Jeux," in performance as a tone-poem of the concert-room was, therefore, an interest and a pleasure for the sophisticated, the studious and the curious. They deserve their inning at the Symphony Concerts, no less than do those who prefer more transparent and elementary satisfactions from the music they hear. These connoisseurs were amply and timely rewarded; not a few will return this evening to hear "Jeux" anew; and in such response Mr. Monteux may well find compensation for the pains he spent in preparation of the performance, for the hopes he cherished of it. Through no shortcoming of conductor or orchestra, who indeed surpassed themselves with the music, did Debussy's ballet remain "Caviare to the general." Rather, to semi-prepared, readily responsive and timely sensitive hearers, it gave immediate and keen delight. There is no mistaking, for example, the loveliness of the music that, at the beginning and again at the end, evokes the solitude, the mystery, of the empty garden by night. A few measures—such is Debussy's economy and concentration of means—weave atmosphere and atmosphere of fantasy. Again, there is no questioning the beauty of the music when Debussy's threads of motivs, ever winding and unwinding, ever parting and twining, of a sudden coalesce into a few measures of sustained, diaphanous, exquisitely sensuous melody, garlanded with shimmering arabesques of harmony, swimming in iridescent instrumental colors.

For "eux" is no ballet of sport, of tennis. Near the beginning of the action a ball, which never was and never could be a tennis-ball, falls into the garden from nowhere. At the end, a similar ball similarly descends. One One mime carries a racquet and puts it by, as Jean de Rezzké used to doff his hat, as soon as ever he can. No Debussy's music is concerned with the sensuous impulses, the amorous play, the little piques and the little coquetries of a boy and two girls in an empty garden, in the intoxication of a fair midsummer night and of their own wanton promptings. The music when it sounds like a mere succession of harmonic, instrumental rhythmic points, is tremulous with these youthful and sensuous quiverings. When it spins itself into the finest of tonal threads, it seems to undulate to these amorous impulses. When, for a moment, it sustains itself in clearly melodic measures, it is warm and bright with this playful passion. As some will have it, Debussy is minded here and there to mock these youthful amorists. Possibly, though these ironies are easy to detect, except when he gently mocks the pique of one or the other pouting girl.

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H. T. PARKER

POLITICAL BUGS

There is an invasion of these pests all over the United States. Some of our most respected citizens are bothered with them. It is rumored that Mr. Bryan has political bugs, also Mr.

CONTINUING PIECES

Colonial—The Canary

DRETTY, polite [illegible] selections. [illegible]mphony was disap-

ITEMS ABOUT MUSIC

Mme. Matzenauer and a Scene from Wagner's "Dusk of the Gods" at Symphony Hall—A Concert for Young People by the Symphony Orchestra — "The Flonzaleys'" Notable Programme—Other Impending Joys

At the Symphony Concerts of Friday, Jan. 16, and Saturday, Jan. 17, Mme. Matzenauer of the Metropolitan Opera House will be the assisting singer. Her coming and coöperation have enabled Mr. Monteux to set on the programme the first long excerpt from Wagner's music-dramas to be heard at the Symphony Concerts since the orchestra and Mr. Witherspoon undertook, in Dr. Muck's time, the final scene from "The Valkyr." Mr. Monteux has turned to "The Dusk of the Gods," least known in Boston of all Wagner's operas. First the orchestra will play the music in memory of the dead Siegfried and then pass to the music of the final scene with Mme. Matzenauer singing the part of Brünhilde in an English version skilfully prepared by Mr. Krehbiel. She will also be heard in songs of Brahms and Schubert, to which he also has set English words. The symphony of these concerts will be new hereabouts—a symphony in D minor, written by Sigmund Stojowski, Mr. Paderewski's Polish friend and well liked in occasional performance in other cities.

Tentatively following the example of Mr. Stock and the Chicago Orchestra and of Mr. Damrosch and his orchestra in New York, Mr. Monteux and his men will be heard in a concert for children and youth in their early teens in Symphony Hall, at four o'clock on the afternoon of Thursday, Jan. 29. The programme will be relatively short and will consist of light and easily understood numbers from the standard orchestral repertory. Whether the conductor or some other spokesman will say a preliminary word about the pieces to be played, as Mr. Stock and Mr. Damrosch do, the communiqué from Symphony Hall fails to indicate. The purpose of the concert is, of course, to acquaint the youngsters with the pleasures of symphonic music and so lead ultimately into Symphony Hall a new generation of listeners. In Chicago and in New York, the young people have filled the hall to the doors. The prospect is that they will do likewise in Boston and that the announced concert will be the first of a monthly series. Many of the tickets, at twenty-five, thirty-five and fifty cents "and no higher," will be distributed through the high schools and the settlement-houses.

At its concerts of Jan. 16 and 17, the Chicago Orchestra will play Mr. Griffes's tone-poem, "The Pleasure-Domes of Kubla Khan"—the first repetitions of the piece since Mr. Monteux produced it in Boston and New York to unanimous pleasure and plaudits. The more the pity that in this Mr. Griffes's first hour of note as a composer, an attack of pneumonia should have laid him low. He is now well on the way to recovery.

MATZENAUER TO BE SOLOIST WITH SYMPHONY 16TH

Margaret Matzenauer, contralto, will be the soloist in the next pair of Symphony concerts, Jan. 16 and 17, the orchestra being away on trip the coming week. She will sing numbers by Brahms, Schumann, Schubert and the closing "Immolation" scene from "The Dusk of the Gods."

The symphony will be Stojowski's in D minor.

Post Dec 4

MATZENAUER SYMPH... SOLOIST

The next Boston Symphony concerts at Symphony Hall will befall Friday and Saturday, Jan. 16 and 17, when the orchestra has returned from its third Southern trip, which will occupy the coming week. The programme set for this pair of concerts will be notable in the first performance by the orchestra of Sigismund Stojowski's Symphony in D minor, which has been played and very well received in other cities. Margaret Matzenauer, one of the most glorious-voiced contraltos of our day, whose vocal range is so ex ensive tha she takes soprano parts with ease, will figure prominently on the programme. Not only will she sing Brahms' "Ever Lighter Grows My Slumber," the first two of Schumann's "Songs of a Bride," and Schubert's "Erl-King," but when the orchestra has played the funeral music of Siegfried's death from "The Dusk of the Gods," she will sing the final "Immolation" scene of Wagner's same epic music drama. The English version of each of her numbers has been made by H. E. Krehbiel.

SYMPHONY CONCERTS

The next Boston Symphony concerts at Symphony Hall will be on Friday and Saturday, Jan. 16 and 17, when the orchestra has returned from its third southern trip. The program will be noteworthy for the first performance here of Sigismund Stojowski's Symphony in D minor. Margaret Matbenauer will sing Brahms's "Ever Lighter Grows My Slumber," Schumann's "Two Songs of a Bride" and Schubert's "Erl-King," but when the orchestra has played the funeral music of Siegfried from "The Dusk of the Gods" she will sing the final "Immolation" scene. The English version of each of her songs has been made by H. E. Krehbiel.

Tribune Jan 3

Thursday afternoon, Jan. 29, in Symphony Hall, a new venture by the Symphony Orchestra—a short concert of well-chosen and unexacting pieces for young people in their early teens, designed to open to them the pleasures of such music and accustom them to the ways of such a band. Mr. Monteux will conduct.

Friday afternoon, Jan. 30, in Symphony Hall, the thirteenth of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting and Mr. Converse's new symphony for the chief item of the programme.

Saturday evening, Jan. 31, in Symphony Hall, the thirteenth of the evening concerts of the Symphony Orchestra with Mr. Monteux conducting and Mr. Converse's new symphony as noted above.

NEW PLAYS NEXT WEEK

cata (Op. 111) and pieces of the Weil.

Thursday evening, Jan. 15, in Sanders Theatre at Cambridge, the fourth of the current series of concerts by the Symphony Orchestra under Mr. Monteux. The first violoncellist, Mr. Bedetti, will be heard in a Concerto.

Friday afternoon, Jan. 16, in Symphony Hall, the eleventh of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting and Mme. Matzenauer in the noon of her powers, for assisting singer. She will be heard in songs with orchestra and to English text by Schubert, Schumann and Brahms and in Brünnhilde's scene, likewise to English words, at the end of Wagner's opera, "The Dusk of the Gods." The purely orchestral numbers are Stojowski's symphony in D minor to be played for the first time in Boston and the apotheosis of Siegfried from "The Dusk of the Gods."

Jan 3

Items and Announcements

When Mr. oCrtot, the Parisian pianist, now returned for a second visit to the United States, plays at the Symphony Concerts, he purposes, with Mr. Honteux, to make known for the first times in America an early Fantasia for piano and orchestra by Debussy. It is one of the pieces that he wrote while he was dwelling and working at the Villa Medici as a winner of the Prix de Rome. Last autumn Mr. Certot played the piece in England and it was well received.

For the concert of the Symphony Orchestra in Cambridge next Thursday evening Mr. Monteux proposes Mr. Stojowski's symphony to be heard in Boston on the following day: Gluck's overture to his opera, "Iphigenia in Aulis," not yet played in the concerts at Symphony Hall; Liszt's "Mephisto Waltz" and Schumann's Concerto for violoncello. In the Concerto, Mr. Bedetti, who has already proved himself signal musician and virtuoso, will play the solo-part.

A prophet—and also a composer—is not without honor save in his country. The other day Mr. Stock and the Chicago Orchestra played for the first time in that city. Mr. Chadwick's tone-poem, "The Angel of Death," recently heard at Symphony Hall. Almost with one accord, the reviewers praised it. Mr. Hubbard, writing in The Tribune, believed the music "need fear no comparison," with Strauss's "Death and Transfiguration"; affirmed even that not only the composer but also America "might well be proud of it." Even Mr. Hackett of The Evening Post, who had his doubts about "creative thought" in the piece, warmed to the workmanship.

Beethoven's full-voiced overture to Goethe's play, "Egmont"; Schubert's Unfinished Symphony, and four dances from Delibes's ballet, "Sylvia," are the pieces chosen by Mr. Monteux for the first concert for young people of the Symphony Orchestra on the afternoon of Thursday, Jan. 29. At first glance the programme, with half a symphony and a classic overture upon it, does seem somewhat exacting for a beginning with such an audience, but the only real test will be the fashion in which that audience takes it. The management has made a wise restriction admitting older people only as experts. There will be no public sale of tickets, moreover, until Jan. 22, in order that the youth of the schools may have first and free choice.

Globe Jan. 4

No Symphony This Week

There will be no Symphony concerts this week on account of the third Southern tour of the orchestra. On Jan 16 and 17 Mme Matzenauer, the soloist, will sing Brahms' "Ever Lighter Grows My Slumber," Schubert's "Erl King," two of Schumann's "Songs of a Bride," and the "Immolation" scene from Wagner's "The Dusk of the Gods," an unusually fine choice of selections. The orchestra will play what is perhaps Wagner's masterpiece, the Siegfried Funeral Music, from "The Dusk of the Gods," and give the first performances in Boston of Sigismund Stojowski's Symphony in D minor.

CONCERT FOR YOUNG FOLKS

Symphony's School Children's Concert Jan. 29

Pierre Monteux, conductor of the Boston Symphony Orchestra, has arranged a suitable programme for the "Young People's Concert" to be given by the full orchestra on Thursday afternoon, Jan. 29, at four o'clock, for the enjoyment and education of all who attend the schools of Greater Boston. Music of the finest calibre, but of direct popular appeal will be Beethoven's Overture to "Egmont" and Schubert's "Unfinished" Symphony in B minor. The concert will end in lighter vein with dance music—Delibes' Ballet Suite "Sylvia."

This concert will launch a project by which theTrustees of the Boston Symphony Orchestra hope to interest the younger element in symphonic music by presenting it to them in the finest performance in pleasing and instructive fashion.

The tickets will be distributed with the help of the school and settlement officials at the rates of 25, 35 and 50 cents. Descriptive programmes will be distributed with the tickets. Older people will be admitted only as escorts. There will be no public sale until Jan. 22d, in order that the schools may have the first opportunity.

American Jan 3

Who Think——— SATURDAY,

CHILDREN'S SYMPHONY

The trustees of the Boston Symphony Orchestra have adranged a "Young People's Concert," to be given at Symphony Hall on Thursday, January 29, at 4 o'clock in the afternoon, that it may follow conveniently upon the school hours. This concert and any others of a similar character that may be undertaken later will provide the best music by the full orchestra, under Pierre Monteux, its regular conductor. The program will be simple and of direct appeal—designed to acquaint those who have little or no opportunity to hear music with the finest symphonic works in the finest performance.

...LIAM'S CORNER STRAND

Post Dec 2

SYMPHONY TO PLAY FOR YOUNG

Concerts for School Children Planned

For the delight and profit of the younger generation, the trustees of the Boston Symphony Orchestra have arranged for a "Young People's Concert" to be given at Symphony Hall on Thursday, Jan. 29, at 4 o'clock in the afternoon that it may follow conveniently upon the school hours. This concert, and any others of a similar character that may be undertaken later, will provide the best music by the full orchestra under Pierre Monteux, its regular conductor. The programme will be simple and of direct appeal—designed to acquaint those who have little or no opportunity to hear such music with the finest symphonic works in the finest performance.

The trustees consider that to have an audience entirely of school age would best fulfil the purpose of this project. These they propose to reach through the settlements as well as the schools of Greater Boston.

Jan 3 Herald 6

SYMPHONY TO GIVE CHILDREN'S CONCERTS

First Popular-Priced Entertainment Jan. 29 at 4 P. M.

The Boston Symphony Orchestra under plans of its trustees to make its finest music accessible to the school children of the city, is to give a special "young people's concert" in Symphony Hall at 4 o'clock on Thursday afternoon, Jan. 29. This concert may be the beginning of a series especially for school children, all to be given by the full orchestra under Pierre Monteux, the regular conductor.

Tickets, to be sold at 25, 35 and 50 cents, are to be distributed through the schools and through the settlement houses of the city.

This month is considered a propitious time to investigate the possible presence of [illegible] planets between the earth and the sun. Their relative position is [illegible] to the sun.

PLAN SYMPHONY CONCERTS FOR SCHOOL CHILDREN

A "Young People's Concert" for the entertainment and education of the younger generation will be given by the Boston Symphony Orchestra at Symphony Hall on Thursday, Jan 29, at 4 p.m. according to an announcement made last night by the trustees of the orchestra. The hour for the concert has been arranged so that it will follow conveniently on school hours.

It is altogether likely that this concert, which is something in the nature of an experiment, will be followed by others of a like nature. The concert will provide the best music by the full Symphony Orchestra under Pierre Monteux, its conductor. The program will be simple, however, and of direct appeal, designed to acquaint those who have little or no opportunity to hear such music with the finest symphonic works.

The orchestra trustees believe that to have an audience entirely of school age will best fulfill the purpose of this project. These they propose to reach through the settlements as well as through the schools of Greater Boston. The tickets are to be distributed at a charge of 25, 35 and 50 cents. In order that the distribution may be as equitable as possible, the cooperation of the school and settlement officials is being asked by the orchestra trustees.

Globe Jan. 11

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The full Boston Symphony Orchestra, under its regular conductor, Pierre Monteux, will launch a new project by giving a special concert for young people Thursday, Jan 29, at 4 o'clock in the afternoon, that it may not conflict with school hours. Its purpose is to acquaint our younger generation with the beauties of symphonic music by presenting it to them in enjoyable fashion, and in the finest performance.

The program for this concert will begin with Beethoven's overture to "Egmont" and Schubert's "Unfinished" Symphony—great music which is simple and of direct appeal. The last number, of the lighter sort, will be Delibes' ballet suite, "Sylvia."

Tickets at 25, 35 and 50 cents are being distributed through the schools and settlements, and there will be no public sale until Jan 22, when these have had every opportunity. Adults are to be admitted only as escorts.

Traveler Jan. 10

The full orchestra, under Pierre Monteux, will give a special concert for "young people" on Thursday, Jan. 29, at 4 P. M. The program will begin with Beethoven's Overture to "Egmont," and Schubert's "Unfinished" symphony. The last number, of the lighter sort, will be Delibes's Ballet Suite, "Sylvia."

Monitor Jan. 10

MUSIC FOR YOUNG PEOPLE IN BOSTON

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra announces a concert of music for young people, which will take place in Symphony Hall, on Thursday, January 29. Mr. Monteux will conduct a program comprising Beethoven's overture to "Egmont," Schubert's "Unfinished" symphony, and Delibes' ballet suite "Sylvia." In the matter of concerts of this character Boston has been somewhat behind other cities which support symphony orchestras. The educational value of such concerts has long been recognized and the present project cannot but be welcomed favorably.

The influence of good music is far-reaching. The music lovers of the years to come will be drawn from the members of the rising generation and the more often these come in contact with the great and beautiful specimens of the art, the sooner and more accurately will they learn to distinguish and appreciate music which is really worthy. Cheap and trivial music is as bad an influence as literature of the same sort, although the same care is not used in keeping it from the young. Any scheme calculated to offset the influence of such music must find general favor. It is to be hoped that the success of the forthcoming concert will be such as to encourage the trustees of the orchestra to continue in the same way and that in due time not only orchestral concerts, but concerts of chamber music as well, will be made available to the younger element of the city.

Traveler Jan 10

BOSTON TO HEAR STOJOWSKI NUMBER

Pierre Monteux, conductor of the Boston Symphony orchestra, has put Stojowski's Symphony in D minor on the program for next week's concerts. Margaret Matzenauer, contralto, will sing Brahms's "Ever Lighter Grows My Slumber," two of Schumann's "Songs of a Bride," and Schubert's "Erl-King," and, after the orchestra has played the funeral march of Siegfried from Wagner's "Dusk of the Gods," will close the program by singing Bruenhilde's Apotheosis from the same music drama.

ITEMS ABOUT MUSIC

Mme. Matzenauer and a Scene from Wagner's "Dusk of the Gods" at Symphony Hall—A Concert for Young People by the Symphony Orchestra — "The Flonzaleys'" Notable Programme—Other Impending Joys

At the Symphony Concerts of Friday, Jan. 16, and Saturday, Jan. 17, Mme. Matzenauer of the Metropolitan Opera House will be the assisting singer. Her coming and coöperation have enabled Mr. Monteux to set on the programme the first long excerpt from Wagner's music-dramas to be heard at the Symphony Concerts since the orchestra and Mr. Witherspoon undertook, in Dr. Muck's time, the final scene from "The Valkyr." Mr. Monteux has turned to "The Dusk of the Gods," least known in Boston of all Wagner's operas. First the orchestra will play the music in memory of the dead Siegfried and then pass to the music of the final scene with Mme. Matzenauer singing the part of Brünhilde in an English version skilfully prepared by Mr. Krehbiel. She will also be heard in songs of Brahms and Schubert, to which he also has set English words. The symphony of these concerts will be new hereabouts—a symphony in D minor, written by Sigmund Stojowski, Mr. Paderewski's Polish friend and well liked in occasional performance in other cities.

Tentatively following the example of Mr. Stock and the Chicago Orchestra and of Mr. Damrosch and his orchestra in New York, Mr. Monteux and his men will be heard in a concert for children and youth in their early teens in Symphony Hall, at four o'clock on the afternoon of Thursday, Jan. 29. The programme will be relatively short and will consist of light and easily understood numbers from the standard orchestral repertory. Whether the conductor or some other spokesman will say a preliminary word about the pieces to be played, as Mr. Stock and Mr. Damrosch do, the communiqué from Symphony Hall fails to indicate. The purpose of the concert is, of course, to acquaint the youngsters with the pleasures of symphonic music and so lead ultimately into Symphony Hall a new generation of listeners. In Chicago and in New York, the young people have filled the hall to the doors. The prospect is that they will do likewise in Boston and that the announced concert will be the first of a monthly series. Many of the tickets, at twenty-five, thirty-five and fifty cents "and no higher," will be distributed through the high schools and the settlement-houses

At its concerts of Jan. 16 and 17, the Chicago Orchestra will play Mr. Griffes's tone-poem, "The Pleasure-Domes of Kubla Khan"—the first repetitions of the piece since Mr. Monteux produced it in Boston and New York to unanimous pleasure and plaudits. The more the pity that in this Mr. Griffes's first hour of note as a composer, an attack of pneumonia should have laid him low. He is now well on the way to recovery

MATZENAUER TO BE SOLOIST WITH SYMPHONY 16TH

Margaret Matzenauer, contralto, will be the soloist of the next pair of Symphony concerts, Jan. 16 and 17, the orchestra being away on trip the coming week. She will sing numbers by Brahms, Schumann, Schubert and the closing "Immolation" scene from "The Dusk of the Gods."

The symphony will be Stojowski's in D minor.

Post Jan 4

MATZENAUER SYMPH... SOLOIST

The next Boston Symphony concerts at Symphony Hall will befall Friday and Saturday, Jan. 16 and 17, when the orchestra has returned from its third Southern trip, which will occupy the coming week. The programme set for this pair of concerts will be notable in the first performance by the orchestra of Sigismund Stojowski's Symphony in D minor, which has been played and very well received in other cities. Margaret Matzenauer, one of the most glorious-voiced contraltos of our day, whose vocal range is so ex ensive tha she takes soprano parts with ease, will figure prominently on the programme. Not only will she sing Brahms' "Ever Lighter Grows My Slumber," the first two of Schumann's "Songs of a Bride," and Schubert's "Erl-King," but when the orchestra has played the funeral music of Siegfried's death from "The Dusk of the Gods," she will sing the final "Immolation" scene of Wagner's same epic music drama. The English version of each of her numbers has been made by H. E. Krehbiel.

SYMPHONY CONCERTS

The next Boston Symphony concerts at Symphony Hall will be on Friday and Saturday, Jan. 16 and 17, when the orchestra has returned from its third southern trip. The program will be noteworthy for the first performance here of Sigismund Stojowski's Symphony in D minor. Margaret Matbenauer will sing Brahms's "Ever Lighter Grows My Slumber," Schumann's "Two Songs of a Bride" and Schubert's "Erl-King," but when the orchestra has played the funeral music of Siegfried from "The Dusk of the Gods" she will sing the final "Immolation" scene. The English version of each of her songs has been made by H. E. Krehbiel.

Tuesday Jan 3

Thursday afternoon, Jan. 29, in Symphony Hall, a new venture by the Symphony Orchestra—a short concert of well-chosen and unexacting pieces for young people in their early teens, designed to open to them the pleasures of such music and accustom them to the ways of such a band. Mr. Monteux will conduct.

Friday afternoon, Jan. 30, in Symphony Hall, the thirteenth of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting and Mr. Converse's new symphony for the chief item of the programme.

Saturday evening, Jan. 31, in Symphony Hall, the thirteenth of the evening concerts of the Symphony Orchestra with Mr. Monteux conducting and Mr. Converse's new ...mphony as noted above.

NEW PLAYS NEXT WEEK

cata (Op. 111) and pieces of his own.

Thursday evening, Jan. 15, in Sanders Theatre at Cambridge, the fourth of the current series of concerts by the Symphony Orchestra under Mr. Monteux. The first violoncellist, Mr. Bedetti, will be heard in a Concerto.

Friday afternoon, Jan. 16, in Symphony Hall, the eleventh of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting and Mme. Matzenauer, in the noon of her powers, for assisting singer. She will be heard in songs with orchestra and to English text by Schubert, Schumann and Brahms and in Brünnhilde's scene, likewise to English words, at the end of Wagner's opera, "The Dusk of the Gods." The purely orchestral numbers are Stojowski's symphony in D minor to be played for the first time in Boston and the apotheosis of Siegfried from "The Dusk of the Gods."

Jan. 5

Items and Announcements

When Mr. oCrtot, the Parisian pianist, now returned for a second visit to the United States, plays at the Symphony Concerts, he purposes, with Mr. Honteux, to make known for the first times in America an early Fantasia for piano and orchestra by Debussy. It is one of the pieces that he wrote while he was dwelling and working at the Villa Medici as a winner of the Prix de Rome. Last autumn Mr. Cortot played the piece in England and it was well received.

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Republican Jan 5

Who Think——SATURDAY.

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...RHAM'S CORNER STRAND

Post Jan 2

SYMPHONY TO PLAY FOR YOUNG

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6 Herald

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This month is considered a propitious time to investigate the possible presence of another planet because of the relative position it has to the sun.

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Globe Jan. 11

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Traveler Jan. 10

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Monitor Jan. 10

MUSIC FOR YOUNG PEOPLE IN BOSTON

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra announces a concert of music for young people, which will take place in Symphony Hall, on Thursday, January 29. Mr. Monteux will conduct a program comprising Beethoven's overture to "Egmont," Schubert's "Unfinished" symphony, and Delibes' ballet suite "Sylvia." In the matter of concerts of this character Boston has been somewhat behind other cities which support symphony orchestras. The educational value of such concerts has long been recognized and the present project cannot but be welcomed favorably.

The influence of good music is far-reaching. The music lovers of the years to come will be drawn from the members of the rising generation and the more often these come in contact with the great and beautiful specimens of the art, the sooner and more accurately will they learn to distinguish and appreciate music which is really worthy. Cheap and trivial music is as bad an influence as literature of the same sort, although the same care is not used in keeping it from the young. Any scheme calculated to offset the influence of such music must find general favor. It is to be hoped that the success of the forthcoming concert will be such as to encourage the trustees of the orchestra to continue in the same way and that in due time not only orchestral concerts, but concerts of chamber music as well, will be made available to the younger element of the city.

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Pierre Monteux, conductor of the Boston Symphony orchestra, has put Stojowski's Symphony in D minor on the program for next week's concerts. Margaret Matzenauer, contralto, will sing Brahms's "Ever Lighter Grows My Slumber," two of Schumann's "Songs of a Bride," and Schubert's "Erl-King," and, after the orchestra has played the funeral march of Siegfried from Wagner's "Dusk of the Gods," will close the program by singing Bruenhilde's Apotheosis from the same music drama.

Every seat for the concert of the Symphony Orchestra for young people on Thursday afternoon, Jan. 29, has been taken by the youth of the schools to whom the tickets were first proffered. It is, therefore, useless for "outsiders" to make application for them. Already the management of the orchestra is arranging a second and similar concert for the afternoon of Thursday, Feb. 26. Evidently a good and much-needed work well begun.

At the Symphony Concerts of next week, Mr. Monteux will fulfill his promise of last autumn and revive d'Indy's second symphony—"Symphony in B-flat major, No. 2, Opus 57"—by all odds the most signal piece in kind written by a French composer in our time and unheard here since Mr. Fiedler's distant day. For some reason Dr. Muck eschewed the piece, though he admired d'Indy's music. Mr. Rabaud, as bon bourgeois, was frankly afraid of it. Only one other piece stands with the symphony upon Mr Monteux's programmes—Brahms's concerto for violin and orchestra in which Mr. Kreisler, for the first time in many years hereabouts, will play the solo part.

For his concert in Symphony Hall on

The Symphony and the Schools

A Second Young People's Concert

THOUGH the first of the Young People's Concerts of the Symphony Orchestra is two weeks away, every ticket for it has already been distributed through the schools of Greater Boston. A second concert is, accordingly, announced for Thursday afternoon, Feb. 26, with the following hints as to tickets:

Applications for tickets should be made by the heads of the various schools of Greater Boston, not later than Feb. 12, inclusive. Address W. H. Brennan, Symphony Hall, Boston.

Each applicant will be advised on or before Monday, Feb. 16, of the allotment of tickets, which may be secured at Symphony Hall on Feb. 19 or 20.

In allotting tickets for the concert on Feb. 26, preference will be shown those schools which applied for tickets for the first concert but were unable to obtain them. The prices of tickets will be 25, 35 and 50 cents.

YOUNG PEOPLE'S SYMPHONY CONCERT JAN 29 SOLD OUT

The young people's concert by the Boston Symphony Orchestra, Pierre Monteux, conductor, to be given Thursday afternoon, Jan 29, at 4 p m. is entirely sold out through the cooperation of the schools of Greater Boston. This will make a public sale impossible as there are no tickets for the management to offer.

The second concert will be given in the near future. In allotting tickets for the second concert, preference will be shown those schools who applied for tickets for the first concert but were unable to obtain them.

Jan. 23

YOUNG PEOPLE'S SYMPHONY CONCERT

The full Boston Symphony Orchestra, under its regular conductor, Pierre Monteux, will launch a new project by giving a special concert for "Young People" on Thursday, January 29, at four o'clock in the afternoon that it may not conflict with [illegible].

America Jan 7

YOUNG PEOPLE'S CONCERT MEET GREAT RESPONSE

For the "Young People's Concert," to be given in Symphony Hall next Thursday afternoon at 4 o'clock by the Boston Symphony Orchestra, at which Pierre Monteux will conduct Beethoven's Overture to "Egmont," Schubert's "Unfinished" Symphony and Delibes' Ballet, "Sylvia," all tickets have been distributed through the schools and settlements of Greater Boston. So great has been the demand for tickets that applications already received will fill all the available seats not only for the first concert, but for another, to be given on Thursday afternoon, February 26, at 4 o'clock.

Items and Announcements

Though the second of the concerts of the Symphony Orchestra for young people will not take place for a month—on Thursday, Feb. 26—the youth of the schools have already taken every place for it, as they did long ago for the first concert next week. Unfortunately, after such response, the schedule of work for the orchestra through the spring leaves no room for more of these concerts. Next season, however, trustees, conductor and manager will make place, from month to month, for a series of them.

Before long, Mr. Monteux is likely to include in a pair of Symphony Concerts Mr. Henry Gilbert's tone-poem, "The Dance in Place Congo," originally and rather mistakenly produced at the Metropolitan Opera House as a ballet-pantomime and so seen and heard in Boston in the spring of 1917. Mr. Gilbert wrote it, however, as a symphonic piece for the concert hall. As such, by the test of performance in the theatre, it keeps the more virtue. Mr. Monteux is well disposed also to other orchestral pieces by Mr. Gilbert who seems at last to be gaining just deserts—even in his "home-town."

Herald Jan 18

SYMPHONY CONCERT

The program of the Symphony concerts this week Friday afternoon and Saturday evening, Mr. Monteux will include Vincent D'Indy's eloquent Symphony No. 2 in B flat and Brahm's violin concerto. D'Indy's symphony, which has been played four times at these concerts, once under the direction of the composer, has not been heard here for several years. The concerto will be played by Mr. Kreisler, who has not appeared at a Symphony concert for two years.

MRS. BEROUX-WILLIAMS

Post Jan. 11

Young People's Symphony

To Acquaint Young People With Beauties of Symphonic Music—Adults Admitted Only as Escorts

The full Boston Symphony Orchestra, under its regular conductor, Pierre Monteux, will launch a new project by giving a special concert for "young people" on Thursday, Jan. 29, at 4 o'clock in the afternoon that it may not conflict with school hours. Its purpose is to acquaint our younger generation with the beauties of symphonic music by presenting it to them in enjoyable fashion, and in the finest performance. The programme for this concert will begin with Beethoven's Overture to "Egmont" and Schubert's immortal "Unfinished" Symphony—great music which is simple and of direct appeal. The last number, of the lighter sort, will be Delibes' Ballet Suite "Sylvia," famous for "The Huntress," the "Slow Waltz," the "Pizzicati," and the "Procession of Bacchus." Tickets at 25, 35 and 50 cents are being distributed through the schools and settlements, and there will be no public sale until Jan. 22. Adults are to be admitted only as escorts.

Herald Jan.

Matzenauer Symphony Soloist

The Symphony in D minor by Stojowski, the Polish composer of New York, which has been heard and praised in a number of cities, will have its first performance here by the Boston Symphony Orchestra, Mr. Monteux, conductor, at the Symphony concerts of next Friday and Saturday.

Margaret Matzenauer will sing at these concerts for the first time. She will sing Brahms's "Ever Lighter Grows My Slumber," two of Schumann's "Songs of a Bride" and Schubert's "Erl King." After the orchestra has played the funeral march of Siegfried from the "Dusk of the Gods," she will sing Bruennhilde's Immolation music.

Trans. Jan 10

CONCERTS NEXT WEEK

A New Symphony and Mme. Matzenauer in a Long Fragment from Wagner—Mr. de Gogorza and Mme. Samaroff Paired—Mr. Werrenrath Returns—A New French "Diseuse" — Sundry Singers, Various Pianists and Two Singing Societies

A SYMPHONY hitherto unheard in Boston, the final episodes from Wagner's opera, "The Dusk of the Gods" and four classic German songs sung with orchestral accompaniment and to English texts fill Mr. Monteux's programme for the Symphony Concerts of next Friday afternoon and Saturday evening, obviously designed for the coöperation of Mme. Matzenauer, the assisting singer. She will be heard in the four songs—Brahms's sombre "Ever Lighter Grows My Slumber"; two of Schumann's "Bride-Songs"; and Schubert's "Erl-King"—and in Brünnhilde's long soliloquy at the end of Wagner's opera. The German texts of all five pieces have been newly and ably translated by Mr. Krehbiel, while various hands have arranged the orchestral versions of the songs. Needless, almost, to say, Mme. Matzenauer is in the very prime of richness of voice, of skill and eloquence in dramatic song. From "The Dusk of the Gods," the orchestra will also play the music that glorifies the dead Siegfried. The new symphony is the work of Mr. Sigmund Stojowski, the Polish friend of Mr. Paderewski, whose concerto for piano and orchestra was heard at the Symphony Concerts in Dr. Muck's time. The symphony—in D minor and in the usual four movements—has been played in various European cities and in New York.

On Thursday evening, at the fourth of the series of concerts in Sanders Theatre at Cambridge, Mr. Monteux and the orchestra will play Mr. Stojowski's symphony for the first time; Gluck's overture to his opera, "Iphigenia in Aulis," as yet unheard at Symphony Hall; and, from recent programmes in Boston, Liszt's "Mephisto Waltz." The fourth item on the list is Schumann's Concerto for violoncello, in which Mr. Bedetti of the orchestra bids fair as soloist to confirm the merit he has already shown as leader of his choir.

Thursday afternoon, Jan. 29, in Symphony Hall, a new venture by the Symphony Orchestra—a short concert of readily comprehensible pieces for young people in their early teens, designed to open to them the pleasures of such music and accustom them to the ways of such a band. Mr. Monteux will conduct. The chosen numbers are Beethoven's overture, "Egmont"; Schubert's Unfinished Symphony; and four dances from Delibes's ballet, "Sylvia."

Friday afternoon, Jan. 30, in Symphony Hall, the thirteenth of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting and Mr. Converse's new symphony for the chief item of the programme.

Saturday evening, Jan. 31, in Symphony Hall, the thirteenth of the evening concerts of the Symphony Orchestra with Mr. Monteux conducting and Mr. Converse's new symphony as noted above.

Globe Jan 18

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Trans. Jan 13

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When Mr. Kreisler reappears with the Symphony Orchestra at the concerts of Friday, Jan. 23, and Saturday, Jan. 24, he will play Brahms's concerto for violin —music that he has recently studied anew and that he has seldom, if ever played in Boston.

The new French pianist, Robert Schmitz, who has been added to the "assisting artists" of the Symphony Orchestra, will play at the concert of Friday, Feb 13, and Saturday, Feb. 14. If present plans hold, he will be heard in Mr. Carpenter's "Concertino" for piano and orchestra, a piece novel to Boston, and in the piano-part of Franck's tone-poem, suggested by Hugo's verse, "Les Djinns," the magical spirits in many guises of "The Arabian Nights."

Record Jan 17

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Traveler Jan 17

KREISLER WITH BOSTON SYMPHONY

Fritz Kreisler is to be the soloist at next week's pair of Boston Symphony concerts, Friday and Saturday. He will play with the orchestra Brahm's Violin Concerto in D-major. Pierre Monteux will revive Vincent d'Indy's Second Symphony in B-flat.

Trans Mon Jan 12

Appreciated

Mr. Monteux and the Boston Orchestra fared well with audiences and reviewers at their concerts in New York last week. In particular both warmed to the performance of Brahms's symphony in C minor. The Times judged it "beautiful"; The World (Mr. Huneker) "had never heard the conductor interpret a great symphony like this with such authority and sympathetic understanding. . . . It was massive and passionate in the first movement, tenderly poetic in the second, of a just tempo and balance in the allegretto and spirited in the finale. There were homogeneity, elasticity, power and tonal plangency." In the prelude to "Parsifal," which Mr. Monteux has not yet included in a concert in Boston, the reviewers with one accord applauded "the fine sonorities of the strings." Even where there was none too much liking for the piece, as for Debussy's "Jeux" and Glazunov's "Stenka Razin," the performance by common consent, "was brilliant." So forth and so onward with the other numbers of the two programmes. As for "Jeux" in itself, the reviewers for the most part, repeat the hackneyed depreciatory formulas about Debussy's [illegible] of the final years.

Globe Jan 18

Kreisler was given an ovation lasting for 10 minutes when he played the Brahms concerto with the New York Symphony Society recently.

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Amer. Jan 11 ..... Lis[illegible]

Samaroff.

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Sigismund Stojowski, whose symphony in D minor is to be played this week, is a Polish pianist and composer, now resident in New York. He is a friend and former pupil of Paderewski. This symphony was awarded a prize at Leipsic in 1898, and has since been played in many European and American cities.

Post Jan 11

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Boston Traveler

MATZENAUER WINS TRIUMPH AT SYMPHONY

Those privileged to see and hear Mme. Matzenauer at the Boston Symphony orchestra's concert yesterday afternoon in Symphony Hall will long treasure the pleasantest memories of one of the greatest singers of the day interpreting some of the greatest music ever written and with an orchestra that has no superior. The singer was in excellent voice, entered into the spirit of her numbers and sang them as can few artists of today. For many her singing of the Wagner numbers was the event of the afternoon, but she has no reason to apologize for her Brahms, Schumann and Schubert selections.

The Stojowski symphony was disap-

...Thirteenth Rhapsody..... Li...

Every seat for the concert of the Symphony Orchestra for young people on Thursday afternoon, Jan. 29, has been taken by the youth of the schools to whom the tickets were first proffered. It is, therefore, useless for "outsiders" to make application for them. Already the management of the orchestra is arranging a second and similar concert for the afternoon of Thursday, Feb. 26. Evidently a good and much-needed work well begun.

At the Symphony Concerts of next week, Mr. Monteux will fulfill his promise of last autumn and revive d'Indy's second symphony—"Symphony in B-flat major, No. 2, Opus 57"—by all odds the most signal piece in kind written by a French composer in our time and unheard here since Mr. Fiedler's distant day. For some time past the conductor has been at work upon it, and he will spare no pains to achieve eloquent performance. For some reason Dr. Muck eschewed the piece, though he admired d'Indy's music. Mr. Rabaud, as bon bourgeois, was frankly afraid of it. Only one other piece stands with the symphony upon Mr. Monteux's programme—Brahms's concerto for violin and orchestra in which Mr. Kreisler, for the first time in many years hereabouts, will play the solo part.

For his concert in Symphony Hall on

The Symphony and the Schools

A Second Young People's Concert

THOUGH the first of the Young People's Concerts of the Symphony Orchestra is two weeks away, every ticket for it has already been distributed through the schools of Greater Boston. A second concert is, accordingly, announced for Thursday afternoon, Feb. 26, with the following hints as to tickets:

Applications for tickets should be made by the heads of the various schools of Greater Boston, not later than Feb. 12, inclusive. Address W. H. Brennan,, Symphony Hall, Boston.

Each applicant will be advised on or before Monday, Feb. 16, of the allotment of tickets, which may be secured at Symphony Hall on Feb. 19 or 20.

In allotting tickets for the concert on Feb. 26, preference will be shown those schools which applied for tickets for the first concert but were unable to obtain them. The prices of tickets will be 25, 35 and 50 cents.

YOUNG PEOPLE'S SYMPHONY CONCERT JAN 29 SOLD OUT

The young people's concert by the Boston Symphony Orchestra, Pierre Monteux, conductor, to be given Thursday afternoon, Jan 29, at 4 p m. is entirely sold out through the cooperation of the schools of Greater Boston. This will make a public sale impossible as there are no tickets for the management to offer.

The second concert will be given in the near future. In allotting tickets for the second concert, preference will be shown those schools who applied for tickets for the first concert but were unable to obtain them.

Jan. 23

YOUNG PEOPLE'S SYMPHONY CONCERT

The full Boston Symphony Orchestra, under its regular conductor, Pierre Monteux, will launch a new project by giving a special concert for "Young People" on Thursday, January 29, at four o'clock in the afternoon that it may not conflict with school hours.

Items and Announcements

Though the second of the concerts of the Symphony Orchestra for young people will not take place for a month—on Thursday, Feb. 26—the youth of the schools have already taken every place for it, as they did long ago for the first concert next week. Unfortunately, after such response, the schedule of work for the orchestra through the spring leaves no room for more of these concerts. Next season, however, trustees, conductor and manager will make place, from month to month, for a series of them.

Before long, Mr. Monteux is likely to include in a pair of Symphony Concerts Mr. Henry Gilbert's tone-poem, "The Dance in Place Congo," originally and rather mistakenly produced at the Metropolitan Opera House as a ballet-pantomime and so seen and heard in Boston in the spring of 1917. Mr. Gilbert wrote it, however, as a symphonic piece for the concert hall. As such, by the test of performance in the theatre, it keeps the more virtue. Mr. Monteux is well disposed also to other orchestral pieces by Mr. Gilbert who seems at last to be gaining just deserts—even in his "home-town."

YOUNG PEOPLE'S CONCERTS MEET GREAT RESPONSE

For the "Young People's Concert," to be given in Symphony Hall next Thursday afternoon at 4 o'clock by the Boston Symphony Orchestra, at which Pierre Monteux will conduct Beethoven's Overture to "Egmont," Schubert's "Unfinished" Symphony and Delibes' Ballet, "Sylvia," all tickets have been distributed through the schools and settlements of Greater Boston. So great has been the demand for tickets that applications already received will fill all the available seats not only for the first concert, but for another, to be given on Thursday afternoon, February 26, at 4 o'clock.

Post Jan. 11

Young People's Symphony

To Acquaint Young People With Beauties of Symphonic Music—Adults Admitted Only as Escorts

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Herald Jan.

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Advertiser Jan 11

...maroff. ..... Lisz...

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Trans. Jan 10

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Globe Jan 18

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Herald Jan 18

SYMPHONY CONCERT

The program of the Symphony concerts this week Friday afternoon and Saturday evening, Mr. Monteux will include Vincent D'Indy's eloquent Symphony No. 2 in B flat and Brahm's violin concerto. D'Indy's symphony, which has been played four times at these concerts, once under the direction of the composer, has not been heard here for several years. The concerto will be played by Mr. Kreisler, who has not appeared at a Symphony concert for two years.

MRS. REDUX-WILLIAMS

Record Jan 17

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Traveler Jan 17

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J. 7

Trans Mon Jan 12

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...on Traveler

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From N. Y. COMMERCIAL
Address: New York
Date DEC 27

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ESTABLISHED 1881
From Morning Telegraph
New York City

BOSTON SYMPHONY IN BRILLIANT PROGRAM

Conductor Monteux's January 8 Program Includes Debussy's "Danced Poem" for First Time.

At the season's third Boston Symphony concert to be given in Carnegie Hall Thursday evening, January 8, Pierre Monteux will conduct the First Symphony in C minor of Brahms, Gluck's overture to "Iphigenia in Aulis," Wagner's Prelude to "Parsifal," and Glazounoff's Symphonic Poem, "Stenka Razine."

For the Saturday matinee, the symphony will be Beethoven's "Pastoral" No. 6, and the rest of the program Debussy's Danced Poem, "Jeux" ("Play"), which Mr. Monteux is introducing to America, and Liszt's "Mephisto Waltz."

From SUN
Address New York City
Date DEC 28 1919

The programme for the concert of the Boston Symphony Orchestra, to take place in Carnegie Hall Thursday evening, January 8, is as follows: Brahms, symphony in C minor, No. 1; Gluck, overture to "Iphigenia in Aulis"; Wagner, prelude to "Parsifal"; Glazounoff, symphonic poem, "Stenka Razine." The programme for the Saturday matinee on January 10 is as follows: Beethoven, symphony No. 6, "Pastoral"; Debussy, dance poem, "Jenx," ("Play"), new here; Liszt, "Mephisto" waltz.

HERALD
Address New York City
Date DEC 28 1919

At the season's third concert by the Boston Symphony Orchestra in the Academy of Music, to take place on Friday evening, Jan. 9, the soloist will be Emilio de Gogorza, whose interpretive charm, and whose voice of particular lustrous amplitude, are unrivalled upon the concert stage. He is to sing the opening aria from Gluck's "Iphigenia in Aulis," and the principal love song from Massenet's "King of Lahere." For the symphonic portion of this concert Pierre Monteux will conduct Mendelssohn's "Reformation" Symphony No. 5, Glazounoff's symphonic poem, "Stenka Razine," and Liszt's Mephisto Waltz.

From EAGLE
Address Brooklyn, N. Y.
Date DEC 28 1919

Boston Symphony.

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From EVENING MAIL
Address: New York City
Date JAN 3 1920

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From Times
New York City
JAN 4 1920

WITH THE ORCHESTRAS.

Eddy Brown with the Philadelphia and Both Orchestras are visitors to New York this week, with programs announced in this column Sunday.

EVENING SUN
Address New York City
Date JAN 3 - 192

THE SYMPHONIES.

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For the Saturday matinee on Jan. 10 the symphony will be Beethoven's "Pastoral" No. 6. A notable part of this concert will be the first performance in New York of Debussy's "Jeux" ("Play"). Since Mr. Monteux also conducted the first public performance of the piece under the composer's personal direction an authoritative reading may be expected. The final number will be Glazounoff's symphonic poem "Stenka Razine," built upon Russian folk themes.

SUN
Address New York City
Date

The programme for the Boston Symphony Orchestra's concert in Carnegie Hall on Thursday evening is as follows: Brahms, symphony, C minor; Gluck, overture, "Iphigenie in Aulis"; Wagner, prelude to "Parsifal"; Liszt, "Mephisto" waltz. The programme for the Saturday matinee on January 10 is as follows: Beethoven, symphony, "Pastoral"; Debussy dance poem "Jeux," ("Play") new here; Glazounov, symphonic poem, "Stenka Razine," (built upon Russian folk themes).

From HERALD
Address New York City
Date

With his seeming fondness for music that echoes Parisian opera stages, Emilio de Gogorza, one of the great barytones of the day, will sing at the Boston Symphony concert, given under institute auspices in the Academy of Music next Friday evening, Gluck's aria, "Pitiless Diana," from "Iphigenia in Aulis," and Massenet's "Promesse de mon avenis," from Massenet's "King of Lahore." The first symphony of Brahms in C minor, whose broad sweep, fine climaxes and beauty of lyrical episodes make it a perennial favorite, will be heard at this concert, also Glazounoff's thoroughly Russian symphonic poem, "Stenka Razine," and Liszt's "Mephisto Waltz," of orchestral brilliance and supernatural thrill.

From EAGLE
Address Brooklyn, N. Y.
Date JAN 4 1920

UNDER INSTITUTE AUSPI

Rachmaninoff Recital M... Boston Symphony ... Evening.

Emilio de Gogorza, baritone, will be the soloist with the Boston Symphony Orchestra in the Academy of Music Friday evening. He will sing familiar arias from Massenet's "Le Roi de Lahore" and Gluck's "Iphegenie en Aulide." The purely orchestral numbers will disclose further Mr. Monteux's ability in the Brahms C Minor Symphony, a symphonic poem by Glyzounov, and two selections from Liszt's Second Episode from Lenau's "Faust."

From Times
New York
JAN

BROOKLYN MUSIC.

Sergei Rachmaninoff, the Russian p... anist and composer, will appear in r... cital tomorrow evening at the Brookl... Academy.

Emilio de Gogorza is announced ... soloist with the Boston Symph... Orchestra at its Brooklyn concert n... Friday evening.

From EAGLE
Address Brooklyn, N. Y.
Date JAN 4

Boston Symphony.

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From CITIZEN
Address: Brooklyn, N. Y.
Date JAN

BOSTON SYMPHONY CONCER...

Emilio de Gogorza to Be Assisting Artist.

With his seeming fondness for music that echoes Parisian opera stages, Emilio de Gogorza, one of the greatest baritones of our day, will sing at the Boston Symphony concert, given under Institute auspices, in the Academy of Music on Friday evening, Jan. 9, Gluck's aria, "Pitiless Diana," from "Iphigenia in Aulis," and Massenet's "Promesse de mon avenir," from Massenet's "King of Lahore."

The first symphony of Brahms in C minor, whose broad sweep, fine climaxes and beauty of lyrical episodes make it a perennial favorite, will be heard at this concert; also Glazounoff's thoroughly Russian symphonic poem, "Stenka Razine," and Liszt's "Mephisto Waltz," of orchestral brilliance and supernatural...

From Morning Telegraph
New York City
ESTABLISHED JAN 4 1920

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ESTABLISHED 1881 JAN 4 19...
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From Times
New York
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From EVENING POST,
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JAN 3 - 1...

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EVENING JOURNAL
New York City
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TELEGRAM
New York City
JAN 3 1920

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ROBERT GILBERT WELSH.

Address: New York
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From Evening Star
Baltimore, Md.
From JAN 3 - 1920

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As changed the program will read: Chausson's symphony in B flat major, Debussy's a dance poem, "Jeux"; MacDowell's piano concerto in D minor, and Glatounoff's symphonic poem, "Stenka Razine."

...ON EVENING JOURNAL
Address New York City
Date JAN 19 192...

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One seeks to wag no better than the rest of the world in the face of twenty concerts in halls, theatres and opera houses. So one may merely single out for bare mention a few of the twenty—the continuation of Walter Damrosch's pleasant and profitable argosy to children on Saturday mornings at Aeolian Hall; the third matinee of the Boston Orchestra on Saturday morning at Carnegie Hall, notable for a first performance of Debussy's "Jeux," made from a lawn tennis dance-pantomime; an evening of plenteous Wagnerian excerpts on Saturday at Carnegie Hall played by the Philharmonic Orchestra, hugely enjoyed by a very large audience and thus attesting the hunger of the people for this music in ...ite of its indifferent revelation; a ...ecital by the ineffably placid ...etz yesterday afternoon ... similar in all re... ...am, to the other ... preceding; ...drome

TELEGRAM
...ress New York City
JAN 10 1920

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The Boston Symphony Orchestra, in its third visit of the season, gave cause for rejoicing to its friends at Carnegie Hall last night, first by a beautiful performance of Brahms's C-minor symphony, led by the French conductor, Pierre Monteux, and second, both in this work and in Wagner's "Parsifal" prelude, by a superb quality of strings, which defied a night of soft, soggy weather. After the symphony Mr. Monteux rightly beckoned the band to rise with him in acknowledging the applause.

In the "Parsifal" music, of which a dramatic revival is pending, it is certain no finer sonorities have been attained during the recent years of little Wagner; the conductor took two recalls before the house insisted on having the whole orchestra stand again. Before Wagner's prelude came Gluck's to "Iphigenia in Aulis," and after it Liszt's intended diabolic dance, the "Mephisto Waltzs," composed for a village tavern scene in Lenau's "Faust."

From HERALD
Address New York City
Date JAN 4 - 1920

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From N. Y. COMMERCIAL
Address: New York
Date DEC 27

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ESTABLISHED 1881
From Morning Telegraph
New York City

BOSTON SYMPHONY IN BRILLIANT PROGRAM

Conductor Monteux's January 8 Program Includes Debussy's "Danced Poem" for First Time.

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For the Saturday matinee, the symphony will be Beethoven's "Pastoral" No. 6, and the rest of the program Debussy's Danced Poem, "Jeux" ("Play"), which Mr. Monteux is introducing to America, and Liszt's "Mephisto Waltz."

From SUN
Address New York City
Date DEC 28 1919

The programme for the concert of the Boston Symphony Orchestra, to take place in Carnegie Hall Thursday evening, January 8, is as follows: Brahms, symphony in C minor, No. 1; Gluck, overture to "Iphigenia in Aulis"; Wagner, prelude to "Parsifal"; Glazounov, symphonic poem, "Stenka Razine." The programme for the Saturday matinee on January 10 is as follows: Beethoven, symphony No. 6, "Pastoral"; Debussy, dance poem, "Jenx," ("Play"), new here; Liszt, "Mephisto" waltz.

HERALD
ess New York City

Mrs. Clemens and [illegible]

At the season's third concert by the Boston Symphony Orchestra in the Academy of Music, to take place on Friday evening, January 9, the soloist will be Emilio de Gogorza, whose interpretive charm and whose voice of particular lustrous amplitude are unrivalled upon the concert stage. He is to sing the opening aria from Gluck's "Iphigenia in Aulis," and the principal love song from Massenet's "King of Lahore." For the symphonic portion of this concert Pierre Monteux will conduct Mendelssohn's "Reformation" Symphony No. 5, Glazounoff's symphonic poem "Stenka Razine" and Liszt's "Mephisto Waltz."

* * *

CITIZEN
ess: Brooklyn, N. Y.

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From EAGLE
Address Brooklyn, N. Y.
Date JAN 1 1920

EVENING MAIL
ess: New York City

BOSTON SYMPHONY CONCERTS

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For the Saturday matinee, January 10, the symphony will be Beethoven's "Pastoral" No. 6. A notable part of this concert will be the first performance in New York of Debussy's "Jeux" ("Play"). The final number will be Glazounoff's symphonic poem, "Stenka Razine," built upon Russian folk themes.

EVENING SUN
ress New York City
JAN 3 - 1920

THE SYMPHONIES.

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SUN
ss New York City

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From HERALD
Address New York City
Date

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From Morning Telegraph
New York City
JAN 4 1920

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ESTABLISHED 1881 JAN 4 19.
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From Times
New York City

BROOKLYN MUSIC.

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From EAGLE
Address Brooklyn, N. Y.
Date JAN 4 1920

UNDER INSTITUTE AUSPICES

Rachmaninoff Recital M[illegible]
Boston Symphony [illegible]
Evening.

Emilio de Gogorza, baritone, will be the soloist with the Boston Symphony Orchestra in the Academy of Music Friday evening. He will sing familiar arias from Massenet's "Le Roi de Lahore" and Gluck's "Iphegenie en Aulide." The purely orchestral numbers will disclose further Mr. Monteux's ability in the Brahms C Minor Symphony, a symphonic poem by Glyzounov, and two selections from Liszt's Second Episode from Lenau's "Faust."

From Times
New York

[illegible] Razine," built upon Russian folk [illegible]

From
EVENING POST,
New York City

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EVENING JOURNAL
New York City

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TELEGRAM
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Evening Star
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EVENING [illegible]
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[illegible] EVENING JOURNAL
ddress New York City
ate JAN 9 19[illegible]

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ROBERT GILBERT WELSH.

Address: New York

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HERALD
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JAN 4 - 1920

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From N. Y. COMMERCIAL
Address: New York
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ESTABLISHED 1881
From Morning Telegraph
New York City

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From SUN
Address New York City
Date DEC 28 1919

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HERALD
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Address Brooklyn, N. Y.
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New York City
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From Times
New York

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From EAGLE
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UNDER INSTITUTE AUSPI

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BOSTON SYMPHONY CONCER

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From EVENING JOURNAL
New York City
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From MORNING TELEGRAPH
New York City
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ESTABLISHED 1881
From Morning Telegraph
New York City
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From Evening Star
Baltimore, Md.
JAN 3 - 1920

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Baltimore, Md.

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The third concert of the season by the Boston Symphony Orchestra, Pierre Monteux, conductor, will take place at the Lyric Theatre tomorrow night.

Mr. De Gogorza, who was announced to be soloist at this concert, has contracted a severe cold and will be unable to sing. He will be replaced by Leo Ornstein, noted composer and pianist, who will play MacDowell's brilliant concerto in D minor, No. 2, a work which he recently played at the symphony concerts in Boston with marked success.

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From EVENING JOURNAL
New York City
JAN 19 192

A TWENTY-CONCERT WEEKEND.

There were twenty-one concerts scheduled to take place on Saturday and Sunday, a number probably unequalled in the record. One of them, that of the Society of the Friends of Music at the Ritz, was wisely postponed to a less jammed-up period next Sunday. Of the score that remained, not more than a half-dozen were attended by paying audiences. Some of the twenty deserved these and got them not, others got them and deserved them not. But most of them got what they deserved. So wags the world in its only roughly just appraisements.

One seeks to wag no better than the rest of the world in the face of twenty concerts in halls, theatres and opera houses. So one may merely single out for bare mention a few of the twenty—the continuation of Walter Damrosch's pleasant and profitable argosy to children on Saturday mornings at Aeolian Hall; the third matinee of the Boston Orchestra on Saturday morning at Carnegie Hall, notable for a first performance of Debussy's "Jeux," made from a lawn tennis dance-pantomime; an evening of plenteous Wagnerian excerpts on Saturday at Carnegie Hall played by the Philharmonic Orchestra, hugely enjoyed by a very large audience and thus attesting the hunger of the people for this music in spite of its indifferent revelation; a recital by the ineffably placid [illegible]atz yesterday afternoon similar in all re[illegible]eam, to the other preceding; [illegible]drome

From TELEGRAM
ress New York City
JAN 10 1920

This afternoon, in Carnegie Hall, Pierre Monteux leads the brilliant Boston Symphony Orchestra through the cheerful mazes of Beethoven's Pastoral Symphony.

A symphonic poem by the Russian Glazounoff is also on the programme.

The most interesting feature of the programme, however, is Debussy's symphonic poem "Jeux." Mr. Monteux conducted this work with De Diaghileff's Russian Ballet in Paris when Nijinsky danced to its measures in a colorful Bakst setting.

From HERALD
ess New York City
JAN 4 - 1920

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ROBERT GILBERT WELSH.

From N. Y. COMMERCIAL

Address: New York

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ESTABLISHED 1881

From Morning Telegraph

New York City

BOSTON SYMPHONY IN BRILLIANT PROGRAM

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HERALD

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EVENING SUN

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Evening Star

Baltimore, Md.

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One seeks to wag no better than the rest of the world in the face of twenty concerts in halls, theatres and opera houses. So one may merely single out for bare mention a few of the twenty—the continuation of Walter Damrosch's pleasant and profitable argosy to children on Saturday mornings at Aeolian Hall; the third matinee of the Boston Orchestra on Saturday morning at Carnegie Hall, notable for a first performance of Debussy's "Jeux," made from a lawn tennis dance-pantomime; an evening of plenteous Wagnerian excerpts on Saturday at Carnegie Hall played by the Philharmonic Orchestra, hugely enjoyed by a very large audience and thus attesting the hunger of the people for this music in spite of its indifferent revelation; a recital by the ineffably placid Heifetz yesterday afternoon [illegible] similar in all respects, to the other [illegible] preceding; [illegible] drome

From EVENING POST,

New York City

Boston Symphony Concerts.

WHEN the Boston Symphony Orchestra plays in Carnegie Hall next Thursday evening, Pierre Monteux will conduct the first symphony of Brahms, Gluck's overture to "Iphigenia in Aulis," Wagner's Prelude to "Parsifal" and Liszt's "Mephisto Waltz." For the Saturday matinée on January 10, the Symphony will be Beethoven's "Pastoral." A notable part of this concert will be the first performance in New York of Debussy's "Jeux" ("Play"). Since Mr. Monteux also conducted the first public performance of the piece under the composer's personal direction, an authoritative reading may be expected. The final number will be Glazounoff's Symphonic Poem, "Stenka Razine," built upon Russian folk

EVENING JOURNAL

New York City

The Boston Symphony Orchestra plays in Carnegie Hall next Thursday evening as its chief number the first Symphony of Brahms, and at the Saturday matinee Beethoven's "Pastoral" Symphony, as well as a first performance in New York of Debussy's "Jeux" ("Play").

TELEGRAM

New York City

When the Boston Symphony Orchestra plays in Carnegie Hall next Thursday evening, January 8, Pierre Monteux will conduct the first symphony of Brahms in C minor, Gluck's overture to "Iphigenia in Aulis," Wagner's prelude to "Parsifal" and Liszt's "Mephisto Waltz," which is the tavern episode from Lenau's "Faust." For the Saturday matinee on January 10 the symphony will be Beethoven's "Pastoral" No. 6. A notable part of this concert will be the first performance in New York of Debussy's "Jeux" ("Play"). Since Mr. Monteux also conducted the first public performance of the piece under the composer's personal direction, an authoritative reading may be expected. The final number will be Glazounoff's symphonic poem, "Stenka Razine."

ROBERT GILBERT WELSH.

Address: New York

Date 1920

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TELEGRAM

New York City

JAN 1

This afternoon, in Carnegie Hall, Pierre Monteux leads the brilliant Boston Symphony Orchestra through the cheerful mazes of Beethoven's Pastoral Symphony.

A symphonic poem by the Russian Glazounoff is also on the programme.

The most interesting feature of the programme, however, is Debussy's symphonic poem "Jeux." Mr. Monteux conducted this work with De Diaghileff's Russian Ballet in Paris when Nijinsky danced to its measures in a colorful Bakst setting.

HERALD

ess New York City

JAN 1

At the concert of the Boston Symphony Orchestra in Carnegie Hall on next Thursday night Pierre Monteux will conduct Brahms' first symphony in C minor, Gluck's overture to "Iphigenia in Aulis," Wagner's prelude to "Parsifal" and Liszt's Mephisto" waltz.

At the Saturday matinee concert the symphony will be Beethoven's "Pastoral," No. 6. The remainder of the programme will be Debussy's dance poem, "Jeux" (play), which Mr. Monteux is

From N. Y. COMMERCIAL

Address: New York

Date DEC 27

At the season's third Boston Symphony concert to be given in Carnegie Hall, Thursday evening, January 8, Pierre Monteux will conduct the First Symphony in C minor of Brahms, Gluck's Overture to "Iphigenia in Aulis," Wagner's Prelude to "Parsifal" and Glazounoff's Symphonic Poem, "Stenka Razine." For the Saturday matinee, the symphony will be Beethoven's "Pastoral" No. 6, and the rest of the program Debussy's Danced Poem, "Jeux" ("Play"), which Mr. Monteux is introducing to America, and Liszt's "Mephisto Waltz."

ESTABLISHED 1881

From Morning Telegraph

New York City

BOSTON SYMPHONY IN BRILLIANT PROGRAM

Conductor Monteux's January 8 Program Includes Debussy's "Danced Poem" for First Time.

At the season's third Boston Symphony concert to be given in Carnegie Hall Thursday evening, January 8, Pierre Monteux will conduct the First Symphony in C minor of Brahms, Gluck's overture to "Iphigenia in Aulis," Wagner's Prelude to "Parsifal," and Glazounoff's Symphonic Poem, "Stenka Razine."

For the Saturday matinee, the symphony will be Beethoven's "Pastoral" No. 6, and the rest of the program Debussy's Danced Poem, "Jeux" ("Play"), which Mr. Monteux is introducing to America, and Liszt's "Mephisto Waltz."

From SUN

Address New York City

Date DEC 28 1911

The programme for the concert of the Boston Symphony Orchestra, to take place in Carnegie Hall Thursday evening, January 8, is as follows: Brahms, symphony in C minor, No. 1; Gluck, overture to "Iphigenia in Aulis"; Wagner, prelude to "Parsifal"; Glazounov, symphonic poem, "Stenka Razine." The programme for the Saturday matinee on January 10 is as follows: Beethoven, symphony No. 6, "Pastoral"; Debussy, dance poem, "Jenx," ("Play"), new here; Liszt, "Mephisto" waltz.

HERALD

ss New York City

DEC 28 1911

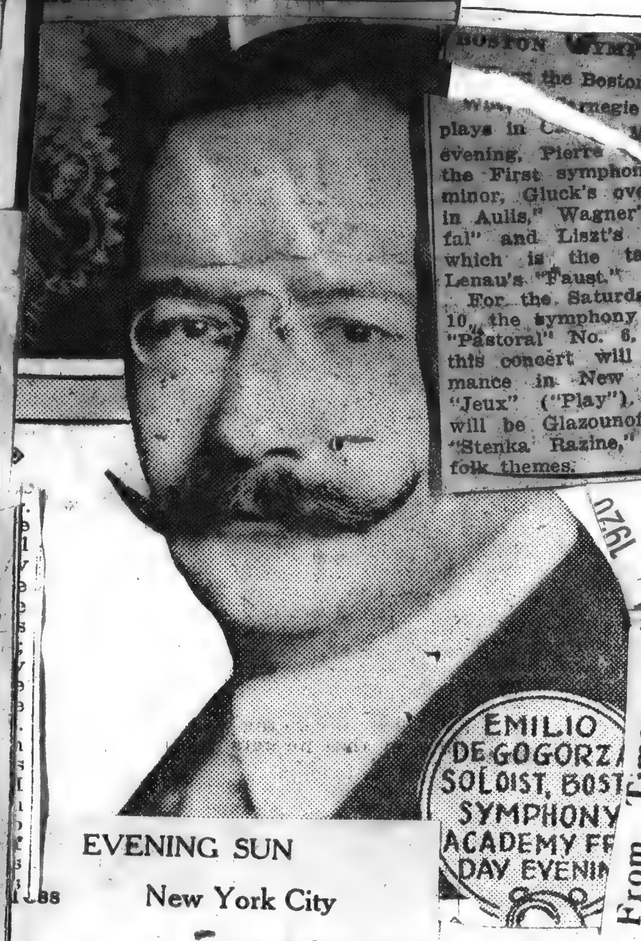
Mrs. Clements and Mr. [illegible]

At the season's third concert by the Boston Symphony Orchestra in the Academy of Music, to take place on Friday evening, January 9, the soloist will be Emilio de Gogorza, whose interpretive charm and whose voice of particular lustrous amplitude are unrivalled upon the concert stage. He is to sing the opening aria from Gluck's "Iphigenia in Aulis" and the principal love song from Massenet's "King of Lahore." For the symphonic portion of his concert Pierre Monteux will conduct Mendelssohn's "Reformation" symphony No. 5, Glazounoff's symphonic poem, "Stenka Razine" and Liszt's "Mephisto Waltz."

CITIZEN

ess: Brooklyn, N. Y.

DEC 28



EVENING SUN

New York City

JAN 3 - 192

THE SYMPHONIES.

When the Boston Symphony Orchestra plays in Carnegie Hall next Thursday evening, Jan. 8, Pierre Monteux will conduct the first symphony of Brahms in C minor, Gluck's overture to "Iphigenia in Aulis," Wagner's prelude to "Parsifal" and Liszt's "Mephisto Waltz," which is the tavern episode from Lenau's "Faust."

For the Saturday matinee on Jan. 10 the symphony will be Beethoven's "Pastoral" No. 6. A notable part of this concert will be the first performance in New York of Debussy's "Jeux" ("Play"). Since Mr. Monteux also conducted the first public performance of the piece under the composer's personal direction an authoritative reading may be expected. The final number will be Glazounoff's symphonic poem "Stenka Razine," built upon Russian folk themes.

SUN

ss New York City

The programme for the Boston Symphony Orchestra's concert in Carnegie Hall on Thursday evening is as follows: Brahms, symphony, C minor; Gluck, overture, "Iphigenie in Aulis"; Wagner, prelude to "Parsifal"; Liszt, "Mephisto" waltz. The programme for the Saturday matinee on January 10 is as follows: Beethoven, symphony, "Pastoral"; Debussy, dance poem "Jeux," ("Play") new here; Glazounov, symphonic poem, "Stenka Razine," (built upon Russian folk themes).

From HERALD

Address New York City

Date

$10 Monthly Until Paid.

6 Used Upright Pianos under $250

$5 Monthly Until Paid.

4 Used Upright Pianos under $225

ESTABLISHED 1881

JAN - 9 1920

From Times

New York City

BOSTON SYMPHONY PLAYS.

Monteux Conducts a Fine Performance of Brahms and Wagner.

The Boston Symphony Orchestra, in its third visit of the season, gave cause for rejoicing to its friends at Carnegie Hall last night, first by a beautiful performance of Brahms's C-minor symphony, led by the French conductor, Pierre Monteux, and second, both in this work and in Wagner's "Parsifal" prelude, by a superb quality of strings, which defied a night of soft, soggy weather. After the symphony Mr. Monteux rightly beckoned the band to rise with him in acknowledging the applause.

In the "Parsifal" music, of which a dramatic revival is pending, it is certain no finer sonorities have been attained during the recent years of little Wagner; the conductor took two recalls because the house insisted on having the orchestra stand again. Before the prelude came Gluck's to "Iphigenia in Aulis," and after it Liszt's interesting dance, the "Mephisto Waltz," composed for a village tavern scene in Lenau's "Faust."

From EAGLE

Address Brooklyn, N. Y.

Date DEC

Boston Symphony.

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EVENING MAIL

ess: New York City

JAN 3 1920

BOSTON SYMPHONY CONCERTS.

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From Times

New York City

WITH THE ORCHESTRAS.

Eddy Brown with the Philadelphia and Boston Orchestras are visitors to New York this week, with programs announced in this column last Sunday.

From Times

New York City

JAN 4 1920

BROOKLYN MUSIC.

Sergei Rachmaninoff, the Russian pianist and composer, will appear in recital tomorrow evening at the Brooklyn Academy.

Emilio de Gogorza is announced as soloist with the Boston Symphony Orchestra at its Brooklyn concert next Friday evening.

m EAGLE

dress Brooklyn, N. Y.

te JAN 4 1920

UNDER INSTITUTE AUSPICES

Rachmaninoff Recital Monday. Boston Symphony Friday Evening.

Emilio de Gogorza, baritone, will be the soloist with the Boston Symphony Orchestra in the Academy of Music Friday evening. He will sing familiar arias from Massenet's "Le Roi de Lahore" and Gluck's "Iphegenie en Aulide." The purely orchestral numbers will disclose further Mr. Monteux's ability in the Brahms C Minor Symphony, a symphonic poem by Glyzounov, and two selections from Liszt's Second Episode from Lenau's "Faust."

EAGLE

ess Brooklyn, N. Y.

JAN 4 1920

Boston Symphony.

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ress: [illegible]d, N. Y.

e JAN 4

BOSTON SYMPHONY CONCERT

Emilio de Gogorza to Be Assisting Artist.

With his seeming fondness for music that echoes Parisian opera stages, Emilio de Gogorza, one of the greatest baritones of our day, will sing at the Boston Symphony concert, given under Institute auspices, in the Academy of Music on Friday evening, Jan. 9. Gluck's aria, "Pitiless Diana," from "Iphigenia in Aulis," and Massenet "Promesse de mon avenir," from Massenet's "King of Lahore."

The first symphony of Brahms in C minor, whose broad sweep, fine climax and beauty of lyrical episodes make a perennial favorite, will be heard at this concert, also Glazounoff's thoroughly Russian symphonic poem, "Stenka Razine," and Liszt's "Mephisto Waltz" of orchestral brilliance and supe[illegible]

From Morning Telegraph

New York City

Boston Symphony Programs.

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ESTABLISHED 1881

JAN 4 19[illegible]

From Morning Telegraph

New York City

[illegible]phony Concerts.

[illegible]e Singin

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built upon Russian folk

[illegible]NING POST,

York City

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EVENING JOURNAL

New York City

JAN 8 -

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TELEGRAM

New York City

JAN [illegible]

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From N. [illegible]

Address: New York

Date [illegible]3 1920

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From Evening Star

Baltimore, Md.

JAN 3 - 1920

THE BOSTON SYMPHONY

As soloist at the Boston Symphony concert, to be given in the Lyric Theater next Wednesday evening, Emilio de Gorgorza, the famous baritone, will sing arias from Gluck's "Iphigenia in Aulis" and Massenet's "King of Lahore." Pierre Monteux will conduct at this concert Chausson's powerful and eloquent symphony in B-flat, considered one of the finest achievements of the French school of music. Notable also will be Debussy's "Jeux" ("Play"), which Mr. Monteux is introducing to America. Since he also conducted the first public performance of this co-called "Danced Poem," under the personal guidance of Debussy himself, an authoritative reading may be expected. On that occasion Nijinsky staged and danced an accompaniment of love and tennis balls in a garden. There will be still further interest in the final number — Glazounoff's symphonic poem, "Stenka Razine," which uses noted Russian folksongs for its themes.

EVENING [illegible]

Baltimore, Md.

NEW SYMPHONY ARTIST

The third concert of the season by the Boston Symphony Orchestra, Pierre Monteux, conductor, will take place at the Lyric Theatre tomorrow night.

Mr. De Gogorza, who was announced to be soloist at this concert, has contracted a severe cold and will be unable to sing. He will be replaced by Leo Ornstein, noted composer and pianist, who will play MacDowell's brilliant concerto in D minor, No. 2, a work which he recently played at the symphony concerts in Boston with marked success.

As changed the program will read: Chausson's symphony in B flat major, Debussy's a dance poem, "Jeux"; MacDowell's piano concerto in D minor, and Giatounoff's symphonic poem, "Stenka Razine."

[illegible] EVENING JOURNAL

ddress New York City

ate JAN 19 1921

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TELEGRAM

ress New York City

L JAN 10 1920

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HERALD

ess New York City

JAN 4 - 1920

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At the Saturday matinee concert the symphony will be Beethoven's "Pastoral," No. 6. The remainder of the programme will be Debussy's dance poem, "Jeux" (play), which Mr. Monteux [illegible]

From Morning Telegraph
New York City

JAN -9 1920

Boston Symphony Concert.

In the evening at Carnegie Hall, the Boston Symphony Orchestra, Pierre Monteux conducting, delivered a capital program with splendid effect and to the entire satisfaction of a large audience. Brahms's First Symphony in C-minor was, probably, the best-played and the most cordially appreciated event of the evening. Liszt's "Mephisto Waltz," which is the precious tavern episode from Lenau's "Faust," was beautifully played and there were fine performances of Gluck's Overture to "Iphigenia in Aulis" and Wagner's Prelude to "Parsifal."

From Tribune
New York City

JAN -9 1920

Boston Symphony Is Heard in a Recital

Monteux Conducts Program Which Includes Works of Brahms and Wagner

The Boston Symphony Orchestra played to a large audience at Carnegie Hall last evening, giving an opportunity to observe M. Pierre Monteux as a conductor of the music of Brahms, Gluck, Wagner and Liszt.

Perhaps the least familiar work on the program was the overture to "Iphigenie en Aulide," the first opera written by Gluck for Paris, sung in 1774. The other pieces were Brahms' first symphony in C minor, Op. 68; then Wagner's prelude to "Parsifal" and Liszt's second episode from Lenau's "Faust" and "The Dance in the Village Tavern," with the famous Mephisto Waltz.

M. Monteux's readinf of the symphony was massive and concrete. Still less inspired was his conducting of the prelude from "Parsifal," which he divided into fragmentary sections, separated by exaggerated pauses, the whole woefully lackiny in psirit and fundamental driving force.

From American
New York City

Boston Symphony Features Brahms; Farrar at Opera

By MAX SMITH.

PIERRE MONTEAUX tackled Brahms at last night's concert of the Boston Symphony Orchestra, and while it can hardly be said that he disclosed any interpretative qualities hitherto unsuspected, he bore the test with colors flying more conspicuously than one might have anticipated.

The German master's symphony, in which the conductor elected to measure his strength, was the one in C minor, No. 1. New Yorkers have heard it under the direction of various wielders of the baton, big and small, among them, to mention a few, Nikisch, Dr. Muck, Fiedler, Damrosch, Stransky, Oberdorffer, Stokowski and Bodanzky.

In characterizing Monsieur Monteux's reading briefly it may be said that it was straightforward and unaffected, if somewhat rigid, heavy, stolid and lacking in rythmical incisiveness.

Considered in its entirety, the symphony was played with too much dynamic stress and with too little variety of tone modulation. Hardly once did Monteux produce a genuine pianissimo, and usually he induced the strings to overemphasize their cantilena. Thus he permitted his concert master. Mr. Fradkin, to play the lovely solo in the andante altogether too robustly.

Monsieur Monteux's main tempi, though lacking in pliancy, were on the whole fairly satisfactory. Generally speaking, he showed an inclination to set a pace somewhat faster than is usually adopted. That was not the case, however, in the famous Beethovenish "Allegro non troppo ma con brio" in the Finale, though he took it somewhat faster than either Damrosch or Stransky. Other selections on the programme were Gluck's "Iphigenia in Aulis"—perhaps the most satisfactory contribution; the Prelude to Wagner's "Parsifal," and Liszt's "Dance in the Village Tavern," popularly known as the Mephisto Waltz.

The audience was large and demonstrative.

From
STANDARD UNION
Brooklyn, N. Y.

As soloist of the Boston Symphony concert to be given in the Academy of Music under Institute auspices next Friday evening, Jan. 9, Emilio de Gorgoza, the famous baritone, will sing arias from Gluck's "Iphigenia in Aulis" and Massenet's "King of Lahore." Pierre Monteux will conduct Brahms' First Symphony in C minor, a perennial favorite, also Glazounoff's thoroughly Russian symphonic poem, "Stenka Razine" and Liszt's "Mephisto Waltz."

From Herald
New York City

JAN -9 1920

Boston Men Play Brahms' Symphony

While there were many interesting things in the concert of the Boston Symphony Orchestra last night in Carnegie Hall, the programme was not selected to display the special talents of the men from Massachusetts and their French conductor, Pierre Monteux, at their best. Brahms' first symphony was the most important offering, and the performance went smoothly and in an orderly manner from its calm start to the tempestuous ending.

But New York music lovers have become used to readings of a more virile character than the one Mr. Monteux gave. In Paris, no doubt, his interpretation would have been considered excellent. He has been schooled in the French way of doing the classics. So it is not altogether his fault that his Brahms readings fail here. There was not enough dramatic force. There was too much smoothness and lightness. This is a gigantic work. The climaxes in the final movement are tremendous. But there were no thrills. New York likes its Brahms done with a more sturdy beat.

The orchestra sounded very well. Precision of attack was commendable and the tone was ingratiating. Parts were set off against each other with proper balance. It was all well done, but not brilliant or thrilling.

The remainder of the programme was devoted to the beautiful overture to Gluck's "Iphigenie en Tauride," the prelude to "Parsifal" and two Liszt numbers.

The audience was large and it received the Boston visitors enthusiastically.

From
EVENING WORLD,
New York City

Boston Men Play Brahms's First Symphony

By Sylvester Rawling.

PIERRE MONTEUX and the Boston Symphony Orchestra at its concert in Carnegie Hall last night presented a programme of marked contrasts. The mood of each number was well maintained and the playing of the band throughout was of such sterling quality that the critical audience was aroused to reward it with unusually warm applause. Mr. Monteux began with Brahms's noble first symphony, which he interpreted with fine breadth, the first and last movements with fitting sonority and the second with rare delicacy. Between Gluck's charming "Iphigenia in Aulis" overture and Liszt's sardonic "Mephisto Waltz" there came an impressive pronouncement of Wagner's "Parsifal" prelude. Mr. Monteux was wise in making the pauses before and after it long.

Date

The Bostons in New York.

Brahms's late born first symphony, over which the theorists have argued mightily while famous conductors fought for its premiere playing in New York, was the chief work upon the programme of the Boston Symphony Orchestra in Carnegie Hall last night. It was the third Thursday evening concert of the season by Mr. Monteux and his men.

Eclectic indeed was the remainder of the programme, though its gaze was wholly backward. No newcomer like Griffes this time. Gluck's stately overture to "Iphigenia in Aulis" gave way to the prelude to Wagner's "Parsifal," timely enough in its advance upon the February revival at the Metropolitan. Completing the evening came Liszt's second episode from Lenau's "Faust"—the "Memphisto Waltz" in more familiar terms, which Liszt wished all in vain to be forever and inalienably joined to the first episode.

Terrific indeed was the battle of words which followed a first hearing of this waltz in various cities. Faust and the black eyed peasant girl are far from the pinkly quilted interpretation which Gounod chose, for example—or even from the sombre, uncanny pageant of horrors and philosophies the other opera makers set to marching. For here in the Liszt piece first hearers found a sickening sensuality, an ugliness of brutish lust and crazed desire. Yet nowadays . . . . well, the work still stirs and tingles. But most of that fiercely, purposely perpetrated ugliness the English critics hissed at is as telling and pictorial of theme as some of to-day's French symphonies. Portions, for instance, of the D'Indy one latest heard here. Only D'Indy chose the horizon blue of la Patrie for his cloak's color, while Liszt preferred to go to the devil and borrow his scarlet.

The audience, as large as always and as much as always reverent of the excellent ensemble of instruments, took its most evident pleasure from the exquisite reading Mr. Monteux

VENING GLOBE
New York City

JAN

Music.

Ovation for Monteux as Leader of Brahms Symphony.

The first symphony of Brahms, the mighty C minor, headed the programme of the Boston Symphony concert in Carnegie Hall last evening. Has any symphony been played oftener in New York in the last fifteen years? Has any symphony enlisted the attentions of more conductors of high rank? I recall a Saturday and the succeeding Sunday some years ago which brought three performances of the work within the span of two days to Carnegie Hall alone. I recall a performance of the work by the London Symphony Orchestra, under the leadership of Arthur Nikisch, which made even the supposedly arid spots of the andante and the allegretto blossom like the rose.

And yet the performance last evening by the matchless band from Boston, under the leadership of Pierre Monteux, was one of the most remarkable and one of the most heartily applauded that this town has known. I do not remember ever hearing the andante played with the perfection of balance, the exquisite transparency of tone in every part, the eloquent treatment of detail, and the firm modelling of the whole design that marked the performance of yesterday. But such praise is academic, chilling. It gives no idea of the vital, bright, compelling thing that was the playing of this andante.

In the allegretto Mr. Monteux was exceedingly free in his dynamics, his tempi, his use of rubato. But never did he hint remotely at dulness, and the suggestion of triviality that has marred this movement was absent. The finale was majestic in its mass and sonority, and at the same time superbly impetuous in its invincible march. The audience (not quite as large as is usual at these concerts) was deeply impressed by the performance of the symphony and after the andante and again at the close gave Mr. Monteux and his men an ovation. The conductor properly had the men rise each time to share with him in acknowledging the tribute of the house.

The remainder of the programme consisted of Gluck's "Iphigenia in Aulis" overture (with the Richard Wagner ending), the prelude to "Parsifal," and Liszt's "Mephisto Waltz" ("The Dance in the Village Tavern" after Lenau's "Faust").

The performance of the Gluck overture was classic, romantic, what you will—as beautiful as a Phidian marble, and alive. The prelude to "Parsifal" Mr. Monteux laid on the background of silence in the great strokes of some supreme fresco, heroic in scale, of unplumbed richness in pigment. The first attack of the Boston violins, drenched in color and radiant of light, gave the keynote of the picture. More than any Wagner prelude (except that to "Das Rheingold") the prelude to "Parsifal" is music of the theatre. One expects the darkened Metropolitan, the expectant hush of the audience, the huge golden curtain bellying in the light that never was on land or sea. But the performance last evening in the crude glare of the unmitigated concert hall was an evocation that obliterated memories and transported the mind. With its close the concert should have ended. It did end there for some of the audience, who went out into the night, gladly missing the meretricious blandishments of Liszt's "Mephisto Waltz."

PITTS SANBORN.

From
WORLD,
New York City

JAN -9 1920

MUSIC
by
James Gibbons Huneker

THE BOSTON ORCHESTRA.

A nasty night for strings; a nasty night for music-making; a nasty night for musicians, above all, for music critics and all sorts of temperamental cats. But the Boston Symphony Orchestra played Brahms as if the skies were azure, full of fiddles and angels, as the old saying goes. To come back to earth, the third concert of the season was heard in Carnegie Hall. It was the most interesting affair thus far of the series, because the band played beautifully and Conductor Pierre Monteux read the first symphony of Brahms in an eloquent manner. So, wind and weather, musically speaking, were propitious, after all.

Mr. Monteux's musicianship was put to a stern test in the Brahms, and we do not hesitate to state that we have never heard him interpret a great symphony like this with such authority and sympathetic understanding. "Ce cher copain Pierre" has suffered the lot of the versatile; when he was at the Metropolitan Opera we were sure that he would be better placed in the concert room. When he assumed the conductorship of the Boston Orchestra we praised his finished reading of "Le Coq d'Or." And last night he presented a large and delighted audience with a satisfactory version of the C minor symphony. The blue bird of happiness seldom beats its wings about the head of any conductor. No, not even Mr. Wolff's.

Not to go into details, the symphony was massive and passionate in the first movement, tenderly poetic in the second, of a just tempo and balance in the allegretto and spirited in the finale. There were homogeneity, elasticity, power and tonal plangency. The principal performers in their brief solos were gratifying, the concertmaster, the first hornist and Mr. Longy, who swallowed a certain phrase, the length of which bespoke his wonderful breath control, and on that teasing and charming instrument, the oboe. The drummer is a demon. We said so last season. A Dempsey, a Carpentier, in one. It's rather curious too that whenever we assert that the New York Symphony Orchestra is the best band in the land, the Boston boys creep over and steal a base from the home team. But this is elevating criticism to the dignity of a sport. Suffice to say that Mr. Monteux and his men wore aureoles after the playing of that Brahms symphony.

Nor did they dim those emblems of glory when the Gluck overture to "Iphigenia in Aulis" was finished. It was charming in setiment and color, and again the string choirs were of a noble sonorousness. The prelude to "Parsifal" followed, and the programme, a well-contrasted one, closed with the brilliant Liszt setting of several episodes in Lenau's "Faust." We did not hear it. But the Brahms we shall long remember.

EVENING MAIL
New York City

By KATHARINE LANE.

THAT breath of false spring in the air last night forced its way into Carnegie Hall, where the Boston Symphony Orchestra was playing for its rapt audience. It was caught up in the majestic rejoicing of the last movement of Brahms' first symphony; the brass had a kind of splendid jubilation that was like the stirring of new life, blended with the contemplation of an ancient fabric woven from human hearts since the first pulse began to beat. Mr. Monteux, never very subtle in his varying lights and shadows, led his men through the Brahms with solemn ardor.

There was graceful simplicity in his reading of Gluck's overture to "Iphigenie en Tauride"; he treated the Parsifal prelude with a kind of rigid wholesomeness and finished with Liszt's "Mephisto Waltz," from Lenau's "Faust," in which he released something of the Latin abandon that one expects from a French conductor. The Liszt music, that was denounced as diabolical in 1870, falls with gentle reason on our sophisticated ears.

n TELEGRAM
ress New York City

JAN 8 - 1920 B

Taking its place in a crowded period of local orchestral music, the Boston Symphony Orchestra was heard in Carnegie Hall last night with Pierre Monteux conducting.

The programme was an eclectic one, including a symphony—the first—by Brahms, an overture by Gluck, the "Parsifal" prelude and Liszt's "Mephisto" waltz.

Brahms' symphony was given a noble reading. The other numbers were well played and the subscribers to the Big Band from Boston went home last night in the happy consciousness of having listened to a widely divergent programme.

EVENING POST,
New York City

Music

Henry T. Finck

When he arrived in Carnegie Hall the Boston Symphony Orchestra had finished the first symphony of Brahms, and was, under M. Monteux, giving a fine performance of Gluck's "Iphigenie en Aulide" overture, in the French style, which is all right, for Gluck was, musically at any rate, a Parisian. The audience was also very glad to hear a performance of the "Parsifal" prelude, which gave M. Monteux a chance to display the mellow richness of his orchestral tints. Less satisfactory was the performance of Liszt's "Dance in the Village Tavern," which might have been considerably more orgiastic without violating the laws of musical propriety. The hall was crowded and there was much applause for both orchestra and

SUN
ess New York City
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JAN -9 1920

BOSTON SYMPHONY SHOWS MANY MOODS

Brahms, Gluck, Wagner and Liszt Featured in the Programme.

AN IMPETUOUS RENDITION

Prelude to "Parsifal" and "Mephisto" Waltz Among Other Numbers Heard.

The third evening concert of the Boston Symphony Orchestra at Carnegie Hall last evening was an entertainment of various moods and styles, yet perhaps the imaginative, introspective or mystical might have found in it a sort of increasing purpose such as Tennyson found running through the ages. The symphony was the first of Brahms, the tenth of the eclectic series of Von Buelow. The other numbers were the "Iphigenie in Aulis" overture of Gluck as prepared for concert use by Wagner. This led up to a more modern prelude, that of the sacred festival play, "Parsifal," and then by way of epilogue and, perhaps, sardonic commentary on the whole, the "Mephisto" waltz of that good old man, the Abbe Liszt.

The Brahms music constituted the first part of the overture. A ten minute intermission separated it from the songs of the ungodly, who might have been regarded by Hanslick as all being allied against it. But like the mother of Spartacus we may bid the children to speak no more of those old wars and savage chiefs. Peace reigns to-day between the serpent and the seed of Gluck. The Brahms symphony is heard pretty often. The Boston orchestra has played it here many times, but never before quite in the same manner as it did last evening.

Pierre Monteux is the conductor of the orchestra now, a Frenchman addicted to operas and ballet a la Russe. But evidently he too loves Brahms. His enthusiasms do not lead him in the direction of dalliance with tender nuance, but rather into the blasts of a fiery furnace of impetuosity. He thunders in the index and blazes throughout. The first movement of the symphony went almost furiously. There was smoke around it. Little of elegant clarity was to be found, but of nervous energy a plenty.

Matters improved in the slow movement, in which certain solo players had opportunities to exhibit the excellence of their art. One remembers the long breathed phrases of the great oboist Longy and the clean violin playing of the earnest Fradkin. And, generally speaking, there was a nicer ensemble.

The third movement was just a movement, steady and regular, without any special point. It seemed to suggest little to the sincere Mr. Monteux. Of course the finale made an effect. It is impossible to rob this movement of its entire importance. Mr. Monteux's energetic style suited it. To be sure the brass could have been a little more considerate, but on the whole the rushing performance of the music had a certain rude eloquence. The tone of the orchestra was good and one rejoiced to hear the golden voice of the flute repeating in rich accent the long drawn phrase of the horns.

The third matinee will be given tomorrow afternoon, when a symphony of far different type will be performed, to wit: Beethoven's "Pastoral." There will also be some Debussy and a little Glazounov.

From
Evening Star
Baltimore, Md.

JAN 1 - 1920 B

NOTED BARITONE HERE WEDNESDAY

Emilio de Gogorza, who will be special soloist at the third Baltimore concert of the season of the Boston Symphony Orchestra, Pierre Monteux, conductor. Mr. Gogorza was born in Brooklyn, N. Y., of Spanish ancestry. He married Mme. Emma Eames, noted soprano, in 1911.

From Morning Telegraph
New York City

JAN -9 1920

Boston Symphony Concert.

In the evening at Carnegie Hall, the Boston Symphony Orchestra, Pierre Monteux conducting, delivered a capital program with splendid effect and to the entire satisfaction of a large audience. Brahms's First Symphony in C minor was, probably, the best-played and the most cordially appreciated event of the evening. Liszt's "Mephisto Waltz," which is the precious tavern episode from Lenau's "Faust," was beautifully played and there were fine performances of Gluck's Overture to "Iphigenia in Aulis" and Wagner's Prelude to "Parsifal."

JAN -9 1920

From
Tribune
New York City

Boston Symphony Is Heard in a Recital

Monteux Conducts Program Which Includes Works of Brahms and Wagner

The Boston Symphony Orchestra played to a large audience at Carnegie Hall last evening, giving an opportunity to observe M. Pierre Monteux as a conductor of the music of Brahms, Gluck, Wagner and Liszt.

Perhaps the least familiar work on the program was the overture to "Iphigenie en Aulide," the first opera written by Gluck for Paris, sung in 1774. The other pieces were Brahms' first symphony in C minor, Op. 68; then Wagner's prelude to "Parsifal" and Liszt's second episode from Lenau's "Faust" and "The Dance in the Village Tavern," with the famous Mephisto Waltz.

M. Monteaux's readinf of the symphony was massive and concrete. Still less inspired was his conducting of the prelude from "Parsifal," which he divided into fragmentary sections, separated by exaggerated pauses, the whole woefully lackiny in psirit and fundamental driving force.

From American
New York City

Boston Symphony Features Brahms; Farrar at Opera

By MAX SMITH.

PIERRE MONTEAUX tackled Brahms at last night's concert of the Boston Symphony Orchestra, and while it can hardly be said that he disclosed any interpretative qualities hitherto unsuspected, he bore the test with colors flying more conspicuously than one might have anticipated.

The German master's symphony, in which the conductor elected to measure his strength, was the one in C minor, No. 1. New Yorkers have heard it under the direction of various wielders of the baton, big and small, among them, to mention a few, Nikisch, Dr. Muck, Fiedler, Damrosch, Stransky, Oberdorffer, Stokowski and Bodanzky.

In characterizing Monsieur Monteux's reading briefly it may be said that it was straightforward and unaffected, if somewhat rigid, heavy, stolid and lacking in rythmical incisiveness.

Considered in its entirety, the symphony was played with too much dynamic stress and with too little variety of tone modulation. Hardly once did Monteux produce a genuine pianissimo, and usually he induced the strings to overemphasize their cantilena. Thus he permitted his concert master, Mr. Fradkin, to play the lovely solo in the andante altogether too robustly.

Monsieur Monteux's main tempi, though lacking in pliancy, were on the whole fairly satisfactory. Generally speaking, he showed an inclination to set a pace somewhat faster than is usually adopted. This was not the case, however, in the famous Beethovenish "Allegro non troppo ma con brio" in the Finale, though he took it somewhat faster than either Damrosch or Stransky.

Other selections on the programme were Gluck's "Iphigenia in Aulis"—perhaps the most satisfac[tory] contribution; the Prelude to [Wag]ner's "Parsifal," and Liszt's [Dan]ce in the Village Tavern, [wide]ly known as the Mephisto [Wal]tz.

The audience was large a[nd] demonstrative.

From
STANDARD UNION
Brooklyn, N. Y.

As soloist of the Boston Symphony Orchestra concert to be given in the Academy of Music under Institute auspices next Friday evening, Jan. 9, Emilio de Gorgoza, the famous baritone will sing arias from Gluck's "Iphigenia in Aulis" and Massenet's "King of Lahore." Pierre Monteux will conduct Brahms' First Symphony in C minor, a perennial favorite, also Glazounoff's thoroughly Russian symphonic poem, "Stenka Razine" and Liszt's "Mephisto Waltz."

From Herald
New York City

JAN -9 1920

Boston Men Play Brahms' Symphony

While there were many interesting things in the concert of the Boston Symphony Orchestra last night in Carnegie Hall, the programme was not selected to display the special talents of the men from Massachusetts and their French conductor, Pierre Monteux, at their best. Brahms' first symphony was the most important offering, and the performance went smoothly and in an orderly manner from its calm start to the tempestuous ending.

But New York music lovers have become used to readings of a more virile character than the one Mr. Monteux gave. In Paris, no doubt, his interpretation would have been considered excellent. He has been schooled in the French way of doing the classics. So it is not altogether his fault that his Brahms readings fail here. There was not enough dramatic force. There was too much smoothness and lightness. This is a gigantic work. The climaxes in the final movement are tremendous. But there were no thrills. New York likes its Brahms done with a more sturdy beat.

The orchestra sounded very well. Precision of attack was commendable and the tone was ingratiating. Parts were set off against each other with proper balance. It was all well done, but not brilliant or thrilling.

The remainder of the programme was devoted to the beautiful overture to Gluck's "Iphigenie en Tauride," the prelude to "Parsifal" and two Liszt numbers.

The audience was large and it received the Boston visitors enthusiastically.

From
EVENING WORLD,
New York City

Boston Men Play Brahms's First Symphony

By Sylvester Rawling.

PIERRE MONTEUX and the Boston Symphony Orchestra at its concert in Carnegie Hall last night presented a programme of marked contrasts. The mood of each number was well maintained and the playing of the band throughout was of such sterling quality that the critical audience was aroused to reward it with unusually warm applause. Mr. Monteux began with Brahms's noble first symphony, which he interpreted with fine breadth, the first and last movements with fitting sobority and the second with rare delicacy. Between Gluck's charming "Iphigenia in Aulis" overture and Liszt's sardonic "Mephisto Waltz" there came an impressive pronouncement of Wagner's "Parsifal" prelude. Mr. Monteux was wise in making the pauses before and after it long.

late

Bostons in New York.

[Brahms]'s late born first symphony, [which] the theorists have argued [about] while famous conductors [have] for its premiere playing in [New] York, was the chief work upon [the] programme of the Boston Symphony Orchestra in Carnegie Hall last night. It was the third Thursday evening concert of the season by Mr. [Monteux] and his men.

[Classic] indeed was the remainder of the programme, though its gaze [turned] wholly backward. No newcomer [to the] riffes this time. Gluck's stately [overture] to "Iphigenia in Aulis" gave [way to] the prelude to Wagner's "Parsifal," timely enough in its advance [notice] of the February revival at the Metropolitan. Completing the evening [were] Liszt's second episode from Lenau's "Faust"—the "Memphisto Waltz" [and] more familiar terms, which Liszt [had] called all in vain to be forever and [forever] unbenably joined to the first episode. [The] terrific indeed was the battle of [words] which followed a first hearing of [Liszt's] waltz in various cities. Faust [and] the black eyed peasant girl are far [away] from the pinkly quilted interpretation which Gounod chose, for example—or even from the sombre, uncanny pageant of horrors and philosophies the other opera makers set to marching. For here in the Liszt piece first hearers found a sickening sensuality, an ugliness of brutish lust and crazed desire. Yet nowadays . . . . well, the work still stirs and tingles. But most of that fiercely, purposely perpetrated ugliness the English critics hissed at is as telling and pictorial of theme as some of to-day's French symphonies. Portions, for instance, of the D'Indy one latest heard here. Only D'Indy chose the horizon blue of la Patrie for his cloak's color, while Liszt preferred to go to the devil and borrow his scarlet.

The audience, as large as always and as much as always reverent of the excellent ensemble of instruments, took its most evident pleasure from the exquisite reading Mr. Monteux

VENING GLOBE
New York City

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In the allegretto Mr. Monteux was exceedingly free in his dynamics, his tempi, his use of rubato. But never did he hint remotely at dulness, and the suggestion of triviality that has marred this movement was absent. The finale was majestic in its mass and sonority, and at the same time superbly impetuous in its invincible march. The audience (not quite as large as is usual at these concerts) was deeply impressed by the performance of the symphony and after the andante and again at the close gave Mr. Monteux and his men an ovation. The conductor properly had the men rise each time to share with him in acknowledging the tribute of the house.

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WORLD, JAN -9 1920
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ESTABLISHED 1861
From Times JAN 11 1920
New York City

MUSIC

By Richard Aldrich

The Boston Symphony Orchestra.

The Boston Symphony Orchestra gave its second concert yesterday afternoon in Carnegie Hall with a program that was made up of Beethoven's "Pastoral" symphony; a ballet or "danced poem," "Jeux," by Debussy, and Glazunoff's symphonic poem, "Stenka Razine."

Debussy's piece was heard for the first time in New York, apparently, and is one of his later compositions, having been produced in Paris in 1913, under Mr. Monteux's direction. The "choreography" of the occasion is Nijinsky's invention and is something of new departure in "miming," in that it relates to the adventures of a young man with a tennis racket and two young girls searching for a lost tennis ball, during which they forget about the ball, and get involved in dancing and a mild triangular flirtation.

It may be doubted whether much is lost in this case when the music is divorced from the action for concert purposes. The music is no doubt fitted closely to the "argument," but it does not seem as if either could be of much importance with or without the other. The music is made on the late Debussy formula; but, as in so much of Debussy's output at that time, there is little but formula. The texture of the idea is of the thinnest and most insubstantial, and its insubstantiality has little that is suggestive or, what is generally called in speaking of Debussy, "evocative." There is orchestral color, much of it, to take the place of ideas. Some of it has an elusive and filmy grace. Much of it seems thin, metallic, with a wire edge. The score is difficult to play with anything like a consistent effect, and it was admirably played under Mr. Monteux's direction. But even this excellent performance failed to make the music seem really vital or to lift it above the faded level of Debussy's later products.

Alexander Glasunoff's symphonic poem, "Stenka Razine," is not unknown to New York, though it has not recently been much heard. It is one of the earliest and strongest works of a composer whose recent productions have shown altogether too much fluency and facility and obviousness to have a firm hold on life. "Stenka Razine" has none of those things; it is rugged and strong.

The chief theme is the Volga bargeman's song, "Ay Ouchnem," a well-known and highly characteristic fragment of Russian folk song that has attracted the attention of several composers. Few of them have used it with more power and stirring effect than Glazunoff in this piece. As Mr. Hale says in his note upon the program, it is that which vitalizes the whole composition, "forever appearing, transformed in a thousand ways." The other two themes on which the music is based count for less. The orchestration is strongly colored, and there are strangely original effects. This piece, too, was brilliantly played.

Mr. Monteux showed a due appreciation of Beethoven in his reading of the "Pastoral" Symphony, with which the program began. His tempos were elastic and vigorous. Thoughts by the brookside became involved in no over-sentimental sluggishness. There were some traces of a desire to expatiate on the thematic qualities of inner voices that one usually left to be merely pillars in the harmony. There was occasionally some uneasiness in the rhythmic quality of the movement. But it was, on the whole, a performance that showed forth the wholesome and al fresco feeling of the music.

From Herald JAN 11 1920
New York City

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This much talked about work proved to be in Debussy's characteristic style, but it threw no new or startling lights upon his genius. In his limited field he was supreme, and had he not done "The Afternoon of the Faun" and "Pelleas and Melisande," his "Jeux" would, no doubt, be performed oftener. It is full of that elegant twilight charm which pervaded his dreamy music. It also reflected, surely, the monotony of augmented chords used in too great profusion, which is to be found in most modern French music. With the dancing, these dull motives would have passed unnoticed, but in concert every note must count, every nuance must have its reason for being.

There are snatches of beautiful melody in "Jeux," but they are so short and disconnected that they lose their charm almost before they are finished. Then there are massees of orchestral sound that delighted the ear, that carry the hearer into a dream world. A touch of color—in the ballet it represents a new light hearted dances, and a touch of feminine jealousy—that is about all the human interest in the piece. There is always present the dreamy atmosphere of twilight in a park, an atmosphere which no one could depict so well as Debussy.

The interpretation of "Jeux" by the orchestra was brilliant, but the work itself left little impression on the audience when it was played ad-

ss New York City
JAN 11 1920

DELIRIOUS TENNIS AT SYMPHONY MATINEE

Debussy's "Jeux" Disturbs Comfortable Programme.

The third matinee of the Boston Symphony Orchestra, which took place in Carnegie Hall yesterday afternoon, was a comfortable entertainment, although perhaps one number may have disturbed the equanimity of the little group of serious thinkers. The programme consisted of Beethoven's Pastoral symphony "Jeux," described as a "danced poem," by Debussy, and Glazounov's symphonic poem "Stenka Rasine." The Debussy number was new here.

The poem, which is danced, tells the thrilling tale of a young man in delirious pursuit of a tennis ball. He meets two damsels, dances one of them into accepting a kiss, whereupon the other intimates that it isn't fair. So she does a little dancing on her own account and lures the youth and the kissing to herself, with the result that No. 1 becomes jealous. Finally this gay young tennis player wins a "love" set by kissing both at once, and so the poem ends in general satisfaction.

The composition does not belong to the youth of Hercules Debussy, and it is now the custom of his adorers to sigh heavily and admit that in his later years his powers showed a sad falling off. This is true, but some rude persons suspect that the fault was less Debussy's than that of his system. It is not possible to make many compositions out of mere whirlings and confusions of instruments.

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EAGLE
Brooklyn, N. Y.
D JAN 9 1920

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Brahms's Symphony Reveals Conductor's Shortcomings. The Band's Excellence—Unusual French Songs.

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Repeated hearings of the Boston Orchestra, as now constituted, serve but to confirm the original impression that in personnel the band is as thoroughly good as ever, even as in the heyday of Dr. Muck. In fact, an examination of the players of the present organization reveals the astonishing fact that with the exception of not more than a dozen men the orchestra of 1919-1920 is the same as that which played under Mr. Monteux's predecessor during the season of 1917-1918. Without entering into individual differences the statement may be ventured with confidence that such changes as were necessitated made for general improvement in the various choirs and particular betterment in the string section. So the question, "What is wrong with the Boston Symphony?" resolves itself into an unfortunate but necessary condemnation of the present conductor.

We have had no more emphatic manifestation of Mr. Monteux's shortcomings than in last evening's performance of Brahms's great symphony. There was no faltering on the players' part. They did the conductor's every bidding with the surety of expression, the reliability of execution, the wealth of tone and richness of color these musicians have always displayed. The frequent inaccuracy of attack, the almost sloppy ensemble, the lack of variety, balance and nuance, of, indeed, all the finer qualities of orchestral playing—these are faults traceable to but a single cause, the conductor's lack of authority. Mr. Monteux is no taskmaster and never has been, at least so far as his career in America is concerned. Without such qualities as are inherent in the term no conductor can produce more than mediocre results, no matter how excellent may be the material he has at his command.

Last evening's playing of the symphony was heavy, brusque and without finesse, a performance lacking those moments of delicacy, of nuance, of niceties of light and shade which count so much in the full revealment of the composition's musical mysteries. Mr. Monteux would charge this citadel of beauty armed cap-a-pie; but the sleeping beauty is not to be captured by such strenuous methods. She yields perforce only to subtle flattery. She must be wooed with the sweetmeats of conducting, cajoled with honeyed words. Then—and then alone—does the lady shower her gallant with the inexhaustible treasures of her soul.

What a dismal failure Mr. Monteux made of even so responsive a movement as the Finale! Where was the grace that lives in the Allegretto? Where the stalking majesty of the opening measures? We dreamed last evening of other days and other conductors; we still have dreams wherein Brahms is the archangel of symphonic composers.

The Gluck Overture went better. Its broad, mellow phrases need but the timebeat for their eloquent sounding. But the "Parsifal" Prelude begs for a wider scope than Mr. Monteux vouchsafed. Yet the consecrational heave of Wagner's religious aspiration cannot sound weak if the band has beauty of tone within its technical grasp. It was Monteux versus Wagner last evening, and Wagner won.

rom
RIBUNE, JAN 11
New York City

Boston Orchestra Heard in Concert Of Program Music

List Includes Characteristic Pieces by Noted Composers of Last Century, From Beethoven to Debussy

By H. E. Krehbiel

All the music at the concert of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon was of the descriptive or programmatic kind. The oldest of the compositions was Beethoven's "Pastoral" symphony, written in 1808; the youngest Debussy's "Jeux," written in 1913. The third, which came last in the order of performance, was Rimsky-Korsakoff's "Stanka Razine," composed in 1885—three distinct types, the second as far away from the third, despite its chronological nearness, as the third from the first, in matter, treatment, purpose and form.

As widely divergent, too, each from the other is the appeal made to the ear, the imagination and emotions.

Composer Explained Work

To his symphony Beethoven, though proclaiming that his aim was to give expression to feelings rather than to attempt to paint pictures in tones, gave a verbal commentary for each movement—the awakening of pleasurable sensations at the sight of rural landscapes; a scene by the side of a brook; a merrymaking of country folk interrupted by a storm of thunder, lightning and rain; a shepherd's song and the feeling of gratitude and joy after the storm.

Here the dilineation of externals was confined to the idealized murmuring of the brook, the suggestions of birdsong and the equally idealized tonal picture of the tempest. The cast was purely subjective impressionism.

A beautifully clear, unaffected performance, in which all instruments in the harmonious coterie spoke euphoniously and with the voices with which nature endowed them, made the symphony a delight. It was rapturously welcomed and rewarded with applause, long continued, unequivocal, hearty, sincere. The piece by Debussy was differently received. On its conclusion there was a moment of silence, as of doubt. Then came a perfunctory patter of complimentary handclapping, which gradually grew decorously and died away. The impression which it made was that the audience had recognized a duty of courtesy to a name and the performers, and had done it.

The people in our concert rooms are always polite. They have been taught that it is unpardonably rude to express disapprobation and bad manners to withhold a "Thank you" even if they feel no cause for gratitude. On this occasion we wish they had left their notion of good breeding at home, and had frankly given Mr. Monteux to understand that in playing this piece of Debussy's he had wasted fifteen or twenty minutes of time which might have been much more profitably employed.

Music Written for Ballet

The piece by Debussy called "Jeux" was written to order for the Russian dancers when they were in Paris six years ago. Listening to it before reading a discription of the ballet which it was designed to illustrate, or accompany, or expound, or justify, and guided only by its title we tried to imagine that the composer had aimed at music for playthings, and we tried to conjure them up in our fancy. But the dolls were headless and armless, the animals legless, the whole company a mere collection of disconnected members. That was the reason why the music was all spasmodic squeaks and grunts and creaks and wheezes, with now and then a shimmering harmony of strings and punctuations of drum taps and cadaverous rattle of bones, and multitudinous reiteration of phrases ended almost as soon as begun.

The rhythm seemed to be that of a waltz, but there was never sequence enough of phrases to break into even what Byron called "a damned, see-saw, up-and-down sort of time"; and so, in our mind, the playthings were simply tumbling about. We would not have known that they were playthings at all if it had not been for the illuminative title. After the performance we read the description of Mr. Nijinsky's "danced poem" for which this music had been written, and then learned that it was all about a tennis ball which had been knocked into a park where a young man and two girls went to look for it but fell to dancing and kissing each other instead. That was "Jinx," and Mr. Nijinsky is quoted by the ingenious Mr. Hale in the programbook as asseverating that all the sports—golf, polo, boxing, football—could be turned into ballets.

So they could if "Jeux" is a legitimate specimen of choreographic art and music like Debussy's will suffice.

Glazounoff brought us back into one of the modern zones of real program music with his symphonic poem "Stenka Razine." We do not care to associate the name or the story of the Cossack insurrectionist and robber with this composition, which is vivid and all aglow with imagination.

The Dominant Theme

Its dominant theme is the song of the river bargemen, "Ayouchnem," which has appealed to every Russian composer for a generation past at leat, and while Glazounoff has let this image of the freebooter Stenka (whose boldness in answer led Czar Alexis Mikhailovich to reward him with "a lofty dwelling in the midst of the plain, with two pillars and a cross-beam,") to fire his fecund fancy, we prefer, with Mr. Hale, to hear in it a personification of Mother Volga herself, "alive, enormous," bearing romance, tragedy, joy, sorrow, things unspeakable, upon its restless bosom.

From JAN 11 1920
WORLD,
New York City

MUSIC

by

James Gibbons Huneker

A DEBUSSY NOVELTY.

There was a novelty by Claude Debussy conducted by Pierre Monteux at the matinee of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon, but it did not efface memories of his "Afternoon of a Faun" in search of lady fawns, nor did it loom large as music after another pastoral setting by a poor, deaf old chap named Beethoven. However, this Debussy number could not be fairly judged, for the reason that it was originally written for ballet, and, as Philip Hale tells us, its title is, "Jeux (Play), a Danced Poem," by Nijinsky, music by Achille Claude Debussy. Published in 1912, it was produced in Paris by the Russian Ballet May 15, 1913. Mr. Monteux was the conductor on that occasion.

The absence of choreographic gestures explains the episodical character of the piece, which is too long for the concert hall. The thematic material is not fresh, nor is it appealing; the familiar Debussy idiom is employed. The story of the ballet is simple. A young man searches for his tennis ball in a park. He encounters, instead, two girls. Undaunted, he proves to their satisfaction that three is company, two is none. A second tennis ball falls. Frightened, the girls "go bounding away and disappear." This fate of the young man, of his racket and ball, of the ecstatic kiss—ah! those are subtleties best left to the imaginative, but we confess that it is difficult to follow the clues, generously as they are furnished by the composer. The music fairly cries for action, wherein eye and ear can be enlisted. The result, therefore, of this purely orchestral version was tantalizing to the hearer, who was reminded at times of a snail in ecstasy, an amorous bullfrog—you surely noted its mottled green motive in the bassoons!—a muffled volcano and a passionate grasshopper.

The scoring, the best part of the composition, is of an acid sweetness. But it had its magical moments, and then you forget lawn tennis and the enigmatic girls. (This is tautalogical; girls are always supposed to be riddles, even when they are not.) Decidedly not Debussy at his high water mark, but, after all, Debussy, therefore delicious.

The afternoon began with an excellent, if not technically impeccable reading of the Pastoral Symphony and ended with a symphonic poem by Alexander Glazounoff entitled "Stenka Razine," which is said to have been first played here by the Russian Symphony Orchestra. It proved as substantial a banquet as the Debussy did not, which, even poetically considered, was a Barmecide's feast, where the hungry guests see the plates loaded with delicacies whisked away from under their noses. Glazounoff provides enough food for a normal music lover to last a week.

EVENING GLOBE
New York City
JAN 12 1920

Music.

Unfamiliar Music at Boston Symphony Concert.

Debussy's "Jeux" was played for the first time in New York, and Glazounoff's "Stenka Razine" for almost the first time, at the concert of the Boston Symphony Orchestra in Carnegie Hall Saturday afternoon. They made the second part of the programme. The first consisted of Beethoven's "Pastoral" symphony, which had been played here before.

It was played so very well on this occasion that there is no need of its being played here soon again, even with the insidious excuse of "educating" the young. True love for Beethoven does not express itself in making his compositions a public nuisance through too frequent and perfunctory performances.

Mr. Monteux's reading of the "Pastoral" was entirely orthodox, but with the lucky orthodoxy that is approved by the elders on the decanal benches and at the same time does not drive the Sunday school youngsters to mutual hair-pulling as an anodyne. The melodiousness and the sound workmanship of the symphony were agreeably set forth in a performance that had balance, design, euphony, and—heaven be praised!—vitality, just as Boston Symphony performances ought to have those qualities. Anybody who regretted the absence of Wagner from the programme had only to listen to Beethoven's thunderstorm and hear the Flying Dutchman plunging through angry seas.

Debussy's "Jeux" (officially translated "Play," but it is a question if "Sports" would not be a neater rendering) was written for the Diaghileff ballet company and produced at the Théâtre des Champs Elysées, Paris, May 15, 1913. As a concert piece it made its début at a Colonne concert in Paris March 1, 1914. For concert use Debussy slightly curtailed the score.

This "danced poem," as it is defined, was the work of Nijinsky—that is, Nijinsky did the choreography; the "poem" is not a verbal matter, even in the explanatory notes. Nijinsky, Karsavina, and Schollar danced the three characters. The scenery and the costumes were by Bakst. Pierre Lalo, son of the composer and himself music critic of the Paris Temps, complained bitterly of the stage production. According to him Bakst was so noisy one couldn't hear Debussy! Nor did he like the conventionalized miming of the dancers (after the manner practised by Nijinsky in "The Afternoon of a Faun"). Perhaps many spectators agreed with him, for "Jeux" did not turn out to be one of the Diaghileff triumphs and was omitted from the American repertory of the company.

The argument of the "poem" is at least unusual. It presupposes a young man and two young girls in a park at twilight. "The artificial illumination of the great electric lamp-posts, which spreads about them a fantastical light, gives them the idea of youthful sports." . . . A tennis ball falls on the stage. The young man in tennis flannels, holding a racket, bounds in. The two young girls appear, "timorous and curious." There is dancing, there is kissing, three-cornered philandering. Another tennis ball falls at the feet of the dancers. This one frightens them and they bound away into the depths of the "nocturnal park." Curtain.

It is not the "vieux parc solitaire" of Verlaine. Remember the arc lights of the impinging boulevards! They must account for the acid drop in the current of Debussy's orchestration at the beginning and at the end. For Debussy's score is all orchestration. When he composed it mortal illness was impending. He was no longer inventive. The musical matter of the piece is mainly formula. Then there is the obvious reflection that music written for a stage representation loses something in the concert room. Nevertheless, I, for one, am grateful to Mr. Monteux for giving me the chance to hear this engrossing, at times ravishing, orchestral fabric. There are instrumental tints unprecedented in Debussy's work. For if the master's invention had failed, his orchestral cunning was finer than ever. And the men from Boston played it expertly, incomparably. Mr. Monteux is not only the prophet of Debussy, but the high priest!

Glazounoff's symphonic poem "Stenka Razine" seems to have been introduced here by the Russian Symphony Society. Did it then fall a victim to the most honorable Brahms cult? Like the symphonies of poor Bruckner, must it remain unheard because it is unfamiliar and somebody might find it dull? Well, "Stenka Razine" is not dull. Glazounoff was twenty when he composed it. In his imaginative youth he was Russian, fantastic, drunk with the enchantments of the Orient. "His suites and tone-poems," in the words of Philip Hale, "told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-o-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations." Alas, Glazounoff un-

ESTABLISHED 1881

From Times JAN 11 1920
New York City

MUSIC

By Richard Aldrich

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Repeated hearings of the Boston Orchestra, as now constituted, serve but to confirm the original impression that in personnel the band is as thoroughly good as ever, even as in the heyday of Dr. Muck. In fact, an examination of the players of the present organization reveals the astonishing fact that with the exception of not more than a dozen men the orchestra of 1919-1920 is the same as that which played under Mr. Monteux's predecessor during the season of 1917-1918. Without entering into individual differences the statement may be ventured with confidence that such changes as were necessitated made for general improvement in the various choirs and particular betterment in the string section. So the question, "What is wrong with the Boston Symphony?" resolves itself into an unfortunate but necessary condemnation of the present conductor.

We have had no more emphatic manifestation of Mr. Monteux's shortcomings than in last evening's performance of Brahms's great symphony. There was no faltering on the players' part. They did the conductor's every bidding with the surety of expression, the reliability of execution, the wealth of tone and richness of color these musicians have always displayed. The frequent inaccuracy of attack, the almost sloppy ensemble, the lack of variety, balance and nuance, of, indeed, all the finer qualities of orchestral playing—these are faults traceable to but a single cause, the conductor's lack of authority. Mr. Monteux is no taskmaster and never has been, at least so far as his career in America is concerned. Without such qualities as are inherent in the term no conductor can produce more than mediocre results, no matter how excellent may be the material he has at his command.

Last evening's playing of the symphony was heavy, brusque and without finesse, a performance lacking those moments of delicacy, of nuance, of niceties of light and shade which count so much in the full revealment of the composition's musical mysteries. Mr. Monteux would charge this citadel of beauty armed cap-a-pie; but the sleeping beauty is not to be captured by such strenuous methods. She yields perforce only to subtle flattery. She must be wooed with the sweetmeats of conducting, cajoled with honeyed words. Then—and then alone—does the lady shower her gallant with the inexhaustible treasures of her soul.

What a dismal failure Mr. Monteux made of even so responsive a movement as the Finale! Where was the grace that lives in the Allegretto? Where the stalking majesty of the opening measures? We dreamed last evening of other days and other conductors; we still have dreams wherein Brahms is the archangel of symphonic composers.

The Gluck Overture went better. Its broad, mellow phrases need but the timebeat for their eloquent sounding. But the "Parsifal" Prelude begs for a wider scope than Mr. Monteux vouchsafed. Yet the consecrational heave of Wagner's religious aspiration cannot sound weak if the band has beauty of tone within its technical grasp. It was Monteux versus Wagner last evening, and Wagner won.

rom
RIBUNE,
New York City
JAN

Boston Orchestra Heard in Concert Of Program Music

List Includes Characteristic Pieces by Noted Composers of Last Century, From Beethoven to Debussy

By H. E. Krehbiel

All the music at the concert of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon was of the descriptive or programmatic kind. The oldest of the compositions was Beethoven's "Pastoral" symphony, written in 1808; the youngest Debussy's "Jeux," written in 1913. The third, which came last in the order of performance, was Rimsky-Korsakoff's "Stanka Razine," composed in 1885—three distinct types, the second as far away from the third, despite its chronological nearness, as the third from the first, in matter, treatment, purpose and form.

As widely divergent, too, each from the other is the appeal made to the ear, the imagination and emotions.

Composer Explained Work

To his symphony Beethoven, though proclaiming that his aim was to give expression to feelings rather than to attempt to paint pictures in tones, gave a verbal commentary for each movement—the awakening of pleasurable sensations at the sight of rural landscapes; a scene by the side of a brook; a merrymaking of country folk interrupted by a storm of thunder, lightning and rain; a shepherd's song and the feeling of gratitude and joy after the storm.

Here the dilineation of externals was confined to the idealized murmuring of the brook, the suggestions of birdsong and the equally idealized tonal picture of the tempest. The cast was purely subjective impressionism.

A beautifully clear, unaffected performance, in which all instruments in the harmonious coterie spoke euphoniously and with the voices with which nature endowed them, made the symphony a delight. It was rapturously welcomed and rewarded with applause, long continued, unequivocal, hearty, sincere. The piece by Debussy was differently received. On its conclusion there was a moment of silence, as of doubt. Then came a perfunctory patter of complimentary handclapping, which gradually grew decorously and died away. The impression which it made was that the audience had recognized a duty of courtesy to a name and the performers, and had done it.

The people in our concert rooms are always polite. They have been taught that it is unpardonably rude to express disapprobation and bad manners to withhold a "Thank you" even if they feel no cause for gratitude. On this occasion we wish they had left their notion of good breeding at home, and had frankly given Mr. Monteux to understand that in playing this piece of Debussy's he had wasted fifteen or twenty minutes of time which might have been much more profitably employed.

Music Written for Ballet

The piece by Debussy called "Jeux" was written to order for the Russian dancers when they were in Paris six years ago. Listening to it before reading a discription of the ballet which it was designed to illustrate, or accompany, or expound, or justify, and guided only by its title we tried to imagine that the composer had aimed at music for playthings, and we tried to conjure them up in our fancy. But the dolls were headless and armless, the animals legless, the whole company a mere collection of disconnected members. That was the reason why the music was all spasmodic squeaks and grunts and creaks and wheezes, with now and then a shimmering harmony of strings and punctuations of drum taps and cadaverous rattle of bones, and multitudinous reiteration of phrases ended almost as soon as begun.

The rhythm seemed to be that of a waltz, but there was never sequence enough of phrases to break into even what Byron called "a damned, see-saw, up-and-down sort of time"; and so, in our mind, the playthings were simply tumbling about. We would not have known that they were playthings at all if it had not been for the illuminative title. After the performance we read the description of Mr. Nijinsky's "danced poem" for which this music had been written, and then learned that it was all about a tennis ball which had been knocked into a park where a young man and two girls went to look for it but fell to dancing and kissing each other instead. That was "Jinx," and Mr. Nijinsky is quoted by the ingenious Mr. Hale in the programbook as asseverating that all the sports—golf, polo, boxing, football—could be turned into ballets.

So they could if "Jeux" is a legitimate specimen of choreographic art and music like Debussy's will suffice.

Glazounoff brought us back into one of the modern zones of real program music with his symphonic poem "Stenka Razine." We do not care to associate the name or the story of the Cossack insurrectionist and robber with this composition, which is vivid and all aglow with imagination.

The Dominant Theme

Its dominant theme is the song of the river bargemen, "Ayouchnem," which has appealed to every Russian composer for a generation past at leat, and while Glazounoff has let this image of the freebooter Stenka (whose boldness in answer led Czar Alexis Mikhailovich to reward him with "a lofty dwelling in the midst of the plain, with two pillars and a cross-beam,") to fire his fecund fancy, we prefer, with Mr. Hale, to hear in it a personification of Mother Volga herself, "alive, enormous," bearing romance, tragedy, joy, sorrow, things unspeakable, upon its restless bosom.

From JAN 11 1920
WORLD,
New York City

MUSIC

by

James Gibbons Huneker

A DEBUSSY NOVELTY.

There was a novelty by Claude Debussy conducted by Pierre Monteux at the matinee of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon, but it did not efface memories of his "Afternoon of a Faun" in search of lady fawns, nor did it loom large as music after another pastoral setting by a poor, deaf old chap named Beethoven. However, this Debussy number could not be fairly judged, for the reason that it was originally written for ballet, and, as Philip Hale tells us, its title is, "Jeux (Play), a Danced Poem," by Nijinsky, music by Achille Claude Debussy. Published in 1912, it was produced in Paris by the Russian Ballet May 15, 1913. Mr. Monteux was the conductor on that occasion.

The absence of choreographic gestures explains the episodical character of the piece, which is too long for the concert hall. The thematic material is not fresh, nor is it appealing; the familiar Debussy idiom is employed. The story of the ballet is simple. A young man searches for his tennis ball in a park. He encounters, instead, two girls. Undaunted, he proves to their satisfaction that three is company, two is none. A second tennis ball falls. Frightened, the girls "go bounding away and disappear." This fate of the young man, of his racket and ball, of the ecstatic kiss—ah! those are subtleties best left to the imaginative, but we confess that it is difficult to follow the clues, generously as they are furnished by the composer. The music fairly cries for action, wherein eye and ear can be enlisted. The result, therefore, of this purely orchestral version was tantalizing to the hearer, who was reminded at times of a snail in ecstasy, an amorous bullfrog—you surely noted its mottled green motive in the bassoons!—a muffled volcano and a passionate grasshopper.

The scoring, the best part of the composition, is of an acid sweetness. But it had its magical moments, and then you forget lawn tennis and the enigmatic girls. (This is tautalogical; girls are always supposed to be riddles, even when they are not.) Decidedly not Debussy at his high water mark, but, after all, Debussy, therefore delicious.

The afternoon began with an excellent, if not technically impeccable reading of the Pastoral Symphony and ended with a symphonic poem by Alexander Glazounoff entitled "Stenka Razine," which is said to have been first played here by the Russian Symphony Orchestra. It proved as substantial a banquet as the Debussy dish not, which, even poetically considered, was a Barmecide's feast, where the hungry guests see the plates loaded with delicacies whisked away from under their noses. Glazounoff provides enough food for a normal music lover to last a week.

EVENING GLOBE
New York City
JAN

Music.

Unfamiliar Music at Boston Symphony Concert.

Debussy's "Jeux" was played for the first time in New York, and Glazouroff's "Stenka Razine" for almost the first time, at the concert of the Boston Symphony Orchestra in Carnegie Hall Saturday afternoon. They made the second part of the programme. The first consisted of Beethoven's "Pastoral" symphony, which had been played here before.

It was played so very well on this occasion that there is no need of its being played here soon again, even with the insidious excuse of "educating" the young. True love for Beethoven does not express itself in making his compositions a public nuisance through too frequent and perfunctory performances.

Mr. Monteux's reading of the "Pastoral" was entirely orthodox, but with the lucky orthodoxy that is approved by the elders on the decanal benches and at the same time does not drive the Sunday school youngsters to mutual hair-pulling as an anodyne. The melodiousness and the sound workmanship of the symphony were agreeably set forth in a performance that had balance, design, euphony, and—heaven be praised!—vitality, just as Boston Symphony performances ought to have those qualities. Anybody who regretted the absence of Wagner from the programme had only to listen to Beethoven's thunderstorm and hear the Flying Dutchman plunging through angry seas.

Debussy's "Jeux" (officially translated "Play," but it is a question if "Sports" would not be a neater rendering) was written for the Diaghileff ballet company and produced at the Théâtre des Champs Elysées, Paris, May 15, 1913. As a concert piece it made its début at a Colonne concert in Paris March 1, 1914. For concert use Debussy slightly curtailed the score.

This "danced poem," as it is defined, was the work of Nijinsky—that is, Nijinsky did the choreography; the "poem" is not a verbal matter, even in the explanatory notes. Nijinsky, Karsavina, and Schollar danced the three characters. The scenery and the costumes were by Bakst. Pierre Lalo, son of the composer and himself music critic of the Paris Temps, complained bitterly of the stage production. According to him Bakst was so noisy one couldn't hear Debussy! Nor did he like the conventionalized miming of the dancers (after the manner practised by Nijinsky in "The Afternoon of a Faun"). Perhaps many spectators agreed with him, for "Jeux" did not turn out to be one of the Diaghileff triumphs and was omitted from the American repertory of the company.

The argument of the "poem" is at least unusual. It presupposes a young man and two young girls in a park at twilight. "The artificial illumination of the great electric lamp-posts, which spreads about them a fantastical light, gives them the idea of youthful sports." . . . A tennis ball falls on the stage. The young man in tennis flannels, holding a racket, bounds in. The two young girls appear, "timorous and curious." There is dancing, there is kissing, three-cornered philandering. Another tennis ball falls at the feet of the dancers. This one frightens them and they bound away into the depths of the "nocturnal park." Curtain.

It is not the "vieux parc solitaire" of Verlaine. Remember the arc lights of the impinging boulevards! They must account for the acid drop in the current of Debussy's orchestration at the beginning and at the end. For Debussy's score is all orchestration. When he composed it mortal illness was impending. He was no longer inventive. The musical matter of the piece is mainly formula. Then there is the obvious reflection that music written for a stage representation loses something in the concert room. Nevertheless, I, for one, am grateful to Mr. Monteux for giving me the chance to hear this engrossing, at times ravishing, orchestral fabric. There are instrumental tints unprecedented in Debussy's work. For if the master's invention had failed, his orchestral cunning was finer than ever. And the men from Boston played it expertly, incomparably. Mr. Monteux is not only the prophet of Debussy, but the high priest!

Glazounoff's symphonic poem "Stenka Razine" seems to have been introduced here by the Russian Symphony Society. Did it then fall a victim to the most honorable Brahms cult? Like the symphonies of poor Bruckner, must it remain unheard because it is unfamiliar and somebody might find it dull? Well, "Stenka Razine" is not dull. Glazounoff was twenty when he composed it. In his imaginative youth he was Russian, fantastic, drunk with the enchantments of the Orient. "His suites and tone-poems," in the words of Philip Hale, "told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations." Alas, Glazounoff un-

...forwent the academic German influence and became as harmless as Mendelssohn at his most genteel. At last accounts he is still living.

Stenka Razine was an interesting person, a wild Cossack chieftain who once ruled the Volga and made unholy war in Holy Russia. It was his fate to be actually broken on the wheel in 1672, after being captured by the forces of the Czar Alexis. In this symphonic poem he is the lover of a captive Persian princess, with whom he navigates the Volga in a most sumptuously appointed barge. When the soldiers of the czar have hemmed him in he determines that at least they shall not possess the princess. So, declaring that he will give unto Mother Volga what in his eyes is the most precious of earthly treasures, he throws the princess into the river. Then, with his savage band, he rushes on the soldiers.

The symphonic poem is not a closely wrought and meticulously sustained composition. It is not the work of Brahms. But in spite of some padding, of some youthful incoherence, it is a glorious affair, romantic, imaginative, richly colored, a riot to the ear. Particularly impressive is the opening, built musically on the well-known chant of the Volga bargemen, epic in its portrayal of the Volga River. The music depicting the Persian princess is a real seduction; the catastrophe thunders in tones appropriately dramatic. And throughout the length of the piece there is the haunting and mighty presence of the Volga River.

Mr. Monteux led a superb performance of the work. The large audience seemed to like it. It also liked the "Pastoral" symphony. The effect of "Jeux" was more problematic. It is recorded of the Colonne audience which first heard "Jeux" as a concert piece that "some applauded; some hissed; the majority remained passive and distrustful, cautious. They 'waited.'" Nobody hissed on Saturday, but several giggled. Some people always giggle when they don't know what else to do.

PITTS SANBORN.

From
EVENING POST,
New York City

Recent Concerts

Debussy's later compositions are not much admired even by the full-blooded Debussyites. One of them, "Jeux," had what was called its first performance in New York at the Saturday afternoon performance of the Boston Symphony Orchestra. It is one of those works which help explain why this Parisian never carried out his threat of composing a Tristan that would drive Wagner's from the opera houses—an amusing ambition in view of the fact that there isn't a drop of red blood or a moment of real passion in even the youthful works of Debussy. Those of his last period, exemplified by "Jeux," are mere phantoms—echoes of mannerisms. Under M. Monteux the novelty was played admirably.

From Morning Telegraph
New York City

TWO SYMPHONIES DRAW THOUSANDS

Boston Orchestra in Great Performance of Beethoven's "Pastoral" at Matinee.

PHILHARMONIC AT CARNEGIE

A notable performance of Beethoven's "Pastoral" Symphony (sixth) gave special joy to a large audience assembled yesterday at Carnegie Hall at the third matinee concert of the Boston Symphony Society. Debussy's Dance Poem, "Jeux," set free with singularly happy vivacity, and Glazounoff's "Stenka Razine," a Symphonic Poem susceptible of more display and deserving of less importance than Mr. Monteux gave it, comprised the latter half of an exceedingly well-played program

The Philharmonic Society at Carnegie Hall in the evening divided an interesting program between Tschaikowsky and Wagner. "Rienzi," "Tannhaeuser," "The Flying Dutchman" and "Tristan und Isolde" were signally represented, and Tschaikowskys Fantasy, "Romeo and Juliet," and "Marche Slav," which concluded the concert, made up the musical contrasts and won much approval from the congregation.

Edward Morris, the sterling young American pianist, again pleased a fine audience with his recital at Aeolian Hall in the afternoon. Beethoven's Sonate (opus. 57), delivered with scholarly authority and poise, a group of five Chopin numbers played with exquisite understanding and skill, numbers by Scarlatti, Palmgren, Leschetizky and Liszt's Hungarian Rhapsody (No. 6) fulfilled a most successful recital.

In the evening at Aeolian Hall Mary Cavan, well known as a soprano of the Chicago Opera Company, and Otakar Marak, her husband, who was also a leading tenor with Campanini, gave an interesting recital at Aeolian Hall in the evening. Frank Bibb was at the piano.

From American
New York City

AUDITORS COLD TO DEBUSSY'S "JEUX"

Boston Symphony Orchestra Fails to Create Enthusiasm with the Piece—Music in "Sermons of Stone" Essentially Theatrical

By MAX SMITH.

AS coryphaeus of the Boston Symphony Orchestra, Pierre Monteux introduced to New Yorkers a week ago Saturday Debussy's "Jeux."

This work was written probably in 1911, or perhaps in 1912, and presumably as a ballet. At any rate the redoubtable Diaghelift, promoter of the Ballet Russe, produced it in that form on May 15, 1913, at the Theatre des Champs-Elysees, Paris, the chereorgraphic embellishments having been designed by Nijinski, and the scenery and costumes by Bakst. It is interesting to note, however, that the composer's piano arrangement, dedicated to Mme. Jacques Durand, was published in 1912, while the score did not appear until 1913.

On March 1, 1914, at a Colonne concert in Paris, conducted by Gabriel Pierne, "Jeux" was first performed as an orchestral piece. The composer himself had made a slight cut in the score. Mr. Philip Hale, distinguished programme annotator of the Boston Symphony Orchestra, tells us that the "audience was undecided, cold." According to a French chronicler, "some applauded; some hissed; the majority remained passive and distrustful, cautious. They waited.'"

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NEW YORKERS received the work in much the same way the other day. There was no hissing, to be sure. Sibilant disapproval is not tolerated in American music halls and opera houses. It might be well if it were. For now that the claque is an established fact in our lyric theatres at least, if not in the concert world, what other means have those who are displeased to counteract organized applause and expose it?

But no hissing was needed to show how little Debussy's "Jeux" caught the fancy of the Boston Symphony Orchestra's audience; for no one tried to create any spurious enthusiasm. A few polite listeners clapped their hands to save Monsieur from embarrassment. But that was all. As in Paris, "the majority remained passive." They "waited."

◎ ◎ ◎

TWO tennis balls figures in the pantomimic scheme of "Jeux." The scene is supposed to be a park at twilight. One of the balls lands on the stage as the curtain rises, and is sought in vain by a sportive swain, who is joined by "two timorous and curious young girls." The other, "thrown by some malicious hand," with the sole purpose, no doubt, of spoiling the fun, checks the amorous saltatorical play of the three, sends them scooting into arboreal shadows, and brings the music to a stop, somewhat to the relief of the way-worn listener, it must be confessed.

The explicit explanatory notes presented in the pianoforte arrangement of the score give the plot of the ballet in considerable detail. Each of the dancing damsels would have the tennis player for herself. That flannelled fawn prances about with the first. He kisses her. "The other girl is peevish and slightly jealous, while the couple remain amorously ecstatic." She tip-toes by herself "in an ironical, mocking manner." Suddenly the youth's interest in the second flares up. He leaves the first to grieve, while he dallies with her companion. Maiden No. 2 tries to prevent Maiden No. 1 from running away. "She succeeds in embracing her. The young man gently puts their heads apart. They look about them: The beauty of the night, the joy of the light, everything urges them to give way to their fantasie. Henceforth, the three dance together. The young man, with a passionate gesture brings the three heads together and a triple kiss melts them into ecstasy."

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IN devising this scenario the eminent Nijinski perhaps intended to advocate what, to coin a word, might be called duogamy. It would almost seem so. But surely Debussy's music, while it is thoroughly characteristic of the composer's style and is brilliantly scored, of course, seems as hollow as a bounding tennis ball and quite as elusive. It is, indeed, one of the emptiest bubbles of shimmering tonal tints that the great French innovator ever blew, and shows from every point of view evidences of labor without the impulse of inspiration or even desire.

The refined impotence of "Jeux" was made the more conspicuous at the Boston Symphony Orchestra's matinee because it followed Beethoven's "Pastoral" symphony, which received a performance enjoyable, if rhythmically blurred, and because it preceded Glazounoff's virile, colorful and dramatically eloquent symphonic poem, "Stenka Razine," a work that surely deserves to be heard more often than it is.

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From
STANDARD UNION
Brooklyn, N. Y.

THE BOSTON SYMPHONY.

The best balanced, interesting and most enjoyable programme of this season's Brooklyn series of concerts by the Boston Symphony Orchestra, Pierre Monteux conducting, was that given at the Academy of Music last Friday evening, it being the third of the organization's annual five appearances in this borough. Mr. Monteux showed splendid judgment in choice and arrangement of the evening's music offering, opening his programme with Brahm's C mind symphony as bulwark for the first half, and devoting the second to Glazounoff's symphonic poem, "Stenka Razine" and the "Mephisto Waltz" by Franz Liszt, these two being separated by the vocal numbers of the soloist, Emilio De Gogorza. Mr. Monteux, pre-eminently French in patriotic sentiment, will be remembered as having balked at conducting German music during his first American season some three or four seasons past. But at Friday evening's concert he lent himself "con amore" to the performance of the first symphonic work from the pen of that Teuton giant, Johannes Brahms, a work that the Boston players have frequently given to Brooklyn audiences in former seasons, under the batons of Gericke, Muck and Fiedler. In comparison with the readings of these illustrious predecessors, Mr. Monteux's interpretation holds its own as an intellectual, powerful and emotional exposition of the full breadth, depth and sustained beauty of this magnificent score, which, though mystic in its philosophical outreachings, is, nevertheless, governed by the sanity of a clear, pervading, calm faith. Through the hazy mists of its brooding beauties flows a classical outline akin to that of Beethoven; indeed, it would seem to be a continuation of Beethoven's symphonic mood. Upon this occasion, as aforesaid, the performance was noticeably distinguished, the entire orchestra playing with superb body of tone color and unanimity of execution. Messrs. Fradkin, Longy and Mueller imparted special distinction to the solo episodes for violin, oboe and horn. Fine contrast, as "programme" music against that of Brahm's "absolute," was afforded in the Glazounoff poem, an early work of this gifted Russian composer, and one that attracted the admiration of Tschaikowsky. Built on three themes, his score narrates the historical folk song of the Cossack river pirate, Stenka Razine, who ruled the river Volga in the latter part of the seventeenth century, devastating and pillaging, with his band of terrible hetmen, the villages and towns along its shores. After thirty years he gives to "Mother Volga" a "gift," his most precious earthly treasure, the captive Persian princess, who was his mistress, throwing her into the blue, iced, majestic stream. The orchestration and instrumentation employed by Glazounoff in this composition might well excite the envy of devotees to the so-called ultra-modern music of today. Liszt's village tavern waltz, the second episode from his three settings of Lenau's "Faust," has long figured on Boston Symphony programmes. The New England critic, John Sullivan Dwight, allowed, far back as 1870, that this music was "positively devilish * * * simply diabolical, shutting out every ray of light and heaven, from when music sprang." To-day the same criticism seems appropriate, although the public attitude towards latitude in art has considerably relaxed since the years of Dwight's critical activities.

The inclusion of vocal numbers as solos on a programme of orchestral music frequently detracts from the dignity of the latter. But this dignity was sustained, rather than detracted, by the inclusion of Mr. De Gogorza's two recitations and airs from Gluck and Massenet. These were the "Diane Impitoyable" from "Iphigenie en Aulide" and "Promesse de Mon Avenir" from "Le Roi de Lahore." Emma Eames' distinguished husband, Emilio De Gorgoza, is every inch an artist, fully worthy of the position that he holds as one of the few concert world's foremost baritones. His voice is rich, resonant, admirably controlled, and to its qualities are added those of the singer's perfect French diction, his elegance of style in delivery, his commanding stage presence.

Throughout the evening the playing of the orchestra revealed frequent flashes of its former supremacy. In Mr. Monteux the players have a leader who possesses all the potential elements of a great symphonic conductor. His is a wonderfully expanding genius, one that claims an ever-growing regard.

From Times
New York City

At the Boston Symphony Orchestra's third evening concert on Thursday, Jan. 8, Mr. Monteux will conduct Brahms's First symphony, Gluck's overture to "Iphigenia in Aulis," Wagner's prelude to "Parsifal," and Glazounoff's "Stenka Razine." On Saturday afternoon, Jan. 10, the program includes Beethoven's "Pastoral" symphony, Debussy's "Jeux" or "Play," a novelty, and Liszt's "Mephisto Waltz."

The New York Symphony...

From
EAGLE
Brooklyn, N. Y.
JAN 10 1920

BOSTON SYMPHONY HERE

De Gogorza, the Soloist, Gets an Ovation.

That sterling singer Emilio de Gogorza had an ovation last night at the Boston Symphony concert at the Academy for his broad, sympathetic and moving singing of the air "Promesse de Mon Avenir," from Massenet's "Le Roi De Lahore." The air is so attractive, or, at least, it was sung last night, that one wondered what the weak spots in the opera must be which keep it from revival in a season when the opera house is shaking the ragbag of the earlier Italian repertory for "novelties." Before he came to the Massenet air Mr. Gogorza had sung broadly melodious and noble melody from Gluck's "Iphigenie in Aulide." Gluck is out of the repertory at the opera because there are no singers in the company having the breadth of style and the command of legato which his music demands, but the opera singers revel in Massenet.

The concert opened with the First Symphony of Brahms, which was reviewed in detail on this page yesterday, following its performance in Manhattan. The other numbers were an attractive symphonic poem by Glazanoff, "Stenka Razine," in which the rich melody evoked a lovely picture of the noble flowing River Volga and which rose into eloquence at the climax of the tragedy on which the music is based. The performance closed with Liszt's "Mephisto Waltz," based on Lenau's "Faust." This music has those dramatic and theatrical qualities which call out the best work of Pierre Monteux, the conductor. It is not subtle, but it is stirring, and it is even fierce, and Mr. Monteux, as well as his brilliant band, revelled in it.

From
Evening Star
Baltimore, Md.

BOSTON ORCHESTRA PLAYS CONVINCINGLY

Continues Progressive Policy in Lyric; Ornstein's Work Excellent.

From beginning to end the third Baltimore concert of the season of the Boston Symphony Orchestra, Pierre Monteux, conductor, with Leo Ornstein, pianist and composer, as special soloist, given in the Lyric Theater last night, was interesting. The works produced were of the kind classified variously and humorously as "music," "modern music" and "ultra-modern music" (each term subject to different meanings!); therefore, there was something on the program suited, at least in type, to some one of the different degrees of musical attainment represented in the audience. The audience aws large, although there were a few vacant seats, and particuirly demonstrative after the performance of the concerto.

Chausson's symphony in B flat major, Opus 20, was the first number of the program. This was followed by the "ultra-modern" work of the program—the orchestral version of Debussy's "danced poem," "Jeux" ("Play"); this by the Concerto in D minor, No. 2, Opus 23, for piano and orchestra, composed by MacDowell, native of the United States; and this by Glazounoff's Symphonic Poem entitled "Sten. Razine" (the name of the leader of a pillaging band on the Volga, who operated in style.

Under Mr. Monteux the orchestra played brilliantly, fervently, and with pervading, sustained depth. Their work throughout all the intracacies of the complex music was adjusted so well as to be convincing and enable all to hear "that hath an ear." Mr. Ornstein—appearing instead of Emilio de Gogorza, baritone, who was ill—played in the concerto in a straightforward manner. His work was firm, clean cut, accurate, precise, his style simplicity itself, and it demonstrated afresh the entire compatability of sanity and "advanced thought." He gave an effective presentation of a work quite unlike the pioneer products of his own composition. Applause recalled him to the stage many times.

Progressiveness of Mr. Monteux's programs in Baltimore is most satisfying.

J. N. H.

m CITIZEN
ress: Brooklyn, N. Y. 94
e A JAN 10

BOSTON ORCHESTRA HERE.

Gives Splendid Concert at the Academy of Music.

Disagreeable weather had no unmusical effects on the strings and other musical instruments of the Boston Symphony Orchestra last night at the Academy of Music. The band played beautifully, and Conductor Pierre Monteux read his numbers eloquently. There were many interesting things in the concert. Brahms' first symphony was the important offering. It is in four movements, full of wonderful beauties, and the treatment of the thematic material was masterly, the precision of attack was commendable and the tone ingratiating.

The soloist of the evening was Emilio de Gogorza, baritone. The audience, large and enthusiastic, greeted him with an ovation. Mr. De Gogorza's style is all that could be desired in songs requiring breadth and refinement. His rich and well-equalized voice did ample justice to his French songs, Gluck's "Diane Impitoyable" and Massenet's "Promesse de mon avenir."

The remainder of the programme was devoted to the beautiful symphonic poem, Glazounoff's "Stenka Razine," and Liszt's "The Dance of the Village Tavern" (Mephisto waltz). The audience received the Boston visitors enthusiastically.

From JAN 8 1920 E
VENING SUN,
Baltimore, Md.

LYRIC

Boston Symphony.

The concert given by the Boston Symphony Orchestra, under the direction of M. Pierre Monteux, last night was one of unusual excellence in that the organization itself proved to be in fine trim and the program of great interest, the Chausson symphony in B flat major, opus 20, serving as a splendid introduction. This work is operatic rather than symphonic, but contains numerous passages of great charm. It may be said to represent the transition in French musical development from its earlier forms, before this development had attained the ultra-modern shape it now bears, and there is in the symphony much that is suggestive of Wagner, who seems to have influenced Chausson greatly. This influence, however, has had happy results, for there is no impairment of originality, while adding to the inherent strength of the composer. It was played in an admirable manner.

In the Debussy number this French composer appears at his best or at his worst, according to how one feels about it. It is entitled "Jeux" (Play), and by way of explanation the program adds "A Danced Poem." Those who believe that music means harmony will view the composition rather as a dream made up of the most impossible and unexpected happenings, in which figures and circumstances present a continuous phantasmagoria, never appearing normal or logical, running along in a perfect maze of incongruities and passing with bewildering suddenness from one disjointed situation to another even more distorted. It is such a dream as leaves one on awakening in a state of confusion and unable to recount exactly what occurred.

Debussy in "Jeux" observes a certain rhythm, to be sure, but he seems morbidly anxious to avoid anything like harmony. For a few beats he starts expectations that presently there shall follow a real appeal, but always the hopes of the auditor are dashed, and the orchestra trails off into other dissonances perhaps more radical than those that have gone before. At several points there is obvious an attempt at continuous development of a theme, a figure being repeated by various instruments in succession, but the attempt comes to nothing and the hearer finds himself floundering in a dream world again.

The handling of such difficult and rambling work by the orchestra was excellent, but all of the organization's refinements and the director's resourcefulness in infusing color could not make the offering really palatable. Like certain relishes which some persons with a reputation as epicures profess to be very fond of, but which the general run of humanity makes a wry face over, "Jeux" is a dish for the musical epicure.

The substitution of the McDowell concerto in D minor, No. 2, Opus 23, with Leo Ornstein as the pianist, for Emilio de Gogorza, who had been taken ill, was fortuitous in more respects than one. In the first place, the audience got an opportunity to hear a dignified and impressive work by an American composer, who deserves to figure far more frequently on concert programs than he does, and, in the second place, the audience gained the chance to listen to a magnetic and brilliant artist, who unites a tremendous technique with temperament and profound sentiment, and who invested his performance with a wealth of color and a breadth of tone that imparted a real thrill. His broken octaves in the second movement proved to be something of a revelation, while his runs

derwent the academic German influence and became as harmless as Mendelssohn at his most genteel! At last accounts he is still living.

Stenka Razine was an interesting person, a wild Cossack chieftain who once ruled the Volga and made unholy war in Holy Russia. It was his fate to be actually broken on the wheel in 1672, after being captured by the forces of the Czar Alexis. In this symphonic poem he is the lover of a captive Persian princess, with whom he navigates the Volga in a most sumptuously appointed barge. When the soldiers of the czar have hemmed him in he determines that at least they shall not possess the princess. So, declaring that he will give unto Mother Volga what in his eyes is the most precious of earthly treasures, he throws the princess into the river. Then, with his savage band, he rushes on the soldiers.

The symphonic poem is not a closely wrought and meticulously sustained composition. It is not the work of Brahms. But in spite of some padding, of some youthful incoherence, it is a glorious affair, romantic, imaginative, richly colored, a riot to the ear. Particularly impressive is the opening, built musically on the well-known chant of the Volga bargemen, epic in its portrayal of the Volga River. The music depicting the Persian princess is a real seduction; the catastrophe thunders in tones appropriately dramatic. And throughout the length of the piece there is the haunting and mighty presence of the Volga River.

Mr. Monteux led a superb performance of the work. The large audience seemed to like it. It also liked the "Pastoral" symphony. The effect of "Jeux" was more problematic. It is recorded of the Colonne audience which first heard "Jeux" as a concert piece that "some applauded; some hissed; the majority remained passive and distrustful, cautious. They 'waited.'" Nobody hissed on Saturday, but several giggled. Some people always giggle when they don't know what else to do.

PITTS SANBORN.

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New York City

Recent Concerts

Debussy's later compositions are not much admired even by the full-blooded Debussyites. One of them, "Jeux," had what was called its first performance in New York at the Saturday afternoon performance of the Boston Symphony Orchestra. It is one of those works which help explain why this Parisian never carried out his threat of composing a Tristan that would drive Wagner's from the opera houses—an amusing ambition in view of the fact that there isn't a drop of red blood or a moment of real passion in even the youthful works of Debussy. Those of his last period, exemplified by "Jeux," are mere phantoms—echoes of mannerisms. Under M. Monteux the novelty was played admirably.

From Morning Telegraph
New York City

TWO SYMPHONIES DRAW THOUSANDS

Boston Orchestra in Great Performance of Beethoven's "Pastoral" at Matinee.

PHILHARMONIC AT CARNEGIE

A notable performance of Beethoven's "Pastoral" Symphony (sixth) gave special joy to a large audience assembled yesterday at Carnegie Hall at the third matinee concert of the Boston Symphony Society. Debussy's Dance Poem, "Jeux," set free with singularly happy vivacity, and Glazounoff's "Stenka Razine," a Symphonic Poem susceptible of more display and deserving of less importance than Mr. Monteux gave it, comprised the latter half of an exceedingly well-played program

The Philharmonic Society at Carnegie Hall in the evening divided an interesting program between Tschaikowsky and Wagner. "Rienzi," "Tannhaeuser," "The Flying Dutchman" and "Tristan und Isolde" were signally represented, and Tschaikowskys Fantasy, "Romeo and Juliet," and "Marche Slav," which concluded the concert, made up the musical contrasts and won much approval from the congregation.

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In the evening at Aeolian Hall Mary Cavan, well known as a soprano of the Chicago Opera Company, and Otakar Marak, her husband, who was also a leading tenor with Campanini, gave an interesting recital at Aeolian Hall in the evening. Frank Bibb was at the piano.

From American
New York City
JAN 16 1920

AUDITORS COLD TO DEBUSSY'S "JEUX"

Boston Symphony Orchestra Fails to Create Enthusiasm with the Piece—Music in "Sermons of Stone" Essentially Theatrical

By MAX SMITH.

As coryphaeus of the Boston Symphony Orchestra, Pierre Monteux introduced to New Yorkers a week ago Saturday Debussy's "Jeux."

This work was written probably in 1911, or perhaps in 1912, and presumably as a ballet. At any rate the redoubtable Diaghelff, promoter of the Ballet Russe, produced it in that form on May 15, 1913, at the Theatre des Champs-Elysees, Paris, the choreorgraphic embellishments having been designed by Nijinski, and the scenery and costumes by Bakst. It is interesting to note, however, that the composer's piano arrangement, dedicated to Mme. Jacques Durand, was published in 1912, while the score did not appear until 1913.

On March 1, 1914, at a Colonne concert in Paris, conducted by Gabriel Pierne, "Jeux" was first performed as an orchestral piece. The composer himself had made a slight cut in the score. Mr. Philip Hale, distinguished programme annotator of the Boston Symphony Orchestra, tells us that the "audience was undecided, cold." According to a French chronicler, "some applauded; some hissed; the majority remained passive and distrustful, cautious. They waited.'"

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NEW YORKERS received the work in much the same way the other day. There was no hissing, to be sure. Sibilant disapproval is not tolerated in American music halls and opera houses. It might be well if it were. For now that the claque is an established fact in our lyric theatres at least, if not in the concert world, what other means have those who are displeased to counteract organized applause and expose it?

But no hissing was needed to show how little Debussy's "Jeux" caught the fancy of the Boston Symphony Orchestra's audience; for no one tried to create any spurious enthusiasm. A few polite listeners clapped their hands to save Monsieur from embarrassment. But that was all. As in Paris, "the majority remained passive." They "waited."

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TWO tennis balls figures in the pantomimic scheme of "Jeux." The scene is supposed to be a park at twilight. One of the balls lands on the stage as the curtain rises, and is sought in vain by a sportive swain, who is joined by "two timorous and curious young girls." The other, "thrown by some malicious hand," with the sole purpose, no doubt, of spoiling the fun, checks the amorous saltatorical play of the three, sends them scooting into arboreal shadows, and brings the music to a stop, somewhat to the relief of the way-worn listener, it must be confessed.

The explicit explanatory notes presented in the pianoforte arrangement of the score give the plot of the ballet in considerable detail. Each of the dancing damsels would have the tennis player for herself. That flannelled fawn prances about with the first. He kisses her. "The other girl is peevish and slightly jealous, while the couple remain amorously ecstatic." She tip-toes by herself "in an ironical, mocking manner." Suddenly the youth's interest in the second flares up. He leaves the first to grieve, while he dallies with her companion. Maiden No. 2 tries to prevent Maiden No. 1 from running away. "She succeeds in embracing her. The young man gently puts their heads apart. They look about them: The beauty of the night, the joy of the light, everything urges them to give way to their fantasie. Henceforth, the three dance together. The young man, with a passionate gesture brings the three heads together and a triple kiss melts them into ecstasy."

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IN devising this scenario the eminent Nijinski perhaps intended to advocate what, to coin a word, might be called duogamy. It would almost seem so. But surely Debussy's music, while it is thoroughly characteristic of the composer's style and is brilliantly scored, of course, seems as hollow as a bounding tennis ball and quite as elusive. It is, indeed, one of the emptiest bubbles of shimmering tonal tints that the great French innovator ever blew, and shows from every point of view evidences of labor without the impulse of inspiration or even desire.

The refined impotence of "Jeux" was made the more conspicuous at the Boston Symphony Orchestra's matinee because it followed Beethoven's "Pastoral" symphony, which received a performance enjoyable, if rhythmically blurred, and because it preceded Glazounoff's virile, colorful and dramatically eloquent symphonic poem, "Stenka Razine," a work that surely deserves to be heard more often than it is.

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From
STANDARD UNION
Brooklyn, N. Y.

THE BOSTON SYMPHONY.

The best balanced, interesting and most enjoyable programme of this season's Brooklyn series of concerts by the Boston Symphony Orchestra, Pierre Monteux conducting, was that given at the Academy of Music last Friday evening, it being the third of the organization's annual five appearances in this borough. Mr. Monteux showed splendid judgment in choice and arrangement of the evening's music offering, opening his programme with Brahm's C minor symphony as bulwark for the first half, and devoting the second to Glazounoff's symphonic poem, "Stenka Razine" and the "Mephisto Waltz" by Franz Liszt, these two being separated by the vocal numbers of the soloist, Emilio De Gogorza. Mr. Monteux, pre-eminently French in patriotic sentiment, will be remembered as having balked at conducting German music during his first American season some three or four seasons past. But at Friday evening's concert he lent himself "con amore" to the performance of the first symphonic work from the pen of that Teuton giant, Johannes Brahms, a work that the Boston players have frequently given to Brooklyn audiences in former seasons, under the batons of Gericke, Muck and Fiedler. In comparison with the readings of these illustrious predecessors, Mr. Monteux's interpretation holds its own as an intellectual, powerful and emotional exposition of the full breadth, depth and sustained beauty of this magnificent score, which, though mystic in its philosophical outreachings, is, nevertheless, governed by the sanity of a clear, pervading, calm faith. Through the hazy mists of its brooding beauties flows a classical outline akin to that of Beethoven; indeed, it would seem to be a continuation of Beethoven's symphonic mood. Upon this occasion, as aforesaid, the performance was noticeably distinguished the entire orchestra playing with superb body of tone color and unanimity of execution. Messrs. Fradkin Longy and Mueller imparted special distinction to the solo episodes for violin, oboe and horn. Fine contrast, as "programme" music against that of Brahm's "absolute," was afforded in the Glazounoff poem, an early work of this gifted Russian composer, and one that attracted the admiration of Tschaikowsky. Built on three themes, his score narrates the historical folk song of the Cossack river pirate, Stenka Razine, who ruled the river Volga in the latter part of the seventeenth century, devastating and pillaging, with his band of terrible hetmen, the villages and towns along its shores. After thirty years he gives to "Mother Volga" a "gift," his most precious earthly treasure, the captive Persian princess, who was his mistress, throwing her into the blue, iced, majestic stream. The orchestration and instrumentation employed by Glazounoff in this composition might well excite the envy of devotees to the so-called ultra-modern music of today. Liszt's village tavern waltz, the second episode from his three settings of Lenau's "Faust," has long figured on Boston Symphony programmes. The New England critic, John Sullivan Dwight, allowed, far back as 1870, that this music was "positively devilish * * * simply diabolical, shutting out every ray of light and heaven, from which music sprang." To-day the same criticism seems appropriate, although the public attitude towards latitude in art has considerably relaxed since the years of Dwight's critical activities.

The inclusion of vocal numbers as solos on a programme of orchestral music frequently detracts from the dignity of the latter. But this dignity was sustained, rather than detracted, by the inclusion of Mr. De Gogorza's two recitations and airs from Gluck and Massenet. These were the "Diane Impitoyable" from "Iphigenie en Aulide" and "Promesse de Mon Avenir" from "Le Roi de Lahore." Emma Eames' distinguished husband, Emilio De Gorgoza, is every inch an artist, fully worthy of the position that he holds as one of the few concert world's foremost baritones. His voice is rich, resonant, admirably controlled, and to its qualities are added those of the singer's perfect French diction, his elegance of style in delivery, his commanding stage presence.

Throughout the evening the playing of the orchestra revealed frequent flashes of its former supremacy. In Mr. Monteux the players have a leader who possesses all the potential elements of a great symphonic conductor. His is a wonderfully expanding genius, one that claims an ever-growing regard.

From Times
New York City

At the Boston Symphony Orchestra's third evening concert on Thursday, Jan. 8, Mr. Monteux will conduct Brahms's First symphony, Gluck's overture to "Iphigenia in Aulis," Wagner's prelude to "Parsifal," and Glazounoff's "Stenka Razine." On Saturday afternoon, Jan. 10, the program includes Beethoven's "Pastoral" symphony, Debussy's "Jeux" or "Play," a novelty, and Liszt's "Mephisto Waltz."

The New York Symphony Orchestra's

From
EAGLE
ess Brooklyn, N. Y.
D JAN 19 1920

BOSTON SYMPHONY HERE

De Gogorza, the Soloist, Gets an Ovation.

That sterling singer Emilio de Gogorza had an ovation last night at the Boston Symphony concert at the Academy for his broad, sympathetic and moving singing of the air "Promesse de Mon Avenir," from Massenet's "Le Roi De Lahore." The air is so attractive, or, at least, it was sung last night, that one wondered what the weak spots in the opera must be which keep it from revival in a season when the opera house is shaking the ragbag of the earlier Italian repertory for "novelties." Before he came to the Massenet air Mr. Gogorza had sung broadly melodious and noble melody from Gluck's "Iphigenie in Aulide." Gluck is out of the repertory at the opera because there are no singers in the company having the breadth of style and the command of legato which his music demands, but the opera singers revel in Massenet.

The concert opened with the First Symphony of Brahms, which was reviewed in detail on this page yesterday, following its performance in Manhattan. The other numbers were an attractive symphonic poem by Glazanoff, "Stenka Razine," in which the rich melody evoked a lovely picture of the noble flowing River Volga and which rose into eloquence at the climax of the tragedy on which the music is based. The performance closed with Liszt's "Mephisto Waltz," based on Lenau's "Faust." This music has those dramatic and theatrical qualities which call out the best work of Pierre Monteux, the conductor. It is not subtle, but it is stirring, and it is even fierce, and Mr. Monteux, as well as his brilliant band, revelled in it.

From
Evening Star
Baltimore, Md.

BOSTON ORCHESTRA PLAYS CONVINCINGLY

Continues Progressive Policy in Lyric; Ornstein's Work Excellent.

From beginning to end the third Baltimore concert of the season of the Boston Symphony Orchestra, Pierre Monteux, conductor, with Leo Ornstein, pianist and composer, as special soloist, given in the Lyric Theater last night, was interesting. The works produced were of the kind classified variously and humorously as "music," "modern music" and "ultra-modern music" (each term subject to different meanings!); therefore, there was something on the program suited, at least in type, to some one of the different degrees of musical attainment represented in the audience. The audience aws large, although there were a few vacant seats, and particularly demonstrative after the performance of the concerto.

Chausson's symphony in B flat major, Opus 20, was the first number of the program. This was followed by the "ultra-modern" work of the program—the orchestral version of Debussy's "danced poem," "Jeux" ("Play"); this by the Concerto in D minor, No. 2, Opus 23, for piano and orchestra, composed by MacDowell, native of the United States; and this by Glazounoff's Symphonic Poem entitled "Sten Razine" (the name of the leader of a pillaging band on the Volga, who operated in style.

Under Mr. Monteux the orchestra played brilliantly, fervently, and with pervading, sustained depth. Their work throughout all the intracacies of the complex music was adjusted so well as to be convincing and enable all to hear "that hath an ear." Mr. Ornstein—appearing instead of Emilio de Gogorza, baritone, who was ill—played in the concerto in a straightforward manner. His work was firm, clean cut, accurate, precise, his style simplicity itself, and it demonstrated afresh the entire compatability of sanity and "advanced thought." He gave an effective presentation of a work quite unlike the pioneer products of his own composition. Applause recalled him to the stage many times.

Progressiveness of Mr. Monteux's programs in Baltimore is most satisfying.

J. N. H.

m CITIZEN
ress: Brooklyn, N. Y.
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TWO tennis balls figures in the pantomimic scheme of "Jeux." The scene is supposed to be a park at twilight. One of the balls lands on the stage as the curtain rises, and is sought in vain by a sportive swain, who is joined by "two timorous and curious young girls." The other, "thrown by some malicious hand," with the sole purpose, no doubt, of spoiling the fun, checks the amorous saltatorical play of the three, sends them scooting into arboreal shadows, and brings the music to a stop, somewhat to the relief of the way-worn listener, it must be confessed.

The explicit explanatory notes presented in the pianoforte arrangement of the score give the plot of the ballet in considerable detail. Each of the dancing damsels would have the tennis player for herself. That flannelled fawn prances about with the first. He kisses her. "The other girl is peevish and slightly jealous, while the couple remain amorously ecstatic." She tip-toes by herself "in an ironical, mocking manner." Suddenly the youth's interest in the second flares up. He leaves the first to grieve, while he dallies with her companion. Maiden No. 2 tries to prevent Maiden No. 1 from running away. "She succeeds in embracing her. The young man gently puts their heads apart. They look about them: The beauty of the night, the joy of the light, everything urges them to give way to their fantasie. Henceforth, the three dance together. The young man, with a passionate gesture brings the three heads together and a triple kiss melts them into ecstasy."

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IN devising this scenario the eminent Nijinski perhaps intended to advocate what, to coin a word, might be called duogamy. It would almost seem so. But surely Debussy's music, while it is thoroughly characteristic of the composer's style and is brilliantly scored, of course, seems as hollow as a bounding tennis ball and quite as elusive. It is, indeed, one of the emptiest bubbles of shimmering tonal tints that the great French innovator ever blew, and shows from every point of view evidences of labor without the impulse of inspiration or even desire.

The refined impotence of "Jeux" was made the more conspicuous at the Boston Symphony Orchestra's matinee because it followed Beethoven's "Pastoral" symphony, which received a performance enjoyable, if rhythmically blurred, and because it preceded Glazounoff's virile, colorful and dramatically eloquent symphonic poem, "Stenka Razine," a work that surely deserves to be heard more often than it is.

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From
STANDARD UNION
Brooklyn, N. Y.

JAN 19 1920

THE BOSTON SYMPHONY.

The best balanced, interesting and most enjoyable programme of this season's Brooklyn series of concerts by the Boston Symphony Orchestra, Pierre Monteux conducting, was that given at the Academy of Music last Friday evening, it being the third of the organization's annual five appearances in this borough. Mr. Monteux showed splendid judgment in choice and arrangement of the evening's music offering, opening his programme with Brahm's C minor symphony as bulwark for the first half, and devoting the second to Glazounoff's symphonic poem, "Stenka Razine" and the "Mephisto Waltz" by Franz Liszt, these two being separated by the vocal numbers of the soloist, Emilio De Gogorza. Mr. Monteux, pre-eminently French in patriotic sentiment, will be remembered as having balked at conducting German music during his first American season some three or four seasons past. But at Friday evening's concert he lent himself "con amore" to the performance of the first symphonic work from the pen of that Teuton giant, Johannes Brahms, a work that the Boston players have frequently given to Brooklyn audiences in former seasons, under the batons of Gericke, Muck and Fiedler. In comparison with the readings of these illustrious predecessors, Mr. Monteux's interpretation holds its own as an intellectual, powerful and emotional exposition of the full breadth, depth and sustained beauty of this magnificent score, which, though mystic in its philosophical outreachings, is, nevertheless, governed by the sanity of a clear, pervading, calm faith. Through the hazy mists of its brooding beauties flows a classical outline akin to that of Beethoven; indeed, it would seem to be a continuation of Beethoven's symphonic mood. Upon this occasion, as aforesaid, the performance was noticeably distinguished, the entire orchestra playing with superb body of tone color and unanimity of execution. Messrs. Fradkin, Longy and Mueller imparted special distinction to the solo episodes for violin, oboe and horn. Fine contrast, as "programme" music against that of Brahm's "absolute," was afforded in the Glazounoff poem, an early work of this gifted Russian composer, and one that attracted the admiration of Tschaikowsky. Built on three themes, his score narrates the historical folk song of the Cossack river pirate, Stenka Razine, who ruled the river Volga in the latter part of the seventeenth century, devastating and pillaging, with his band of terrible hetmen, the villages and towns along its shores. After thirty years he gives to "Mother Volga" a "gift," his most precious earthly treasure, the captive Persian princess, who was his mistress, throwing her into the blue, iced, majestic stream. The orchestration and instrumentation employed by Glazounoff in this composition might well excite the envy of devotees to the so-called ultra-modern music of today. Liszt's village tavern waltz, the second episode from his three settings of Lenau's "Faust," has long figured on Boston Symphony programmes. The New England critic, John Sullivan Dwight, allowed, far back as 1870, that this music was "positively devilish * * * simply diabolical, shutting out every ray of light and heaven, from when music sprang." To-day the same criticism seems appropriate, although the public attitude towards latitude in art has considerably relaxed since the years of Dwight's critical activities.

The inclusion of vocal numbers as solos on a programme of orchestral music frequently detracts from the dignity of the latter. But this dignity was sustained, rather than detracted, by the inclusion of Mr. De Gogorza's two recitations and airs from Gluck and Massenet. These were the "Diane Impitoyable" from "Iphigenie en Aulide" and "Promesse de Mon Avenir" from "Le Roi de Lahore." Emma Eames' distinguished husband, Emilio De Gorgoza, is every inch an artist, fully worthy of the position that he holds as one of the few concert world's foremost baritones. His voice is rich, resonant, admirably controlled, and to its qualities are added those of the singer's perfect French diction, his elegance of style in delivery, his commanding stage presence.

Throughout the evening the playing of the orchestra revealed frequent flashes of its former supremacy. In Mr. Monteux the players have a leader who possesses all the potential elements of a great symphonic conductor. His is a wonderfully expanding genius, one that claims an ever-growing regard.

From Times
New York City

At the Boston Symphony Orchestra's third evening concert on Thursday, Jan. 8, Mr. Monteux will conduct Brahms's First symphony, Gluck's overture to "Iphigenia in Aulis," Wagner's prelude to "Parsifal," and Glazounoff's "Stenka Razine." On Saturday afternoon, Jan. 10, the program includes Beethoven's "Pastoral" symphony, Debussy's "Jeux" or "Play," a novelty, and Liszt's "Mephisto Waltz."

From
EAGLE
ess Brooklyn, N. Y.

D JAN 19 1920

BOSTON SYMPHONY HERE

De Gogorza, the Soloist, Gets an Ovation.

That sterling singer Emilio de Gogorza had an ovation last night at the Boston Symphony concert at the Academy for his broad, sympathetic and moving singing of the air "Promesse de Mon Avenir," from Massenet's "Le Roi De Lahore." The air is so attractive, or, at least, it was sung last night, that one wondered what the weak spots in the opera must be which keep it from revival in a season when the opera house is shaking the ragbag of the earlier Italian repertory for "novelties." Before he came to the Massenet air Mr. Gogorza had sung broadly melodious and noble melody from Gluck's "Iphigenie in Aulide." Gluck is out of the repertory at the opera because there are no singers in the company having the breadth of style and the command of legato which his music demands, but the opera singers revel in Massenet.

The concert opened with the First Symphony of Brahms, which was reviewed in detail on this page yesterday, following its performance in Manhattan. The other numbers were an attractive symphonic poem by Glazanoff, "Stenka Razine," in which the rich melody evoked a lovely picture of the noble flowing River Volga and which rose into eloquence at the climax of the tragedy on which the music is based. The performance closed with Liszt's "Mephisto Waltz," based on Lenau's "Faust." This music has those dramatic and theatrical qualities which call out the best work of Pierre Monteux, the conductor. It is not subtle, but it is stirring, and it is even fierce, and Mr. Monteux, as well as his brilliant band, revelled in it.

From
Evening Star
Baltimore, Md.

BOSTON ORCHESTRA PLAYS CONVINCINGLY

Continues Progressive Policy in Lyric; Ornstein's Work Excellent.

From beginning to end the third Baltimore concert of the season of the Boston Symphony Orchestra, Pierre Monteux, conductor, with Leo Ornstein, pianist and composer, as special soloist, given in the Lyric Theater last night, was interesting. The works produced were of the kind classified variously and humorously as "music," "modern music" and "ultra-modern music" (each term subject to different meanings!); therefore, there was something on the program suited, at least in type, to some one of the different degrees of musical attainment represented in the audience. The audience aws large, although there were a few vacant seats, and particularly demonstrative after the performance of the concerto.

Chausson's symphony in B flat major, Opus 20, was the first number of the program. This was followed by the "ultra-modern" work of the program—the orchestral version of Debussy's "danced poem," "Jeux" ("Play"); this by the Concerto in D minor, No. 2, Opus 23, for piano and orchestra, composed by MacDowell, native of the United States; and this by Glazounoff's Symphonic Poem entitled "Sten Razine" (the name of the leader of a pillaging band on the Volga, who operated in style.

Under Mr. Monteux the orchestra played brilliantly, fervently, and with pervading, sustained depth. Their work throughout all the intracacies of the complex music was adjusted so well as to be convincing and enable all to hear "that hath an ear." Mr. Ornstein—appearing instead of Emilio de Gogorza, baritone, who was ill—played in the concerto in a straightforward manner. His work was firm, clean cut, accurate, precise, his style simplicity itself, and it demonstrated afresh the entire compatability of sanity and "advanced thought." He gave an effective presentation of a work quite unlike the pioneer products of his own composition. Applause recalled him to the stage many times.

Progressiveness of Mr. Monteux's programs in Baltimore is most satisfying.

J. N. H.

m CITIZEN
ress: Brooklyn, N. Y.
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BOSTON ORCHESTRA HERE.

Gives Splendid Concert at the Academy of Music.

Disagreeable weather had no unmusical effects on the strings and other musical instruments of the Boston Symphony Orchestra last night at the Academy of Music. The band played beautifully, and Conductor Pierre Monteux read his numbers eloquently. There were many interesting things in the concert. Brahms' first symphony was the important offering. It is in four moveemnts, full of wonderful beauties, and the treatment of the thematic material was masterly, the precision of attack was commendable and the tone ingratiating.

The soloist of the evening was Emilio de Gogorza, baritone. The audience, large and enthusiastic, greeted him with an ovation. Mr. De Gogorza's style is all that could be desired in songs requiring breadth and refinement. His rich and well-equalized voice did ample justice to his French songs, Gluck's "Diane Impitoyable" and Massenet's "Pro

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are like the soughing of the wind through trees, rising to a tempest or sinking to a barely audible murmur. With all of his astonishing facility, he is exceedingly virile and vibrant and his interpretation of the number can, in truth, be called authoritative.

The concerto presents an unmistakable American touch or atmosphere. There are introduced in it syncopations of a refined order that suggest quite distinctly negro melodies, though the work as a whole moves along with almost classic stateliness, the main theme in the first movement being revived in the third in changed form.

Not less interesting was the symphonic poem "Stenka Razine," by Glazounoff, a work typically Russian, with more than a barbaric touch, but with its cacophonous bursts so deftly handled that one not only gets no sense of garishness, but actually comes to expect and relish them. Russians have a way of introducing these methods, which composers of some oth countries try to imitate and only s ed in making incongruous.

The tone poem, after a few introductory passages, runs into the familiar Volga boat song, rendered in deep, melancholy, almost tragic vein, passing through a sustained harmonious and wholly consecutive treatment to what may be designated as a reflection of the soul of the people, almost cheerful, yet with an atmosphere of melancholy brooding over all. The longing for freedom is expressed. From discussion the tone picture passes on to tumult, which rises higher and higher as masses and repressive bodies clash, and culminates in a bang. The would-be deliverer of the people from tyranny has fallen, and the Volga boat song is heard again, double bass and celli giving a mournful strain like a dirge.

The composition expresses in music what the police of the Czars would never have permitted in words. It was played in admirable style and made a deep impression.

INFORMATION OBSCURED

Jan. 16
Transcript.

CONCERT-CHRONICLE

New Symphony in the Fashion Before the Last at Cambridge—Gluck and Liszt as Well, and Mr. Bedetti in Schumann's Concerto for Violoncello—The Pleasures of Bach from Mr. Pattison—Miss Brard in a Recital of Her Own—A Visit from the Philharmonic Society—Programmes in Prospect

LIKE dutiful children in the old story-books, the audience at the concerts of the Symphony Orchestra in Cambridge is wont to be grateful for that which it receives in pieces and performance. If Mr. Monteux chooses to set before it music that he has lately played on the other bank of the Charles, it hears it gladly. If, instead, he assembles numbers that he will utilize on the morrow in Symphony Hall, it seems as well pleased. If the "direction" of the concerts despatches to Sanders Theatre an interesting "soloist," say like Miss Janacopulos of last November, it answers eagerly; if on the other hand, it is exposed to less tested and stimulating abilities, it is resignedly polite. From the standpoint of both conductor and manager, an ideal audience to which to minister—and therefore an audience deserving compensations. In measure it received them last evening when but one of the chosen pieces—Liszt's "Mephisto Waltz"—was of recent performance in Symphony Hall; when another—Gluck's overture to his opera, "Iphigenia in Aulis"—has not yet been heard across the Charles; and when a third—Mr. Stowjowski's symphony in D minor, announced for today in Boston—was played for the first time hereabouts with the pleasantly excited composer—exactly the bearded, loose-clothed, loose-jointed, nervous figure of many a "portrait of an artist"—listening intently and smilingly receiving many plaudits. As though all this were not enough, Mr. Bedetti, the masterful first violoncellist of the orchestra, was "soloist" with it for the first time at home; while his choice of piece fell upon the seldom heard concerto of Schumann. As Symphony Concerts in Cambridge go, decidedly an interesting evening.

Yet in the vernacular of this New England, Mr. Stojowski's symphony seemed "no great shakes." It dates from 1000, there or thereabouts; it has been played—once—in various cities of Europe from Paris unto Warsaw; it is not unknown in New York: the Scherzo, according to the learned compiler of the programme-book, has even enjoyed at Mr. Nikisch's concerts a vogue of its own. None the less with all deference to the diligent and aspiring Stojowski, symphonies of this sort were written by the sheaf in Europe at the end of the nineties, at the beginning of this precious century. They court tonal energy and tonal volume. Wherever the composer may be employs a full modern orchestra and, as it seems, likes to see and to hear it at energetic work. Strenuous are his rhythms; vigorous, his progressions; firm-limned his modulations. Thick flow his harmonies; ample-voiced are his instruments. Full tilt, as with palette-knife or thumb, the composer, be it Mr. Stojowski or another of the species, lays on his colors. With tireless, nervous energy, he weaves a full-fibred web of music, keeps it in an unflagging and nervous motion; sets in sharp contrast, deploys his instrumental voices, like Mr. Stojowski with the hollow tones of the bass-clarinet, as freshly and individually as he may. In particular, upon the Scherzo, he bestows whatever fancies may be stirring in his spirit, whatever dexterities may tip his fingers. Light-paced, light-rhythmed shall it be, teeming with apt and tricky suspensions and syncopations, bright with jets of harmonic and instrumental color, piquant with swift, apt turns of modulation. Such a scherzo Mr. Stojowski has written with appreciable fancy, with supple resource.

So runs the nervous energy of these secondary "symphonists" of the late nineties and the earliest years of the new century; for that energy, even when it did no more than "thrash about," was oftenest their mutual trait. The mold into which they cast and confined these energies was usually the orthodox symphonic form, slightly liberalized by the unexpected appearance of past or future motivs in succeeding or presaging divisions of the music. The moods that each movement reflected were the conventional states of music-making mind and expression—the slow and deep-voiced preluding; the abrupt and turbulent Allegro; the Adagio or Andante like to the introductory measures; the glinting and gleeful Scherzo; the emphatic, broad-measured, largely mounting Finale. As lacking in individuality, as routine as the form were the motivs whence the music sprang. Upon his manipulation and coloring the composer depended much; upon his big voice, thick textures and far-flung energies he depended yet more. Exactly such a symphony of twenty years agone is Mr. Stojowski's. Like his concerto for piano through which Mr. Paderewski and Dr. Muck once swept at Symphony Hall, it is neither better nor worse than the average of its kind. Only, to ears of January, 1920, it is distinctly written in the fashion before the last. Another sort of workmanship—finesse instead of energy, transparency rather than thickness, flights of fancy more than sweeps of power—are now the mode.

Not too advisedly, if Mr. Monteux were considering the composer "as guest," did he follow Mr. Stojowski's symphony with Gluck's overture to his opera of Agamemnon's daughter, offered in sacrifice by the Greeks held on their voyage to Troy by a pettiless Artemis who for the maid and for the warriors at last rolented. Gluck uses the relatively small orchestra of 1774; Gluck is content with transparent harmonies, limpid progress, few and thin instrumental colorings, what seems to us a formal workmanship, bitterly as the Parisians of that distant day debated the composer's departures from orthodoxy. Yet there is the music, after nearly a century and a half, is the gentle and submissive Iphigenia, the imperious chiefs, perhaps the haughty goddess; while there surely are the pity and the pang of the old legend; with the glamors of Gluck's music, and many a tender embroidery—his own or the librettist's—to soften it. Better would Liszt's "Mephisto Waltz," which lacks neither dia-

bolic energy nor vigor of voice and illusion, have companioned Mr. Stojowski's symphony. By this time Mr. Monteux has brought his orchestra near to perfection in this tonal devilment. Would that Mr. Nijinsky had visualized it, as he proposed, on the stage! The eye, no less than the ear, it quickens.

And Mr. Bedetti chose Schumann's concerto, least seldom played of all the canonized concertos for violoncello—perhaps for that very reason chose it. Rich upon the ear, warm with fancy, lustrous or deep of voice flows the song of the Andante—the richer, the warmer, the more glowing for the tone in which the 'cellist released and enhanced it, for the intelligence, the sensibility, the artistry with which at every turn he measured and guided it. Call so much of the concerto a Canzone for violoncello and orchestra as it deserves to endure and to be played by a musician of Mr. Bedetti's mettle. But the rest—the "passage-work" of the beginning, the cadenza, the figuration, the trippings hither and yon of the finale—are near to the dryest bones of composer's jugglery and virtuoso's skill. It is of record that the dutiful Clara, Schumann's wife, admired them. Has anybody done so since? Yet perhaps Mr. Bedetti shared this admiration. Anyhow, flawlessly he played them.

H. T. P.

The merits of Mr. Laurent as first flute player of the Symphony Orchestra are beginning to penetrate the ears of the reviewers in New York. The other day The Sun "rejoiced to hear the golden voice of Mr. Laurent's flute" in sundry measures of Brahms's symphony in C minor.

Trans. Jan 17
Tribune. Jan. 17

Novel Programme

TWO long and exacting pieces, a test upon conductor, orchestra and audiences, divide Mr. Monteux's programme for the Symphony Concerts Friday afternoon and Saturday evening next. The first is the long-anticipated second symphony of d'Indy, too seldom played in Boston and unheard here since the days of Mr. Fiedler in Symphony Hall. By common consent, the piece is not only the composer's most austere and exalted music, but the symphony as the above all other French symphonies of the immediate time. It is a work of the intellect and the spirit as well as of the small skill and of a highly individual temperament. As d'Indy plies all his resources, so also he demands much of his hearers. The other number of the programme is Brahms's concerto for violin and orchestra, again music of abstract content and austere voice, asking not little of all concerned with it. In it, Mr. Kreisler, auspiciously returned to the Symphony Concerts, will play the violin part—for the first time in years in Boston.

ESTABLISHED 1881
From
Evening Star

Boston Symphony Orchestra.

The Boston Symphony Orchestra, Pierre Monteux, conductor, delighted a large audience at the New National Theater yesterday afternoon at its third concert of the present season. Especially pleasing was the Mendelssohn "Symphony, No. 5, in D Minor," the famous "Reformation Symphony." The first and third movements of the symphony were sympathetically rendered, but the orchestra was at its best in the second movement, allegro vivace, with its dainty melody and captivating rhythm.

Liszt's second episode from Lenau's "Faust," the truly devilish "Mephisto Waltz," as it is known, pleased or shocked auditors according to their individual preferences, but there was no gainsaying the fact the majority of the audience yesterday did not know exactly what to make of the number. According to tradition, this attitude has always been that of audiences, except where the number has been branded "unutterably ugly" and let go at that. The main theme of the waltz is unusual and not unpleasing. The orchestra finished its part on the program with Glazounoff's symphonic poem, "Stenka Razine," given with discrimination.

Owing to the illness of Emilo de Gogorza, Leo Ornstein was the soloist of the afternoon. He quite captivated the audience with his playing of MacDowell's "Concerto in D Minor, No. 2," for pianoforte and orchestra. Although the accompaniment was a bit loud in several portions of the concerto, Mr. Ornstein triumphantly overcame this slight handicap and demonstrated an exceptional technique. He was forced to bow acknowledgment time and time again.

ESTABLISHED 1881
From
EVENING SUN,

It is delightful news that Leo Ornstein is to play the second MacDowell piano concerto at the Lyric this evening with the Boston Orchestra. He is an extraordinarily interesting artist, one who, in many ways, possesses the greatest imaginative distinction. He will at least, this evening, have an opportunity to play in Baltimore before a dignified audience that will take his performance seriously. The bad manners of the auditors at his recital a season or so ago is one of the unforgettable and unforgivable things in Baltimore's musical history.

Newcomer Who Has Proved His Worth

an Bedetti (Photograph by Horner)
First Violoncellist of the Symphony Orchestra

RALD
ashington, D. C.
JAN 7 - 1920 P

Boston Symphony Rises To Heights of Olden Days

The Boston Symphony Orchestra, with Pierre Monteux conducting, gave its third concert of this season yesterday afternoon at the National Theater, under the management of Mrs. Wilson-Greene. Owing to the illness of Emilo de Gogorza, Leo Ornstein, pianist, was substituted as soloist.

The program, as changed, was a peculiar mixture, and poorly arranged. Beginning with the Mendelssohn Symphony, in D minor, "Reformation," which typifies the triumph of right over wrong, followed by the Liszt Second Episode from Lenau's "Faust" (Mephisto Waltz), which has been termed by many as the typification of hell, then on to the McDowell Concerto and after these tacking on to what was a finished program the great tone poem of Glazounoff. It would have seemed more fitting to have begun with the Liszt number, then on through the Mendelssohn, closing with the Concerto, leaving the Glazounoff number for some future time.

It seemed hard to believe that this was the same orchestra which accompanied Mr. Rachmininoff and struggled through the program of the first of the season's series. Mr. Monteux has accomplished what seemed the impossible, having brought the Boston Symphony Orchestra back to the perfection of other days. It is a little saddening to think that Maj. Higginson is no longer here to enjoy with us the orchestra's return to its own.

Mr. Monteux's reading of the "Reformation" symphony brought out the similarity of the "Good Friday" motif of "Parsifal" in the first movement, the accompaniment giving the feelings of the war of evil forces against the right. The second movement, handled in a manner which conveyed the thought of numerous forces, each working without a particular purpose, led up to the third movement, built on Luther's hymn "A Mighty Fortress Is Our God." The whole symphony carried a wonderful sermon.

The Liszt selection was played no less brilliantly and with no less meaning, but, coming as it did, after the lesson which had been conveyed by the Symphony, struck a jarring note.

Mr. Ornstein was in the unenviable position of a substitute, but played the McDowell Concerto with a cleanness of technique, precision of expression and fire of realism.

The Glazounoff Symphonic Poem, "Stenka Razine," which followed really seemed to belong to another concert, although it was beautifully played and its interpretation left nothing to be desired.

A. W. H.

m EVENING SUN
dress New York City
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At the season's third Boston Symphony concert, to be given in Carnegie Hall Thursday evening, Jan. 8, Pierre Monteux will conduct the first symphony in C minor of Brahms, Gluck's overture to "Iphigenia in Aulis," Wagner's prelude to "Parsifal" and Liszt's "Mephisto Waltz."

For the Saturday matinee the symphony will be Beethoven's "Pastoral," No. 6, and the rest of the programme Debussy's danced poem "Jeux" ("Play"), which Mr. Monteux is introducing to America, and Glazounoff's symphonic poem "Stenka Razine."

Sun
Baltimore, Md. JAN 8 1919

Gogorza To Be Soloist.

THE fact that Emilio de Gogorza, who is to be the soloist at the third Boston symphony concert of the season in the Lyric Theatre on Wednesday evening, January 7, is one of the most admired barytones on the concert stage may be in part attributed to his Spanish descent, which lends a peculiar charm to his interpretations, and in part to his American birth and affiliations, which bring him in closer touch with his audiences. But the prime reason for his popularity lies in the quality of his tones.

At this concert he will be heard to advantage in the opening aria from Gluck's "Iphigenia in Aulis," and the principal love song from Massenet's "King of Lahore." Pierre Monteux will provide a rich treasure for the purely symphonic portion of this concert in the eloquent symphony in B flat by Ernest Chausson, considered with Cesar Franck's as the highest and noblest achievement of the French school. Because the composer met an early death by an accident in the prime of his career his masterpiece is the more cherished. The remainder of the concert will be occupied by two works hitherto unheard here—Debussy's dance poem, "Jeux" (Play) and Glazounoff's symphonic poem, "Stenka Razine."

BOSTON SYMPHONY CONCERT DELIGHTS

Leo Ornstein, Wizard of Piano, Occupies Solo Place on Program.

Leo Ornstein, with the MacDowell piano concerto in D minor, held the solo place in the third concert of the Boston Symphony Orchestra, under the direction of Pierre Monteux, at the National Theater yesterday afternoon. The usual capacity audience greeted the orchestra, and the young wizard Ornstein reiceived many recalls for his virtuoso performance of the brilliant concerto.

The orchestra ranged from Mendelssohn to a typical Russian sketch of Glazounoff, rich in orchestral texture, deep with the plaintive melody of national Russia, yet full of that mad abandon of the race.

It was given with most spirited impulse, holding deep tremulous feeling in the Russian "Song of the Volga Boatmen," then going into a tender pastorale in which the winds carried themes with rare perfection until in fine sound of the cymbals it fades into a vibrant silence—the nature painting of Russia. Its climax was splendidly wrought.

Whirlwind In Technique.

Ornstein, a slip of a lad, is a whirlwind in technique and tempos. His runs and trills amaze by their smoothness and fleetness, and he has poise in theme painting that is yet full of his pianistic facility. His tone is more exquisitely fine than broad and big; thus at times he is overshadowed by orchestra.

That insistent thing that captivates, his rhythm that is buoyant and sweeping, brings his playing to a virtuoso place that is bewildering. And in all his execution there is music—music, with the charm of caprice in biting figures or phrases of exquisite delicacy.

He gave the concerto with beauty, breadth and dynamic values that brought him spontaneous appreciation, while the orchestra held the atmosphere in bright color and at times in ominous shadows of tone that supplemented the artist.

"Reformation" Is Heavy.

The Mendelssohn Symphony, the "Reformation," was somewhat heavy in its big brass introduction. It carries the churchly sedateness of a Luther hymn, that hel da deep choral, but was most insistent in its precision.

Grace, however, characterized the bright allegro vivace, and the melody of the violins in the finale was given with a lovely simplicity.

The Liszt music for Lenau's "Faust" was the second orchestral offering. Not Nch in musical content, it is yet descriptive of the rugged village dancing, but M. Monteux gave it little rhythmic lure in the "Mephisto Waltz." But Faust is immortalized by Gounod, and the comparisor makes it suffer.

J. MacB.

INFORMATION OBSCURED

Jan. 16
Transcript.

CONCERT-CHRONICLE

A New Symphony in the Fashion Before the Last at Cambridge—Gluck and Liszt as Well, and Mr. Bedetti in Schumann's Concerto for Violoncello—The Pleasures of Bach from Mr. Pattison—Miss Brard in a Recital of Her Own—A Visit from the Philharmonic Society—Programmes in Prospect

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Trans. Jan 17
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ESTABLISHED 1881
Christian Science Monitor
Boston, Mass.

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Newcomer Who Has Proved His Worth

Jan Bedetti (Photograph by Horner)
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HERALD
Washington, D. C.
JAN 7 1920

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Mr. Monteux's reading of the "Reformation" symphony brought out the similarity of the "Good Friday" motif of "Parsifal" in the first movement, the accompaniment giving the feelings of the war of evil forces against the right. The second movement, handled in a manner which conveyed the thought of numerous forces, each working without a particular purpose, led up to the third movement, built on Luther's hymn "A Mighty Fortress Is Our God." The whole symphony carried a wonderful sermon.

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A. W. H.

m EVENING SUN
dress New York City
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Sun
Baltimore, Md.

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At this concert he will be heard to advantage in the opening aria from Gluck's "Iphigenia in Aulis," and the principal love song from Massenet's "King of Lahore." Pierre Monteux will provide a rich treasure for the purely symphonic portion of this concert in the eloquent symphony in B flat by Ernest Chausson, considered with Cesar Franck's as the highest and noblest achievement of the French school. Because the composer met an early death by an accident in the prime of his career his masterpiece is the more cherished. The remainder of the concert will be occupied by two works hitherto unheard here—Debussy's dance poem, "Jeux" (Play) and Glazounoff's symphonic poem, "Stenka Razine."

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Leo Ornstein, Wizard of Piano, Occupies Solo Place on Program.

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The orchestra ranged from Mendelssohn to a typical Russian sketch of Glazounoff, rich in orchestral texture, deep with the plaintive melody of national Russia, yet full of that mad abandon of the race.

It was given with most spirited impulse, holding deep tremulous feeling in the Russian "Song of the Volga Boatmen," then going into a tender pastorale in which the winds carried themes with rare perfection until to the fine sound of the cymbals it fades into a vibrant silence the nature painting of Russia. Its climax was splendidly wrought.

Whirlwind In Technique.

Ornstein, a slip of a lad, is a whirlwind in technique and tempos. His runs and trills amaze by their smoothness and fleetness, and he has poise in theme painting that is yet full of his pianistic facility. His tone is more exquisitely fine than broad and big; thus at times he is overshadowed by orchestra.

That insistent thing that captivates, his rhythm that is buoyant and sweeping, brings his playing to a virtuoso place that is bewildering. And in all his execution there is music—music, with the charm of caprice in biting figures or phrases of exquisite delicacy.

He gave the concerto with beauty, breadth and dynamic values that brought him spontaneous appreciation, while the orchestra held the atmosphere in bright color and at times in ominous shadows of tone that supplemented the artist.

"Reformation" Is Heavy.

The Mendelssohn Symphony, the "Reformation," was somewhat heavy in its big brass introduction. It carries the churchly sedateness of a Luther hymn, that hel da deep choral, but was most insistent in its precision.

Grace, however, characterized the bright allegro vivace, and the melody of the violins in the finale was given with a lovely simplicity.

The Liszt music for Lenau's "Faust" was the second orchestral offering. Not rich in musical content, it is yet descriptive of the rugged village dancing, but M. Monteux gave it little rhythmic lure in the "Mephisto Waltz." But Faust is immortalized by Gounod, and the comparison makes it suffer.

J. MacB.

INFORMATION OBSCURED

Jan. 16 Transcript.

CONCERT-CHRONICLE

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Chamber Music

In London

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ESTABLISHED 1881

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RALD

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JAN 7 - 1920 P

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m EVENING SUN

dress New York City

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Sun

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Leo Ornstein, with the MacDowell piano concerto in D minor, held the solo place in the third concert of the Boston Symphony Orchestra, under the direction of Pierre Monteux, at the National Theater yesterday afternoon. The usual capacity audience greeted the orchestra, and the young wizard Ornstein reiceived many recalls for his virtuoso performance of the brilliant concerto.

The orchestra ranged from Mendelssohn to a typical Russian sketch of Glazounoff, rich in orchestral texture, deep with the plaintive melody of national Russia, yet full of that mad abandon of the race.

It was given with most spirited impulse, holding deep tremulous feeling in the Russian "Song of the Volga Boatmen," then going into a tender pastorale in which the winds carried themes with rare perfection until in fine sound of the cymbals it fades into a vibrant silence—the nature painting of Russia. Its climax was splendidly wrought.

Whirlwind In Technique.

Ornstein, a slip of a lad, is a whirlwind in technique and tempos. His runs and trills amaze by their smoothness and fleetness, and he has poise in theme painting that is yet full of his pianistic facility. His tone is more exquisitely fine than broad and big; thus at times he is overshadowed by orchestra.

That insistent thing that captivates, his rhythm that is buoyant and sweeping, brings his playing to a virtuoso place that is bewildering. And in all his execution there is music—music, with the charm of caprice in biting figures or phrases of exquisite delicacy.

He gave the concerto with beauty, breadth and dynamic values that brought him spontaneous appreciation, while the orchestra held the atmosphere in bright color and at times in ominous shadows of tone that supplemented the artist.

"Reformation" Is Heavy.

The Mendelssohn Symphony, the "Reformation," was somewhat heavy in its big brass introduction. It carries the churchly sedateness of a Luther hymn, that hel da deep choral, but was most insistent in its precision.

Grace, however, characterized the bright allegro vivace, and the melody of the violins in the finale was given with a lovely simplicity.

The Liszt music for Lenau's "Faust" was the second orchestral offering. Not rich in musical content, it is yet descriptive of the rugged village dancing, but M. Monteux gave it little rhythmic lure in the "Mephisto Waltz." But Faust is immortalized by Gounod, and the comparison makes it suffer.

J. MacB.

Monitor Jan 17

STOJOWSKI SYMPHONY PLAYED IN BOSTON

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The eleventh concert of the Boston Symphony Orchestra was given on January 16, with a program made up as follows:

Stojowski—Symphony in D minor op. 21.

Songs by Brahms, Schumann, and Schubert.

Wagner—Excerpts from "The Dusk of the Gods."

Margaret Matzenauer was the soloist.

Stojowski's symphony was performed for the first time in Boston. Its first performance in its final version was in 1901. Yet it cannot be considered a youthful work. The fire, the dash and audacity of youth are strangely absent. The composer, educated for the most part at the Paris Conservatoire, seems to have assimilated few of the characteristics of the French school. A pupil of Delibes, who was a master of orchestration, he seems to have caught little of the delicacy of style and coloring of his teacher. It is remarkable that surrounded during the formative years by French influences he should have been so little moved by them, and no more does this symphony betray his nationality. In short, despite its seriousness of purpose, its careful working out, its learning, it is often dull. The scherzo and certain pages of the andante alone have charm.

Mme. Matzenauer sang with rare feeling and emotional power. Known chiefly as an operatic singer, it was an unexpected pleasure to find her so expert as an interpreter of "Lieder." The songs were given with great effect, yet she never resorted to the methods and tricks of the operatic stage. Such a dignified, restrained style is appropriate to a symphony concert and those who often justly argue that the presence of a soloist is a disturbing element at these concerts must have felt that their arguments have little force where such singing is concerned. The funeral music and the final scene from "The Dusk of the Gods" have been heard to better advantage. A certain thinness in the brass, a general uncertainty of attack were to be noticed, yet the performance of the symphony was brilliant, particularly the scherzo, which was beautifully colored and rhythmical.

WAGNER MUSIC CHARMS AT SYMPHONY

Jan 17

American

Mme. Matzenauer an Inspiring Soloist; Stojowski Piece Skillfully Interpreted

By FRED J. McISAAC.

"A good time was enjoyed by all," is the way a village journal might describe yesterday's Symphony concert. There was a symphony by Sigismonde Stojowski, a Pole living in New York, which was quite the most interesting symphonic novelty of the season. There was Margaret Matzenauer, a gorgeous looking person in a purple gown with a voice which compares favorably with the great Wagnerian singers of the past, and there was some wonderfully inspiring Wagner music.

That Stojowski symphony has a scherzo which for brilliancy and originality leaves you almost breathless and a finale which is noble, fine and satisfying. The first two movements are not so meritorious.

They are singing German songs again but in English. Before the war they told us they could not be competently translated. Goodness how many hours I have sat listening to the horrible German language, the worst tongue in which anybody ever tried to sing, and wondering how English could harm melodies which survived such a language.

Well they translate them all right. Matzenauer's translations of Brahms Schumann and Schubert were made by Krehbiel and they are musical and poetic. Unfortunately Matzenauer's diction leaves lots to be desired. However she owns a most marvelous voice and her declamation of the fire music from "Dusk of the Gods" was memorable.

Monteux conducted the Wagner music in a remarkable manner. I don't remember a grander climax than he achieved at the end of the immolation music.

GORDONS GIV...

Post

DAY, JANUARY 17,

MEMORABLE CONCERT BY SYMPHONY

Mme. Matzenauer Is Eloquent in Wagner Numbers

BY OLIN DOWNES

There is but one Richard Wagner. Exigencies of the war, the atrocious conduct of a Prussian government, necessarily made silent for a while, in concert halls, the great voice which was always raised, during Wagner's life-time, against Prussianism. But yesterday afternoon Mr. Monteux, conductor of the Boston Symphony Orchestra, put on his programme the music of Siegfried's death and the scene of Brunhilde's Immolation from Wagner's "The Twilight of the Gods," and the effect was little short of sublime.

It would not have been what it was lacking the presence of Margaret Matzenauer, a superb woman, a supremely dramatic singer, to deliver the lines of Brunhilde's sacrifice and atonement. In truth, it has been many years since this music has been sung in so grand a spirit, by an artist with a voice of such phenomenal capacities, a voice nobly equal to the task Wagner has set his soprano in this famous scene. The rehearing of this music, the inspired manner in which it was sung, made one of the most memorable moments of many seasons of Boston Symphony concerts.

IS A GREAT ARTIST

Mme. Matzenauer has long been known as the possessor of a voice of astonishing range, which has made it possible for her to sing both contralto and soprano roles in opera. In addition to its range—and the circumstance is indeed rare good fortune—the voice has the most uncommon resources of color and sonority throughout its registers. And finally Mme. Matzenauer has developed remarkably as a mistress of song and as an emotional interpreter until today she stands as one of the greatest operatic artists of this generation.

She is essentially of the operatic stage. Standards of concert deportment as established in cold roast Boston do not particularly commend her spontaneous gestures, though these gestures are always interpretive of the music and in the picture. Even when she sang songs of Brahms, Schumann, Schubert, she was an artist of the stage, albeit one who had carefully studied the art of song, the power of restraint and the finest shades of vocal interpretation. There are singers who bawl out the confidences of Schumann's bride-to-be as if they were soap-box orators on the Common.

Schumann's Bride's Songs

Mme. Matzenauer gave the two "Bride's Songs" the simplicity, the tenderness, the intimate appeal so characteristic of a certain side of the genius of Schumann, as well as of the subject. She gave voice to the bitter melancholy of Brahms' "Ever Lighter Grows My Slumber" with a discretion and poignant simplicity which made the end of the song especially unforgettable.

We personally liked least her singing of Schubert's "Erl-King." Not that it lacked intelligence, or failed to follow approved standards of interpretation. That was just the trouble, we get tired to death of hearing these imitations of the little boy's voice and the father's voice and the voice of the Erl-King. We would like to see more suggestion and less realism in the interpretation of this romantic song. We would like to have something left to the imagination of the hearer.

Looked the Part

It was in the music from "Die Gotterdamerung" that Mme. Matzenauer reached her full height and gave an overwhelming performance. It is not entirely irrelevant in this place to remark that since her last Boston appearances some seasons ago she has eaten and grown thin, or something of the sort, and has emerged from the process a very impressive and eloquent figure on the stage—in physique, the type of artist which Wagner would have acclaimed for his heroine. She stood the part, she looked it as she sang it, and she put the grandeur and the noble pathos of the music into her tones.

That glorious voice surged through or over the most tumultuous effects of the orchestra which was hymning the downfall of old gods, the rebirth of the world, the all-consuming triumph of love. Mighty music! Mr. Monteux conducted with all enthusiasm and sympathy, and he had a wondrous voice, and a woman who could sing, to crown his efforts.

Composer Brought Out

In retrospect of this concert, one recalls the first performance in Boston of Sigismund Stojowski's Symphony in D minor, an ambitious work which won the Paderewski prize in a contest presided over by Arthur Nikisch. This symphony was also applauded to the echo, and the composer was brought out on the platform by Mr. Monteux.

It will seem crabbed and opinionated, in the face of the tremendous enthusiasm shown yesterday, for a mere humble reviewer to state that in his own honest and deliberate opinion the Stojowski symphony is one of the most conventional and unimportant works he has heard for some time. But that is the case, and the work of a reviewer of music calls for such frankness of statement.

Little Individuality

We think this symphony of little value, because in the first place the themes themselves have little force of individuality. The first theme of the first movement, it is true, has a certain rhythmic force which is helpful in its development. But it is mock vigor. The thing does not ring very true. The second theme is sugary and banal. There are yards and yards of development of the kind that hardworking German composers have turned out by the ton for 50 years.

The orchestration is full and sonorous, but it has little variety of color: it is orchestration in chunks. One chunk of instruments is used here, another there. Nearly everything is kept going most of the time. It sounds perfectly well. That is, it sounds sonorously, brilliantly, euphoniously as you will. But that is not necessarily enough to make original orchestration or original music. An orchestra is such a marvelous thing anyway that the composer with a few stock tricks up his sleeve can make it sound positively magical to the ears. It requires more than all that to make a great symphony.

Second Movement Best

The second movement of this symphony seems to us the best, because we think that Mr. Stojowski has a melodic vein which is not very virile, but is sweetly if somewhat innocuously melodious, and he has here written a kind of a song without words which is scarcely of symphonic calibre as regards the nature of the musical thought, while on the other hand it is pretty and pleasing. The scherzo is pretty, too. The finale is filled to the brim with outworn symphonic formulas.

As a glib talker often makes on first acquaintance an excellent impression which does not last, so we think that this symphony, applauded yesterday with the most genuine and spontaneous enthusiasm, representing a personal triumph which must have been—and may it continue to be—gratifying in the highest degree to the composer—will not hold a distinguished place in the symphonic repertory.

Globe Jan 17

MATZENAUER SINGS WITH THE SYMPHONY

She Scores a Success in Program of Masterpieces

Wagner and Stojowski Pieces Complete the Program

Margaret Matzenauer was the soloist at yesterday's Symphony concert, her first appearance here with the orchestra. Her numbers were the same she has already sung with orchestras in New York and Philadelphia during the current season; four familiar German songs, with English words by H. E. Krehbiel, and orchestrated accompaniments by Leopold Stokowski; and the final scene from Wagner's "Dusk of the Gods." She is to be thanked for choosing these masterpieces instead of second rate novelties.

Her "Brunnhilde" must be of admirable dramatic intensity and vocal opulence, to judge by her singing in the "Immolation" scene. The power of Wagner's music is so great that his operas are "fool proof," provided the singers have voice enough to make themselves heard above the orchestral climaxes. But Mme Matzenauer brought out the often ignored intrinsic force and beauty of the voice part and aided Mr Monteux in making the performance of this excerpt a memorable one.

With the lyrics by Brahms and Schumann she was less successful. She stressed the dramatic significance of the words and so missed much of the serene beauty of the music. Her singing of Schubert's "Erl-king" was appropriately vivid.

Mr Monteux missed, at times, repose in the Siegfried funeral music. He made the rhythm jerky and the entrances of the several motives ejaculatory. Dr Muck, who was exceptionally successful with this music, used to make the rhythm steady and almost ponderous in its inevitability and the motives solemn and massive.

Only so can this excerpt seem unified and complete in itself in the concert hall. Mr Monteux failed to convey the impression of inexhaustible reserve force behind the music which one always got from Dr Muck's interpretation of it.

The remaining item was the Symphony in D minor, op 21, by Sigismund Stojowski, the Polish composer and pianist, now resident in New York, played for the first time in Boston, though it is more than 20 years old. The pretty scherzo gave the audience especial pleasure and the composer was led out by Mr Monteux to acknowledge the applause at the end.

The themes are never banal, partly, one felt, because they are so fragmentary and so sedulously developed. But the work never attains the "grand manner," the power in repose, of the great models which its construction carefully follows. It is a little above the average of what has been dubbed "conductor's music," the work of a talented musician with considerable knowledge, taste and imaginative power, who lacks the indefinable something called genius.

Fritz Kreisler will play the Brahms violin concerto at the concerts next week, and Mr Monteux will give his promised revival of D'Indy's Second Symphony.

SATURDAY, JANUARY 17,

11TH CONCERT BY SYMPHONY

Paderewski Prize Piece by Stojowski Introduced to Boston

KREISLER SOLOIST FOR NEXT WEEK

By PHILIP HALE

The 11th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Stojowski, symphony in D minor (first time in Boston), songs with orchestra; Brahms, Ever Lighter Grows My Slumber; Schumann bride's songs—Mother, Can I Love Thee the Less; Leave Me in His Arms Endearing; Schubert, Erlking, Wagner; Siegfried's funeral music; Bruennhilde's immolation scene.

Mr. Stojowski's name has long been known in Boston. He and Mr. Hess played his violin sonata 10 years ago; he and Mr. Schroeder played the violoncello sonata. His symphonic rhapsody for piano and orchestra was heard at the Boston Opera House seven years ago, when he was the pianist. A vocal composition of his was performed by the Boston Singing Club in 1906. His piano concerto was played by Mr. Paderewski at a Symphony concert in March, 1916.

But Mr. Stojowski was first known here as a pianist. He played with the Kneisel quartet in 1906, and in the same year gave a piano recital.

The symphony performed yesterday took some 20 years ago a prize in a composition founded by Mr. Paderewski for Polish composers. It is the work of a serious, high minded musician, but, with the exception of the Scherzo, it shows labor rather than inspiration. The opening of the first movement arrests attention and in this movement as in the finale there is some salient thematic material. It is in the development of this material that a paucity of invention is disclosed. The Scherzo is charming throughout, pleasingly fantastical, and deftly orchestrated, in which respect it is in strong contrast to the other movements. The Symphony was finely played; the performance of the difficult Scherzo was remarkably clear, light and graceful. Boston should be proud of its orchestra which has just returned from a trip, having won the enthusiastic praise of critics and audiences. And Boston may well be proud of Mr. Monteux, who has brought this orchestra to its high state of proficiency, whose interpretations of classic and romantic music are most eloquent.

Mme. Matzenauer, who for some time has been lustily proclaiming her undying devotion to the American flag—"the children of this world are in their generation wiser than the children of light"—chose for her first appearance here at a Symphony concert songs by three Germans and one Austrian. Fortunately she sang them in English, translations made for her by Mr. Krehbiel. She sang the songs of Brahms, Schumann and Schubert with an orchestral accompaniment invented by Mr. Stokowski of Philadelphia. Berlioz years ago orchestrated the accompaniment of the "Erlking," and it is said that he had some skill in writing for an orchestra. Singers have been hitherto contented with his "Erlking." Liszt, also, orchestrated Schubert's accompaniment and he, too, had some talent in this field.

The songs of Brahms and of Schumann, being of a more intimate nature, are more effective in a small hall with the accompaniment of a piano. Mme. Matzenauer, with her beautiful voice, sang them expressively. She chose the ventriloquistic reading of the "Erlking" so that at the end one unavoidably thought of Mr. Fred Stone with his phrase of praise, "Very Good, Eddie."

Mr. Stokowski, after the performance of his symphony, was called upon the stage.

The concert will be repeated tonight. The program of the concerts next week will comprise Vincent d'Indy's Symphony in B Flat, No. 2, and Brahms's Violin Concerto. Mr. Kreisler will be the violinist.

BUY 250,000 BARRELS

...om Republican
Springfield, Mas...

JAN 13 1920

MUSIC and MUSICIANS

BOSTON SYMPHONY PACKS AUDITORIUM

Hundreds Turned Away, and Twice 4000 Seats Would Have Been in Demand

PIERRE MONTEUX AN ABLE CONDUCTOR

New Director Promptly Wins Favor of Audience — Program Proves Well Adapted to Springfield's Tastes

The Boston symphony orchestra gave its 26th concert in Springfield at the Auditorium yesterday afternoon with Pierre Monteux as conductor. It was of course the star attraction of the excellent series of Sunday afternoon entertainments given under the auspices of the Young Men's Christian association, and if the 4000 seats had been twice as many they would all have been in demand. When the doors closed the street was full of disappointed persons who had hoped that at the last there might be a chance to get in. The concert by the orchestra in the same series last year was an audacious venture, but the result was such as to encourage the management in repeating it, in the hope that a concert by the Boston orchestra might become an annual feature. In putting the case to the audience yesterday Kenneth Robbie explained that the concert was costing between $2200 and $2300, and that if everybody gave from 50 cents to $20 all would be well. The collection was taken during the intermission, and before the concert Rev James Gordon Gilkey, pastor of the South church, read from the scriptures and offered prayer. Other exercises were omitted to leave room for the musical program.

This was the first time that the orchestra had played here under its new conductor, Pierre Monteux, who promptly won the favor of the audience. This distinguished French musician is of a rather different type from any of the notable men who have preceded him during the 39 years of the orchestra's existence and who have differed notably from each other. Physically he is of a type commonest in the south of France and in Italy—compact, robust, swarthy, strong-necked, curly-haired, apple-cheeked, quick, quiet and energetic. He is notably free from mannerism in his conducting while strong and competent, never attracts attention to himself but should go to the music. Nor does he give in the least the effect, to which in some of his eminent predecessors of being bored at having to give a concert outside of Boston and New York. He gave of his best and with all the effect of taking pleasure in it, and the audience responded in the same spirit. That in itself goes far to make a concert a success.

The program, too, was quite what it should be—good in itself, and suited, as not all good programs are, to the orchestra on the avenue which, but once in 15 months on an average visits Springfield. In such an audience there will be many music-lovers who hear much good music, but not nearly so much orchestral music as they would like. Naturally, when they have a chance to hear America's most famous orchestra they want not merely good music but a full display of the resources of a great modern orchestra; what they hear will have to last some of them a long time. Their needs were amply met in the program given yesterday:—

Symphony No 6 ("Pathetic"), B minor, ... Tschaikowsky
"Stenka Razini," symphonic poem, opus 13 ..... Glazounoff
Prelude to "The Afternoon of a Faun" ..... Debussy
Mephisto Waltz ..... Liszt

Nothing Tedious in Program

It contained nothing tedious, long-winded, colorless or dull, no outworn modes, no untried novelties; each item, moreover, had orchestral as well as musical interest, and could be listened to with pleasure, bar by bar, for the sheer beauty or the piquant expressions of what the instruments were saying.

The symphony, along with the fifth by the same composer, is one of the very few modern works in this form which have won with the general public a place with the few accepted favorites like Betthoven's fifth and Schubert's "Unfinished." Theodore Thomas, who had his ear as close to the ground as any conductor, used to say that the public readily warmed to Beethoven and Wagner, but that he found no third to put with them till the rise of Tschaikowsky. In listening to the famous symphony which was played yesterday it is not difficult to see why Tschaikowsky's music makes this strong and immediate appeal. Not only is it intensely emotional, but it wholly lacks the reticence of many masterpieces the emotional richness of which is more slowly appreciated. It may rise to a great climax, but it never holds back for a climax—there are weak, ...

...ess, even to the suggestion of atmosphere, this music is well nigh miraculous.

Of all the numbers on the program the Liszt Mephisto waltz perhaps made the slightest impression, and in general Lisszt's music is perhaps not so obvious at a first hearing as that of some composers, though it is well liked by the general public when made familiar as "Les Posludes" has been. But the performance yesterday was so spirited and the numerous solo bits were so exquisitely played that all were charmed, and nobody shared the opinion of Boston's famous critic, J. S. Dwight, who 50 years ago called it "positively devilish." A few delicious notes from the violin of the concert master, Frederick Franklin, suggested the hope that he may yet be heard here in a concerto. The orchestra also has a new principal violoncellist, J. Bedetti, whose brief solo passages indicated talent. ... there have been many changes ... orchestra in recent years, ... the old faces still appear. And it ... playing better than at any time ... things were upset by the ... of the world.

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Second Movement Best

The second movement of this symphony seems to us the best, because we think that Mr. Stojowski has a melodic vein which is not very virile, but is sweetly if somewhat innocuously melodious, and he has here written a kind of a song without words which is scarcely of symphonic calibre as regards the nature of the musical thought, while on the other hand it is pretty and pleasing. The scherzo is pretty, too. The finale is filled to the brim with outworn symphonic formulas.

As a glib talker often makes on first acquaintance an excellent impression which does not last, so we think that this symphony, applauded yesterday with the most genuine and spontaneous enthusiasm, representing a personal triumph which must have been—and may it continue to be—gratifying in the highest degree to the composer—will not hold a distinguished place in the symphonic repertory.

Globe Jan 17

MATZENAUER SINGS WITH THE SYMPHONY

She Scores a Success in Program of Masterpieces

Wagner and Stojowski Pieces Complete the Program

Margaret Matzenauer was the soloist at yesterday's Symphony concert, her first appearance here with the orchestra. Her numbers were the same she has already sung with orchestras in New York and Philadelphia during the current season; four familiar German songs, with English words by H. E. Krehbiel and orchestrated accompaniments by Leopold Stokowski; and the final scene from Wagner's "Dusk of the Gods." She is to be thanked for choosing these masterpieces instead of second rate novelties.

Her "Brunnhilde" must be of admirable dramatic intensity and vocal opulence, to judge by her singing in the "Immolation" scene. The power of Wagner's music is so great that his operas are "fool proof," provided the singers have voice enough to make themselves heard above the orchestral climaxes. But Mme. Matzenauer brought out the often ignored intrinsic force and beauty of the voice part and aided Mr Monteux in making the performance of this excerpt a memorable one.

With the lyrics by Brahms and Schumann she was less successful. She stressed the dramatic significance of the words and so missed much of the serene beauty of the music. Her singing of Schubert's "Erl-king" was appropriately vivid.

Mr Monteux missed at times, repose in the Siegfried funeral music. He made the rhythm jerky and the entrances of the several motives ejaculatory. Dr Muck, who was exceptionally successful with this music, used to make the rhythm steady and almost ponderous in its inevitability and the motives solemn and massive.

Only so can this excerpt seem unified and complete in itself in the concert hall. Mr Monteux failed to convey the impression of inexhaustible reserve force behind the music which one always got from Dr Muck's interpretation of it.

The remaining item was the Symphony in D minor, op 21, by Sigismund Stojowski, the Polish composer and pianist, now resident in New York, played for the first time in Boston, though it is more than 20 years old. The pretty scherzo gave the audience especial pleasure, and the composer was led out by Mr Monteux to acknowledge the applause at the end.

The themes are never banal, partly one felt, because they are so fragmentary and so sedulously developed. But the work never attains the "grand manner," the power in repose, of the great models which its construction carefully follows. It is a little above the average of what has been dubbed "conductor's music," the work of a talented musician with considerable knowledge, taste and imaginative power, who lacks the indefinable something called genius.

Fritz Kreisler will play the Brahms violin concerto at the concerts next week, and Mr Monteux will give his promised revival of D'Indy's Second Symphony.

SATURDAY, JANUARY 17,

11TH CONCERT BY SYMPHONY

Paderewski Prize Piece by Stojowski Introduced to Boston

KREISLER SOLOIST FOR NEXT WEEK

By PHILIP HALE

The 11th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Stojowski, symphony in D minor (first time in Boston), songs with orchestra; Brahms, Ever Lighter Grows My Slumber; Schumann bride's songs—Mother, Can I Love Thee the Less; Leave Me in His Arms Endearing; Schubert, Erlking, Wagner; Siegfried's funeral music; Bruennhilde's immolation scene.

Mr. Stojowski's name has long been known in Boston. He and Mr. Hess played his violin sonata 10 years ago; he and Mr. Schroeder played the violoncello sonata. His symphonic rhapsody for piano and orchestra was heard at the Boston Opera House seven years ago, when he was the pianist. A vocal composition of his was performed by the Boston Singing Club in 1906. His piano concerto was played by Mr. Paderewski at a Symphony concert in March, 1916.

But Mr. Stojowski was first known here as a pianist. He played with the Kneisel quartet in 1906, and in the same year gave a piano recital.

The symphony performed yesterday took some 20 years ago a prize in a composition founded by Mr. Paderewski for Polish composers. It is the work of a serious, high minded musician, but, with the exception of the Scherzo, it shows labor rather than inspiration. The opening of the first movement arrests attention and in this movement as in the finale there is some salient thematic material. It is in the development of this material that a paucity of invention is disclosed. The Scherzo is charming throughout, pleasingly fantastical, and deftly orchestrated, in which respect it is in strong contrast to the other movements. The Symphony was finely played; the performance of the difficult Scherzo was remarkably clear, light and graceful. Boston should be proud of its orchestra which has just returned from a trip, having won the enthusiastic praise of critics and audiences. And Boston may well be proud of Mr. Monteux, who has brought this orchestra to its high state of proficiency, whose interpretations of classic and romantic music are most eloquent.

Mme. Matzenauer, who for some time has been lustily proclaiming her undying devotion to the American flag—"the children of this world are in their generation wiser than the children of light"—chose for her first appearance here at a Symphony concert songs by three Germans and one Austrian. Fortunately she sang them in English, translations made for her by Mr. Krehbiel. She sang the songs of Brahms, Schumann and Schubert with an orchestral accompaniment invented by Mr. Stokowski of Philadelphia. Berlioz years ago orchestrated the accompaniment of the "Erlking," and it is said that he had some skill in writing for an orchestra. Singers have been hitherto contented with his "Erlking." Liszt, also, orchestrated Schubert's accompaniment and he, too, had some talent in this field.

The songs of Brahms and of Schumann, being of a more intimate nature, are more effective in a small hall with the accompaniment of a piano. Mme. Matzenauer, with her beautiful voice, sang them expressively. She chose the ventriloquistic reading of the "Erlking" so that at the end one unavoidably thought of Mr. Fred Stone with his phrase of praise, "Very Good, Eddie."

Mr. Stokowski, after the performance of his symphony, was called upon the stage.

The concert will be repeated tonight. The program of the concerts next week will comprise Vincent d'Indy's Symphony in B Flat, No. 2, and Brahms's Violin Concerto. Mr. Kreisler will be the violinist.

BUY 250,000 BARRELS

[illegible] JAN 15 1920

[illegible] Republican

Springfield, Mass.

MUSIC and MUSICIANS

BOSTON SYMPHONY PACKS AUDITORIUM

Hundreds Turned Away, and Twice 4000 Seats Would Have Been in Demand

PIERRE MONTEUX AN ABLE CONDUCTOR

New Director Promptly Wins Favor of Audience — Program Proves Well Adapted to Springfield's Tastes

The Boston symphony orchestra gave its 26th concert in Springfield at the Auditorium yesterday afternoon with Pierre Monteux as conductor. It was of course the star attraction of the excellent series of Sunday afternoon entertainments given under the auspices of the Young Men's Christian association, and if the 4000 seats had been twice as many they would all have been in demand. When the doors closed the street was full of disappointed persons who had hoped that at the last there might be a chance to get in. The concert by the orchestra in the same series last year was an audacious venture, but the result was such as to encourage the management in repeating it, in the hope that a concert by the Boston orchestra might become an annual feature. In putting the case to the audience yesterday Kenneth Robbie explained that the concert was costing between $2200 and $2300, and that if everybody gave from 50 cents to $20 all would be well. The collection was taken during the intermission, and before the concert Rev James Gordon Gilkey, pastor of the South church, read from the scriptures and offered prayer. Other exercises were omitted to leave room for the musical program.

This was the first time that the orchestra had played here under its new conductor, Pierre Monteux, who promptly won the favor of the audience. This distinguished French musician is of a rather different type from any of the notable men who have preceded him during the 39 years of the orchestra's existence and who have differed notably from each other. Physically he is of a type commonest in the south of France and in Italy—compact, robust, swarthy, strong-necked, curly-haired, apple-cheeked, quick, quiet and energetic. He is notably free from mannerism; his conducting while strong and competent, never attracts attention to himself, but always and only to the music. Nor does he give in the least the effect, to quote from some of his eminent predecessors, of being bored at having to give a concert outside of Boston and New York. He gave of his best and with all the effect of taking pleasure in it, and the audience responded in the same spirit. That in itself goes far to make a concert a success.

The program, too, was quite what it should be—good in itself, and suited, as not all good programs are, to the orchestra on the avenue which, but once in 15 months on the average visits Springfield, there will be. In such an audience [illegible] many music-lovers who hear much good music, but not nearly so much orchestral music as they would like. Naturally, when they have a chance to hear America's most famous orchestra they want not merely good music but a full display of the resources of a great modern orchestra; what they hear will have to last some of them a long time. Their needs were amply met in the program given yesterday:—

Symphony No 6 ("Pathetic"), B minor, Tschaikowsky

"Stenka Razini," symphonic poem, opus 13 ..... Glazounoff

Prelude to "The Afternoon of a Faun" ..... Debussy

Mephisto Waltz ..... Liszt

Nothing Tedious in Program

It contained nothing tedious, long-winded, colorless or dull, no outworn modes, no untried novelties; each item, moreover, had orchestral as well as musical interest, and could be listened to with pleasure, bar by bar, for the sheer beauty or the piquant expressions of what the instruments were saying.

The symphony, along with the fifth by the same composer, is one of the very few modern works in this form which have won with the general public a place with the few accepted favorites like Betthoven's fifth and Schubert's "Unfinished." Theodore Thomas, who had his ear as close to the ground as any conductor, used to say that the public readily warmed to Beethoven and Wagner, but that he found no third to put with them till the rise of Tschaikowsky. In listening to the famous symphony which was played yesterday it is not difficult to see why Tschaikowsky's music makes this strong and immediate appeal. Not only is it intensely emotional, but it wholly lacks the reticence of many masterpieces the emotional richness of which is more slowly appreciated. It may rise to a great climax, but it never holds back for a climax—there are weak, [illegible] scrambled spots in most of [illegible]

[illegible]ess, even to the suggestion of atmosphere, this music is well nigh miraculous.

Of all the numbers on the program the Liszt Mephisto waltz perhaps made the slightest impression, and in general Lisszt's music is perhaps not so obvious at a first hearing as that of some composers, though it is well liked by the general public when made familiar as "Les Posludes" has been. But the performance yesterday was so spirited and the numerous solo bits were so exquisitely played that all were charmed, and nobody shared the opinion of Boston's famous critic, J. S. Dwight, who 50 years ago called it "positively devilish." A few delicious notes from the violin of the concert master, Frederick Franklin, suggested the hope that he may yet be heard here in a concerto. The orchestra also has a new principal violoncellist, J. Bedetti, whose brief solo passages indicated talent. While there have been many changes in the orchestra in recent years many of the old faces still appear, and it is playing better than at any time [illegible] things were upset by the [illegible] of the world.

Jan. 17

The Figure That Matches the Song

Margaret Matzenauer (Photograph by Georg)

At Last Received Into the Symphony Concerts

SYMPHONY CONCERT

GERMAN SONGS AND FRAGMENTS OF WAGNER

Brahms, Schumann and Schubert to English Texts and in the Beauty of Mme. Matzenauer's Tones—Siegfried's Death-Music Strangely Still and Pale, but Brynhild's Monologue Carried to High Eloquence—Also Mr. Stojowski's Symphony

IT is not necessary to return to Mr. Stojowski's symphony which began the Symphony Concert of yesterday and which was heartily applauded, as all sonorous music is, by the audience of Friday afternoon. A second hearing did not materially alter the impressions received from the first performance at Cambridge on Thursday and already recorded in these columns. Again Mr. Monteux spared no pains with the piece and if it still sounded tiresomely heavy handed and thick voiced he was blameless for such tedium. For most listeners, moreover, the interest of the concert sprang from the second half of the programme divided between four classic German songs sung with orchestra by Mme. Matzenauer and two fragments of Wagner's opera. "The Gloaming of the Gods"—the orchestral interlude that recalls and glorifies the dead Siegfried and Brynhild's long last speech before she mounts her pyre.

For the first time since the end of the late war, classic German songs were sung at a Symphony Concert, though classic German symphonies, overtures and tone-poems have been steadily played at them. For the first time, likewise, since the end of the war excerpts from an opera by Wagner—preludes aside—appeared on a programme of the Symphony Orchestra. For a fortnight these pieces had been announced, but no voice of intolerance had protested with either conductor or manager; while to actual performance the audience returned no signs but those of pleasure. Fewer than usual were the departures that familiarly intersperse the final items of a Symphony Concert; while at the end of Brynhild's monologue, nearly the whole listening company, plainly stirred by the conductor's and the singer's eloquence, lingered to applaud them. If the music of the dead Siegfried was less clapped, there was reason in a strangely colorless and passionless performance.

As for the classic German songs, which were warmly received, there is not a reason why they should not be sung at Symphony Concerts, so long as classic German symphonic pieces stand firm in the active repertory. As little is there reason for the "banning" of the operatic music of a German composer who set his last note to paper nearly forty years ago. His share in what the unforgetting and the unforgiving like to call "German guilt" seems negligible. Reason, however, is one thing and prejudice and petulance are others. Yet of these human infirmities there was not the smallest sign in the demeanor of the audience of yesterday. Rather, it seemed well and wisely content that Mr. Monteux—man and musician of open and liberal mind, if there ever was one, an honor thereby to his race and his profession—had restored the Symphony Concerts to the catholicity that these twenty years has not been the least of their glories. Thanks to him, thanks to the trustees of the orchestra, the hateful bigotries and malevolences of the hour have not penetrated the Symphony Concerts. There a liberal art, as the old phrase was, is still cultivated liberally; there the pleasure of the making and the hearing of music still runs free. As freely, the few who would deny the concerts such liberty and catholicity may quit them.

Of course Mme. Matzenauer sang her songs of Brahms, Schumann and Schubert and declaimed her monologue out of Wagner in English. She used for that purpose translations made at her instance last summer by Mr. Krehbiel, reviewer in opera house and concert-hall for The New York Tribune, versed in both languages, skilled to mate the accents of new texts to the ordained accents of the music. In these "odd jobs," so to say, he has done no less laudable work than in his translation of the whole "book" of "Parsifal" for the immient reproduction of that opera at the Metropolitan. His English verse pleases the mind, the taste, the ear; it conveys the course, substance and spirit of the German text into a new tongue; it mates all three closely to the music; it is heedful of the serviceable rhetoric of opera house and concert hall; it is at opposite pole from the bathetic and ridiculous "English versions" that sprawl between staves of song or snigger down the columns of an "opera-book."

Now, if these things can be done by one man for a few German texts, they can be done by other men, more or less ably, for many more. Our song-recitals are the poorer for lack of the songs of Schubert, Schumann, Franz, Brahms and Wolf. The current formula of old airs, "French group," "Russian group," "Anglo-American group" has become as persistent, tedious, barren, as were some of the superfluous German prescriptions and proscriptions of the past. It is high time that classic and contemporary German song in its best estate returned to our concert-halls. It may most advisedly and desirably do so in such translations of texts as Mme. Matzenauer commissioned of Mr. Krehbiel, as other singers, as publishers of music, should make speed to command of him and other hands as fit. It is high time, also, that the music of Wagner should come back to the concert-hall, as it has in "stricken France," and to the opera house, as it has in much-enduring England. Again, for the purposes of song, such translations as Mr. Krehbiel's open the easy path of wisdom. As soon challenge his American loyalties as question his devotion to the arts of music.

Called for the first time to the Symphony Concerts, Mme. Matzenauer, far more slender than of old, grave of face, sombre of glance, not without a dark beauty richly set in the coloring of her gown, was a quietly impressive figure. Once and again in Schumann's "bride-songs" from the songbook, "Myrthen," she betrayed the singing-actress in claspings of the hands, in upturnings of the head; but in Brynhild's monologue, though her whole being plainly stirred to the intensities of the music, she held herself within firm control. Using but half-voice in Brahms's song of the introspections and the longings of the dying girl—"Ever Lighter Grows My Slumber"—she sang with a strange, dark beauty of tone, in texture like to the pile of some thick, warm, velvet, steadily sustained and moulded to the contours of the music, as steadily pulsing with low rhythmic beat. With Mr. Stokowski's half simple, half subtle instrumentation to aid, with Mr. Monteux alert and adept with it, the gentle loveliness, the tender sentiment of Brahms's song have seldom stood clearer. Akin in measure are Schumann's songs of the longing, eager bride to the tremulous mother, questioning ever so little, doubting—but rather for herself than for her daughter. Yet underneath glows the rhapsodic note. With like beauty of tone, discretion of means, fineness of feeling for music, text and the art of song, Mme. Matzenauer sang them. As life and work through recent years have mellowed her, so she has refined upon herself. As such artist, who designs and measures her own intensity of song, who hears and guides her own beauty and significance of tone, she sang Schubert's "Erl-King." She was no singing-actress mistakenly inflating a ballad into a tragedy upon the stage of a theatre. Rather, she was the narrator, whose voice takes color, whose accents gain emotion from the progress of the tale in tones. Astutely she preserved the musical unity of the song, differentiated the voices that are strands of illusion within it. As truly keyed to Schubert was Mr. Stokowski's orchestral part. Not once did he storm or rant.

So Mme. Matzenauer passed to Brynhild's monologue and to a larger manner of music-drama and the opera house. Stately, almost imperious, yet how rich of tone, how spacious of phrase and period, was her declamation of the Valkyr's commands to the folk. The eye visioned the abstracted figure; the ear heard the voice accustomed to bid its will. To Brynhild looking upon the dead Siegfried, visioning the high gods, reading the runes of destiny, Mme. Matzenauer brought a dusky beauty of tone, a sombre beauty of eloquence that sunk deep into hearing mind and imagination. In these measures, austere and plangent, Wagner wrote no rhetoric of the theatre, Mr. Shaw to the contrary notwithstanding. His voice, like Mme. Matzenauer's, was the voice of tragedy illumined. Rhetoric there is and rhetoric of the theatre in Brynhild's final apostrophe to Siegfried, but through it Mme. Matzenauer swept in tones of dark and mounting fire. Hardly at all did these acquired tones miss fullness or lose intensity of utterance. Not within long memory has singing-actress in or out of the opera house declaimed Brynhild's monologue with such sustained beauty of song, with such depth and heighth of tragic passion. With reason, Mme. Matzenauer's hearers lingered to release in applause their answering emotion.

Little less well fared Mr. Monteux and the orchestra with their part in this final scene from "The Gloaming of the Gods." In their tones glowed the harmonic and the instrumental vesture of the music; in their accents spoke the passion or the rhetoric; out of Wagner's close-twined texture the significant, the imaging, the compelling motivs stood clear; apt throughout was Mr. Monteux's adjustment of the symphonic current to the singing voice. Best of all, there was no moment of musical and emotional descent, no suggestion of anti-climax, when Brynhild's tones are stilled; firmly, largely, the orchestra swept forward and upward to the end.

"Das Ewig-Weibliche
Zieht uns hinan."

The more the wonder, then, that Mr. Monteux, keen-minded, imaginative and practised operatic conductor, with such an orchestra as now answers to his will, should have fallen short of the tonal splendors, the heroic exaltation, the retrospective sweep, the might and majesty of sound that fill the glorification of the dead Siegfried. As it seemed, his pace was too slow; his hand too light, almost timid; his accents too gentle; his colorings too pale; his meagre climaxes without breadth and clangor. Out of such performance barely rose Siegfried, the fated Volsung and Siegfried the hero, smiting with his sword. Only the chords of doom in the death motiv crashed black and harsh. Measure to measure Mr. Monteux knitted the music, yet hardly once did he drive it forward in irresistible voice of mingled woe and glory. The great thrill was become a little thrill; yet not the less are these pages the music of genius.

H. T. PARKER

From
Star
New York City

MONTEUX TO CONDUCT

Boston, Jan. 28—Pierre Monteux, who under arrangement, not a permanent one, has been conducting the Boston Symphony Orchestra, has been permanently engaged and will conduct the orchestra through the season of 1922.

From HERALD
Address: Washington, D. C.
Date

In the Limelight

By George Perry Morris

Local admirers of Pierre Monteaux, leader of the Boston Symphony Orchestra, will be glad to know that the trustees have negotiated with him for his services through the season of '21-'22. Slowly but surely he has been salvaging and reconstructing an organization that during the controversy over Dr. Muck and the substitution of non-German for German and Austrian musicians had lost much of its morale and artistry. He is proving to have more versatility and depth than had been predicted, and as a person he is likeable. Dr. Muck was as frigid and "touch me not" as an icicle, even in the days of his highest favor and renown. At the last, of course, he became "impossible" in his ill-concealed contempt for "the swine," as he was pleased to call his audiences.

From
Evening Public Ledger
Philadelphia, Pa.

BOSTON RETAINS MONTEAUX

Special Telegram to Public Ledger

Boston, Jan. 23.—The trustees of the Boston Symphony Orchestra have come to an agreement with Pierre Monteaux, its conductor, whereby he is to continue in his post during 1920-1921 and 1921-1922. Mr. Monteaux conducted the opening Boston symphony in the autumn of 1918, for the brief period in which he could obtain his release from an existing engagement as conductor of French opera at the Metropolitan Opera House.

SOUNDING GRACE

Items and Announcements

For reasons best known to himself, Kreisler will play Beethoven's instead Brahms's Concerto for violin at the Symphony Concerts of Friday and Saturday. For long, the piece has been worn threadbare by almost annual repetition in Symphony Hall; while twice or thrice within easy memory, the violinist has played it here. No doubt this time he can refine upon a sixteenth-note in the eighty-fifth measure of the first Allegro and so warrant a repetition.

Apropos Bruch, whose music for the violin some would "ban" from the Symphony Concerts, because he spoke much folly during the war, it is worth noting that M. Thibaud is often playing one of his Concertos in recitals of his own. And for two years the violinist was a soldier of France.

From
Evening Public Ledger
Philadelphia, Pa.

Boston Orchestra Retains Monteaux

Boston, Jan. 24.—The trustees of the Boston Symphony Orchestra have come to an agreement with Pierre Monteaux, its conductor, whereby he is to continue in his post during 1920-1921 and 1921-1922. Mr. Monteaux conducted the opening Boston symphony in the autumn of 1918, for the brief period in which he could obtain his release from an existing engagement as conductor of French opera at the Metropolitan Opera House.

Jan 19 Music

CONCERT-CHRONICLE

WAGNER, MONTEUX AND A SECOND AUDIENCE

An Eloquent Conductor and Applausive Hearers—Mr. Werrenrath in a Round of Songs, Abilities and Pleasures — Mr. Kreisler as a Pachmann of the Violin Before a Record Audience—The People's Choral Union Under a New Conductor—Paderewski's Plans

AS the audience of Friday afternoon at the Symphony Concerts received the fragments of Wagner's opera, "The Gloaming of the [illegible]," so also did the more exacting company of Saturday evening, by which double [illegible] added to other signs from the [illegible] composer's music seems now [illegible] established in the active repertory [illegible] orchestra. It has now played [illegible] "Siegfried Idyl" for one of [illegible] pieces, the prelude [illegible] of his overtures and more; and the music for Siegfried, dead, and for Brynhild, about to die, for operatic excerpts. As soon as a programme affords convenient place, Mr. Monteux will undertake also the prelude to "Parsifal," played already in New York and in other cities of regular or occasional visit. To all of these numbers except that which mourns Siegfried, audiences have responded with every sign of pleasure, without a single token of reluctance or dissent, with evidence, indeed, as after Brynhilde's monologue and the symphonic epilogue to "The Ring" of more than usual satisfaction and exhilaration. It is likely to be long before a whole opera of Wagner is heard again in Boston—not until in some distant future the Metropolitan Company returns hither. Meanwhile, the Wagnerian fare of old is outspread at Symphony Hall by catholic minds and liberal judgments, to be, as there was every reason to expect, as heartily and as liberally received.

Mr. Monteux, moreover, is proving himself an interesting and, on occasion, eloquent conductor in Wagner's music. Hearers and reviewers rose in New York to his version of the prelude to "Parsifal"; while here in Boston two audiences were not less stirred by orchestra and conductor in the postlude to Brynhilde's "last dying speech." They swept the music forward in mighty stride, and upswelling sonorities of tone; they deepened power and warmed glow; the music sounded epical; soared high and full. The more the reason, then, to wonder at the comparative tameness of Mr. Monteux, and the band in Siegfried's music. They were fuller and freer-voiced with it on Saturday than on Friday; rose nearer to heroic clang and fervor; but not once did they brush away intruding memories of other performances, as they did in their sweeps of power through the symphonic epilogue aforesaid. Possibly, too slow a pace on Mr. Monteux's part stayed the surge of the music—and therein is food for the students of mental processes in conductors. Time and again a German conductor playing French music, even if he is as sensitive to pace as Dr. Muck or Mr. Weingartner, will take a French piece too slowly. No less often, as intelligent French conductors as Mr. Monteux is, as Mr. Colonne was, will similarly and mistakenly "slow down" a German piece. Why?

From
Bill Board
Cincinnati, O.
JAN 31 1920

PIERRE MONTEUX

Signed for Two Years

Boston, Jan. 24.—The new governing board of nine trustees of the Boston Symphony Orchestra has announced that an agreement has been reached with Pierre Monteux, the conductor of the orchestra, to continue his directorship during [illegible] Mr. Monteux has

KREISLER TO PLAY BEETHOVEN CONCERTO

Contrary to the original announcement Fritz Kreisler, as soloist at this week's pair of Symphony concerts to be given on Friday and Saturday at Symphony Hall, will play Beethoven's Violin Concerto in D major with the Boston Symphony Orchestra, instead of Brahms' Concerto. This change has been made in compliance with Mr. Kreisler's wish. Vincent d'Indy's Second Symphony in B flat will be played at the same concerts, as announced.

Jan. 17

SYMPHONY CONCERT

GERMAN SONGS AND FRAGMENTS OF WAGNER

Brahms, Schumann and Schubert to English Texts and in the Beauty of Mme. Matzenauer's Tones—Siegfried's Death-Music Strangely Still and Pale, but Brynhild's Monologue Carried to High Eloquence—Also Mr. Stojowski's Symphony

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For the first time since the end of the late war, classic German songs were sung at a Symphony Concert, though classic German symphonies, overtures and tone-poems have been steadily played at them. For the first time, likewise, since the end of the war excerpts from an opera by Wagner—preludes aside—appeared on a programme of the Symphony Orchestra. For a fortnight these pieces had been announced, but no voice of intolerance had protested with either conductor or manager; while to actual performance the audience returned no signs but those of pleasure. Fewer than usual were the departures that familiarly intersperse the final items of a Symphony Concert; while at the end of Brynhild's monologue, nearly the whole listening company, plainly stirred by the conductor's and the singer's eloquence, lingered to applaud them. If the music of the dead Siegfried was less clapped, there was reason in a strangely colorless and passionless performance.

As for the classic German songs, which were warmly received, there is not a reason why they should not be sung at Symphony Concerts, so long as classic German symphonic pieces stand firm in the active repertory. As little is there reason for the "banning" of the operatic music of a German composer who set his last note to paper nearly forty years ago. His share in what the unforgetting and the unforgiving like to call "German guilt" seems negligible. Reason, however, is one thing and prejudice and petulance are others. Yet of these human infirmities there was not the smallest sign in the demeanor of the audience of yesterday. Rather, it seemed well and wisely content that Mr. Monteux—man and musician of open and liberal mind, if there ever was one, an honor thereby to his race and his profession—had restored the Symphony Concerts to the catholicity that these twenty years has not been the least of their glories. Thanks to him, thanks to the trustees of the orchestra, the hateful bigotries and malevolences of the hour have not penetrated the Symphony Concerts. There a liberal art, as the old phrase was, is still cultivated liberally; there the pleasure of the making and the hearing of music still runs free. As freely, the few who would deny the concerts such liberty and catholicity may quit them.

Of course Mme. Matzenauer sang her songs of Brahms, Schumann and Schubert and declaimed her monologue out of Wagner in English. She used for that purpose translations made at her instance last summer by Mr. Krehbiel, reviewer in opera house and concert-hall for The New York Tribune, versed in both languages, skilled to mate the accents of new texts to the ordained accents of the music. In these "odd jobs," so to say, he has done no less laudable work than in his translation of the whole "book" of "Parsifal" for the immient reproduction of that opera at the Metropolitan. His English verse pleases the mind, the taste, the ear; it conveys the course, substance and spirit of the German text into a new tongue; it mates all three closely to the music; it is heedful of the serviceable rhetoric of opera house and concert hall; it is at opposite pole from the bathetic and ridiculous "English versions" that sprawl between staves of song or snigger down the columns of an "opera-book."

Now, if these things can be done by one man for a few German lyrics, they can be done by other men, more or less ably, for many more. Our song-recitals are the poorer for lack of the songs of Schubert, Schumann, Franz, Brahms and Wolf. The current formula of old airs, "French group," "Russian group," "Anglo-American group" has become as persistent, tedious, barren, as were some of the superfluous German prescriptions and proscriptions of the past. It is high time that classic and contemporary German song in its best estate returned to our concert-halls. It may most advisedly and desirably do so in such translations of texts as Mme. Matzenauer commissioned of Mr. Krehbiel, as other singers, as publishers of music, should make speed to command of him and other hands as fit. It is high time, also, that the music of Wagner should come back to the concert-hall, as it has in "stricken France," and to the opera house, as it has in much-enduring England. Again, for the purposes of song, such translations as Mr. Krehbiel's open texture, the significant, the imaging, the compelling motivs stood clear; apt throughout was Mr. Monteux's adjustment of the symphonic current to the singing voice. Best of all, there was no moment of musical and emotional descent, no suggestion of anti-climax, when Brynhild's tones are stilled; firmly, largely, the orchestra swept forward and upward to the end.

"Das Ewig-Weibliche
Zieht uns hinan."

The more the wonder, then, that Mr. Monteux, keen-minded, imaginative and practised operatic conductor, with such an orchestra as now answers to his will, should have fallen short of the tonal splendors, the heroic exaltation, the retrospective sweep, the might and majesty of sound that fill the glorification of the dead Siegfried. As it seemed, his pace was too slow; his hand too light, almost timid; his accents too gentle; his colorings too pale; his meagre climaxes without breadth and clangor. Out of such performance barely rose Siegfried, the fated Volsung and Siegfried the hero, smiting with his sword. Only the chords of doom in the death motiv crashed black and harsh. Measure to measure Mr. Monteux knitted the music, yet hardly once did he drive it forward in irresistible voice of mingled woe and glory. The great thrill was become a little thrill; yet not the less are these pages the music of genius.

H. T. PARKER

The Figure That Matches the Song

Margaret Matzenauer (Photograph by Georg)

At Last Received Into the Symphony Concerts

the easy path of wiscom. As soon challenge his American loyalties as question his devotion to the arts of music.

Called for the first time to the Symphony Concerts, Mme. Matzenauer, far more slender than of old, grave of face, sombre of glance, not without a dark beauty richly set in the coloring of her gown, was a quietly impressive figure. Once and again in Schumann's "bride-songs" from the songbook, "Myrthen," she betrayed the singing-actress in claspings of the hands, in upturnings of the head; but in Brynhild's monologue, though her whole being plainly stirred to the intensities of the music, she held herself within firm control. Using but half-voice in Brahms's song of the introspections and the longings of the dying girl—"Ever Lighter Grows My Slumber"—she sang with a strange, dark beauty of tone, in texture like to the pile of some thick, warm, velvet, steadily sustained and moulded to the contours of the music, as steadily pulsing with low rhythmic beat. With Mr. Stokowski's half simple, half subtle instrumentation to aid, with Mr. Monteux alert and adept with it, the gentle loveliness, the tender sentiment of Brahms's song have seldom stood clearer. Akin in measure are Schumann's songs of the longing, eager bride to the tremulous mother, questioning ever so little, doubting—but rather for herself than for her daughter. Yet underneath glows the rhapsodic note. With like beauty of tone, discretion of means, fineness of feeling for music, text and the art of song, Mme. Matzenauer sang them. As life and work through recent years have mellowed her, so she has refined upon herself. As such artist, who designs and measures her own intensity of song, who hears and guides her own beauty and significance of tone, she sang Schubert's "Erl-King." She was no singing-actress mistakenly inflating a ballad into a tragedy upon the stage of a theatre. Rather, she was the narrator, whose voice takes color, whose accents gain emotion from the progress of the tale in tones. Astutely she preserved the musical unity of the song, differentiated the voices that are strands of illusion within it. As truly keyed to Schubert was Mr. Stokowski's orchestral part. Not once did he storm or rant.

So Mme. Matzenauer passed to Brynhild's monologue and to a larger manner of music-drama and the opera house. Stately, almost imperious, yet how rich of tone, how spacious of phrase and period was her declamation of the Valkyr's commands to the folk. The eye visioned the abstracted figure; the ear heard the voice accustomed to bid its will. To Brynhild looking upon the dead Siegfried, visioning the high gods, reading the runes of destiny, Mme. Matzenauer brought a dusky beauty of tone, a sombre beauty of eloquence that sunk deep into hearing mind and imagination. In these measures, austere and plangent, Wagner wrote no rhetoric of the theatre, Mr. Shaw to the contrary notwithstanding. His voice, like Mme. Matzenauer's, was the voice of tragedy illumined. Rhetoric there is and rhetoric of the theatre in Brynhild's final apostrophe to Siegfried, but through it Mme. Matzenauer swept in tones of dark and mounting fire. Hardly at all did these acquired tones miss fullness or lose intensity of utterance. Not within long memory has singing-actress in or out of the opera house declaimed Brynhild's monologue with such sustained beauty of song, with such depth and heighth of tragic passion. With reason, Mme. Matzenauer's hearers lingered to release in applause their answering emotion.

Little less well fared Mr. Monteux and the orchestra with their part in this final scene from "The Gloaming of the Gods." In their tones glowed the harmonic and the instrumental vesture of the music; in their accents spoke the passion or the rhetoric; out of Wagner's close-twined

From
Star
New York City

MONTEUX TO CONDUCT

Boston, Jan. 28—Pierre Monteux, who under arrangement, not a permanent one, has been conducting the Boston Symphony Orchestra, has been permanently engaged and will conduct the orchestra through the season of 1922.

From HERALD
Address: Washington, D. C.
Date

In the Limelight

By George Perry Morris.

Local admirers of Pierre Monteaux, leader of the Boston Symphony Orchestra, will be glad to know that the trustees have negotiated with him for his services through the season of '21-'22. Slowly but surely he has been salvaging and reconstructing an organization that during the controversy over Dr. Muck and the substitution of non-German for German and Austrian musicians had lost much of its morale and artistry. He is proving to have more versatility and depth than had been predicted, and as a person he is likeable. Dr. Muck was as frigid and "touch me not" as an icicle, even in the days of his highest favor and renown. At the last, of course, he became "impossible" in his ill-concealed contempt for "the swine," as he was pleased to call his audiences.

From
Evening Public Ledger
Philadelphia, Pa.

BOSTON RETAINS MONTEAUX

Special Telegram to Public Ledger

Boston, Jan. 23.—The trustees of the Boston Symphony Orchestra have come to an agreement with Pierre Monteaux, its conductor, whereby he is to continue in his post during 1920-1921 and 1921-1922. Mr. Monteaux conducted the opening Boston symphony in the autumn of 1918, for the brief period in which he could obtain his release from an existing engagement as conductor of French opera at the Metropolitan Opera House.

SOUNDING GRACE

Items and Announcements

For reasons best known to himself, Mr. Kreisler will play Beethoven's instead of Brahms's Concerto for violin at the Symphony Concerts of Friday and Saturday. For long, the piece has been worn threadbare by almost annual repetition in Symphony Hall; while twice or thrice within easy memory, the violinist has played it here. No doubt this time he can refine upon a sixteenth-note in the eighty-fifth measure of the first Allegro and so warrant a repetition.

Apropos Bruch, whose music for the violin some would "ban" from the Symphony Concerts, because he spoke much folly during the war, it is worth noting that Mr. Thibaud is often playing one of his Concertos in recitals of his own. And for two years the violinist was a soldier of France.

From
Evening Public Ledger
Philadelphia, Pa.

Orchestra Retains Monteaux

Jan. 24.—The trustees of the Symphony Orchestra have come to an agreement with Pierre Monteaux, whereby he is to continue in his post during 1920-1921 and 1921-1922. Monteaux conducted the opening Symphony in the autumn period in which he obtained release from an existing engagement as conductor of French opera at the Metropolitan Opera House.

Jan 19

Music

CONCERT-CHRONICLE

WAGNER, MONTEUX AND A SECOND AUDIENCE

An Eloquent Conductor and Applausive Hearers—Mr. Werrenrath in a Round of Songs, Abilities and Pleasures — Mr. Kreisler as a Pachmann of the Violin Before a Record Audience—The People's Choral Union Under a New Conductor—Paderewski's Plans

AS the audience of Friday afternoon at the Symphony Concerts received the fragments of Wagner's opera, "The Gloaming of the Gods," so also did the more exacting company of Saturday evening, by which double token, added to other signs from the east, the composer's music seems now definitely reëstablished in the active repertory of the orchestra. It has now played both the "Siegfried Idyl" for one of the symphonic pieces; the prelude [illegible] from "Tristan," for one of his overtures and more; and the music for Siegfried, dead, and for Brynhild, about to die, for operatic excerpts. As soon as a programme affords convenient place, Mr. Monteux will undertake also the prelude to "Parsifal," played already in New York and in other cities of regular or occasional visit. To all of these numbers except that which mourns Siegfried, audiences have responded with every sign of pleasure, without a single token of reluctance or dissent, with evidence, indeed, as after Brynhilde's monologue and the symphonic epilogue to "The Ring" of more than usual satisfaction and exhilaration. It is likely to be long before a whole opera of Wagner is heard again in Boston—not until in some distant future the Metropolitan Company returns hither. Meanwhile, the Wagnerian fare of old is outspread at Symphony Hall by catholic minds and liberal judgments, to be, as there was every reason to expect, as heartily and as liberally received.

Mr. Monteux, moreover, is proving himself an interesting and, on occasion, eloquent conductor in Wagner's music. Hearers and reviewers rose in New York to his version of the prelude to "Parsifal"; while here in Boston two audiences were not less stirred by orchestra and conductor in the postlude to Brynhilde's "last dying speech." They swept the music forward in mighty stride, and upswelling sonorities of tone; they deepened power and warmed glow; the music sounded epical; soared high and full. The more the reason, then, to wonder at the comparative tameness of Mr. Monteux, and the band in Siegfried's music. They were fuller and freer-voiced with it on Saturday than on Friday; rose nearer to heroic clang and fervor; but not once did they brush away intruding memories of other performances, as they did in their sweeps of power through the symphonic epilogue aforesaid. Possibly, too slow a pace on Mr. Monteux's part stayed the surge of the music—and therein is food for the students of mental processes in conductors. Time and again a German conductor playing French music, even if he is as sensitive to pace as Dr. Muck or Mr. Weingartner, will take a French piece too slowly. No less often, as intelligent French conductors as Mr. Monteux is, as Mr. Colonne was, will similarly and mistakenly "slow down" a German piece. Why?

From
Bill Board
Cincinnati, O.

PIERRE MONTEUX

Signed for Two Years

Boston, Jan. 24.—The new governing board of nine trustees of the Boston Symphony Orchestra has announced that an agreement has been reached with Pierre Monteux, the conductor of the orchestra, to continue his directorship during the [illegible] and 1922 seasons. Mr. Monteux has

KREISLER TO PLAY BEETHOVEN CONCERTO

Contrary to the original announcement Fritz Kreisler, as soloist at this week's pair of Symphony concerts to be given on Friday and Saturday at Symphony Hall, will play Beethoven's Violin Concerto in D major with the Boston Symphony Orchestra, instead of Brahms' Concerto. This change has been made in compliance with Mr. Kreisler's wish. Vincent d'Indy's Second Symphony in B flat will be played at the same concerts, as announced.

Music

CONCERT-CHRONICLE

MONTEUX AS CONDUCTOR THROUGH 1922

For Two Seasons More the Trustees of the Symphony Orchestra Renew His Appointment — The Flonzaleys in High Feather Through an Interesting Programme—Mr. Casals and Mme. Sundelius at Lengths — Items, Incidents and Prospects

BY arrangement newly concluded between Mr. Monteux and the trustees of the Symphony Orchestra, he will continue as conductor of the band for at least two seasons more—through the spring of 1922. Since no Toscanini, no Mengelburg, no Nikisch may be summoned to Symphony Hall, Mr. Monteux amply deserves such reappointment, the sense of good work appreciated that it brings, the scope and security for the future that it assures. It is well, moreover, for the reorganized orchestra that an established conductor should lead it through three consecutive years. Admittedly Mr. Rabaud was no more than a conscientious locum tenens, coming hither for a season, departing hence when it was done. Through the past four months, however, Mr. Monteux has lead the band and ordered the concerts as though they were to be his for a term, and now his desire and his ambition are justly fulfilled. The more confidently and diligently can he go forward to fuse the orchestra into a sensitive, responsive, wide-ranging and manifold instrument—player to player, men to conductor, and both to the music undertaken. Not a few of the glories of the Symphony Concerts in Dr. Muck's time were due to year upon year of intimacy between a permanent conductor and a permanent orchestra. Mr. Monteux, and in measure his forces, will now be such. Already he and they have come to understand each other; of late he has refined upon them with happy outcome. For both, for the standards of the concerts, for the pleasure of the audiences, the future stretches wide and promising.

By many a title, besides, Mr. Monteux deserves his present reward. No conductor of the Symphony Concerts, it is safe to say, has made more interesting and stimulating programmes. None has shown a more liberal, a more catholic mind or has striven more to widen his own and his hearers' acquaintance with symphonic music. Of nothing has he made an overshadowing cult—no not even of his cherished dance-pieces; to nothing has he shown a seated dislike. Better still, while he has not overlooked the classics and, indeed, has often sought among them for neglected pieces, he has shown a clear and grateful tendency to lift his programmes out of the easy rut of "standard numbers" and to give them modern and contemporary voice. "The ancients were the ancients," said wise little Agnes in one of Molière's comedies, "but we are persons of today." By like token, the classics are the classics, but the music for 1920 is the music of our own generations. It is not too much to say that more than any conductor before him, Mr. Monteux has modernized the Symphony Concerts, while at home and abroad audiences have responded gladly. As for quality of performance, there are some who still mistrust him. It is for them to think backward and contrast the heavy-handed Monteux, too strenuous of voice in the concerts of last autumn, with the plastic and luminous Monteux of Debussy's "Jeux," of Balakirev's "Thamar," of the middle movements of Brahms's symphony in C minor on more recent programmes. They should recall also the graphic, the dramatizing Monteux of Stravinsky's "Fire-Bird," of the final scene of Wagner's "Götterdämmerung." The new conductor, the permanent conductor, as he now is, of the Symphony Concerts, does not stand still.

Post Jan 24 5

MONTEUX AS PERMANENT CONDUCTOR

Symphony Trustees Engage Him For Two Years

The trustees of the Boston Symphony Orchestra have come to an agreement with Pierre Monteux, its eminent conductor, whereby he is to continue in his post during the seasons of 1920-1921 and 1921-1922.

Under his inspired leadership the present season, now half over, has had a success almost without precedent. In Boston, the audiences invariably fill Symphony Hall and manifestly enjoy the Friday afternoon and Saturday evening concerts, and the special concerts as well.

SUCCESS IN OTHER CITIES

In those cities of New England, the near South and the West which the orchestra has visited a crowded patronage has expressed the same high enthusiasm both as regards the quality of the performances and the interest of the programmes.

It will be remembered that Mr. Monteux conducted the opening Boston Symphony concerts in the autumn of 1918 for the brief period in which he could obtain his release from an existing engagement as conductor of French opera at the Metropolitan Opera House. In the following spring he was engaged at the first opportunity as the regular conductor of the orchestra. He began his career by conducting opera and ballet in the larger cities of Europe and made his particular mark presiding over the Colonne concerts and the "Concerts Monteux" in Paris. He first came to the United States in 1916 as the head of the Russian Ballet Orchestra.

Record Jan 23

PIERRE MONTEUX WILL STAY WITH SYMPHONY

The trustees of the Boston Symphony Orchestra have come to an agreement with Pierre Monteux, its eminent conductor, whereby he is to continue in his post during the seasons of 1920, 1921 and 1922.

Under his leadership the present season, now half over, has had a success almost without precedent. Mr. Monteux conducted the opening Boston Symphony concerts in the autumn of 1918 for a brief period. In the following spring he was engaged at the first opportunity as the regular conductor of the orchestra.

He began his career by conducting opera and ballet in the larger cities of Europe, and made his particular mark presiding over the Colonne concerts and the "Concerts Monteux" in Paris. He first came to the United States in 1916 at the head of the Russian Ballet Orchestra.

MELROSE BENEFITS

Globe Jan 25

MUSIC AND MUSICIANS

Symphony Concerts For Young People

The Boston Symphony Orchestra announced several weeks ago that it would give on Thursday afternoon of this week a concert for young people. Seats were to be offered first through the public schools and settlement houses in Greater Boston, and later those untaken were to be placed on public sale. The program promised includes Schubert's "Unfinished" Symphony, Beethoven's Overture to Egmont, and Delibes' suite from "Sylvia." There will be little to distinguish this concert from one of the regular series except the nature of the audience, and the comparative brevity of the program.

The management was immediately besieged with applications for tickets which are sold at the nominal price of 25 and 50 cents. Last Thursday every place had been taken, not only for this week's concert, but also for a second one to be given on Feb 26. No one who secured tickets for the first concert was allowed tickets for the second one, and there was no public sale. The full schedule of the orchestra for the remainder of the current season will prevent it from undertaking more of these young people's concerts this year. This leaves thousands of disappointed applicants and would-be applicants.

The previous history of the Symphony Orchestra has been a little like that of the so-called "Public Schools" in England, which were originally meant for poor scholars in need of schooling and unable to pay for what we would call private tutoring. Just as Eton, Harrow, Rugby and the rest fell in time completely into the hands of the well to do classes, so that no poor boy is able to attend them, our Symphony Concerts have been monopolized by those who can afford to pay from $15 to $72 for a season ticket, or who have the time and patience to wait in line several hours for the 505 second balcony rush seats on Fridays, in order to get in for a quarter. The few seats not sold for the season have usually cost from $1.50 to $2.50 for a single concert, and the audience has been so well dressed that only people with extra good clothes have felt at home in it.

The plain people have not had much chance to hear the concerts, and the boys and girls in our High Schools, who will form the future public for music in Boston, have never gotten in the way of going to them.

The Bolsheviki, autocrats though they are, have at least done better than we here in Boston in providing equal opportunity for every one to hear good music well performed at a nominal price. In Moscow and Petrograd there have been overflowing popular audiences for classical concerts in the past few years, since "the people have ruled."

Fortunately a revolution has not been necessary to bring the beginning of democracy, which means equal opportunity, at Symphony Hall. Those of little faith in the desire for good music among the plain people hereabouts will be hard put to it to explain the instant and overwhelming response to the new opportunity offered by these young people's concerts. The trustees of the orchestra are to be thanked for this innovation, which will probably not tend to reduce the annual deficit. It is to be hoped that another year the season will be lengthened or the concerts in other cities cut down so that not only the young people, but everyone in the city may have a chance to hear the orchestra, and come to realize that it is the "Boston Symphony," and not the "Back Bay Symphony." Maj Higginson meant it to be ours, but never fully realized his first intentions.

Globe Jan 23

MONTEUX TO CONTINUE AS CONDUCTOR OF SYMPHONY

The trustees of the Boston Symphony Orchestra have come to an agreement with Pierre Monteux, its eminent conductor, whereby he will continue in his post during the seasons of 1920-1921 and 1921-1922. Under his leadership the present season, now half over, has had a success almost without precedent. In Boston, the audiences invariably fill Symphony Hall and manifestly enjoy the Friday afternoon and Saturday evening concerts, and the special concerts as well.

PIERRE MONTEUX
To Remain as Conductor of Boston Symphony Orchestra.

Mr Monteux conducted the opening Boston Symphony concerts in the Autumn of 1918 for the brief period in which he could obtain his release from an existing engagement as conductor of French opera at the Metropolitan Opera House. In the following Spring he was engaged at the first opportunity as the regular conductor of the orchestra. He began his career by conducting opera and ballet in the larger cities of Europe, and made his particular mark presiding over the Colonne Concerts and the "Concerts Monteux" in Paris. He first came to the United States in 1916 at the head of the Russian Ballet Orchestra.

HARVARD-PRINCETON

Adv Jan 25

YOUNG PEOPLE'S SYMPHONY

At the "Young People's Concert" to be given in Symphony Hall next Thursday afternoon at 4 o'clock by the Boston Symphony Orchestra, Pierre Monteux will conduct Beethoven's overture to "Egmont," Schubert's "Unfinished" symphony, and Delibes' ballet, "Sylvia." All tickets have been distributed through the schools and settlements. Applications already received will fill all the available seats not only for the first concert but for a second, to be given Thursday, February 26.

genius.

YOUNG PEOPLE'S SYMPHONY

For the "Young People's Con... be given in Symphony Hall nex... day afternoon at 4 o'clock by ... ton Symphony Orchestra, a... Pierre Monteux will conduct Bee... Overture to "Egmont," Schuber... finished" Symphony and Delibes... "Sylvia," all tickets have be... tributed through the schools an... ments of Greater Boston. So gr... been the demand for tickets tha... cations already received will fill... available seats not only for t... concert, but for another, to be g... Thursday afternoon, Feb. 26, ... o'clock. The distribution has be... arranged that the second audience... be entirely different from the first. ... further school pupils may not cou... vain on obtaining seats, the hea... the schools have been informed b... ters that further applications cann... filled. On account of the full sch... of regular symphony concerts, no ... than these two Young People's Con... can be undertaken this year.

Herald Jan 2...

SYMPHONY CONCERTS FOR YOUNG PEOPL...

For the "young people's concert" t... given in Symphony Hall next Th... day afternoon at 4 o'clock by the ... ton Symphony orchestra, at which ... Monteux will conduct Beethoven's ov... ture to "Egmont," Schuberts "Un... ished" symphony and Delibes's ba... "Sylvia," all tickets have been distr... uted through the schools and sett... ments of Greater Boston. So great h... been the demand for tickets that ap... cations already received will fill al... available seats, not only for the ... concert, but for another to be give... Thursday afternoon, Feb. 26, at 4 o'c... On account of the full schedule of ... ular Symphony concerts, no more ... these two young people's concerts ... be undertaken this year.

BOSTON'S CONDUCTOR

Specially for The Christian Science Mo...

BOSTON, Massachusetts—The ... agement of the Boston Symphony ... chestra has announced that the pre... conductor, Pierre Monteux, will ... main for two more years after ... present season is ended. This set... rest rumors as to the position wh... have variously named Toscanini, ... Henry Wood, Mengelberg, and Al... Coates as possibilities. Follow... Henri Rabaud, Mr. Monteux had n... rally a difficult place to fill and ... trustees of the orchestra by his ... contract have signified their appr... of his efforts.

MONTEUX TO CONTINUE WITH BOSTON ORCHEST...

Symphony Conductor Will C... tinue in Post During Season ... of 1920-21.

Boston, Jan. 23.—The trustees of ... Boston Symphony Orchestra have c... to an agreement with Pierre Mont... its conductor, whereby he is to cont... in his post during the seasons of ... 1921 and 1921-1922.

Under his leadership the present ... son, now half over, has had a su... almost without precedent. Crowded ... ences in this and all cities where ... orchestra has visited have manif... high enthusiasm, both as regards the ... quality of the performances and the in... terest of the programs.

From Press, Philadelphia, Pa.

RECORD

ess Philadelphia, Pa.

JAN 24 1920 E

BOSTON KEEPS MONTEUX

He Will Continue to Conduct Symphony Orchestra Three Years.

Special to "The Record."

Boston, Jan. 23.—The trustees of the Boston Symphony Orchestra have come to an agreement with Pierre Monteux, its eminent conductor, whereby he is to continue his post during the seasons of 1920, 1921 and 1922. Under his leadership the present season, now half over, has been a success almost without precedent.

It will be remembered that Mr. Monteaux conducted the opening Boston Symphony concerts in the autumn of 1918 for the brief period in which he could obtain his release from an existing engagement as conductor of French opera at the Metropolitan Opera House. In the following spring he was engaged at the first opportunity as the regular conductor of the orchestra.

ESTABLISHED 1881

From EVENING POST, New York City

Pierre Monteux has been made permanent conductor of the Boston Symphony Orchestra.

From Times New York City

VARIOUS MUSIC EVENTS.

For the season's last visit but one of the Boston Symphony, on Feb. 5 and 7, Mr. Monteux will present d'Indy's Symphony 2 at the evening concert, and at the matinée a new symphony in C minor by Frederick Converse.

Lily Meagher As Soloist With Boston Symphony Orchestra

Lily Meagher who is to appear as soloist with the Boston Symphony orchestra in this city on February 29, was born in Dublin, Ireland, and obtained a classical education at the Dominican Academy, Kingston County, Dublin. She began her first vocal studies with Vincent O'Brien, also the distinguished teacher of John McCormick. Throughout Ireland, Lily Meagher, though but "a slip of a girl in her teens," met with tremendous success in her concert work and everywhere enthusiastic audiences greeted her with glowing fervor.

The exquisite voice of Lily Meagher goes straight to the heart of the audior; her bewitching personality is irresistible. Comely and modest, dainty and refined, this new soprano is everywhere greeted by crowded audiences.

Owing to the fact that her home and property were destroyed in the Dublin revolution of 1916, her mother having died a few days previous, she and two sisters came to America. It was at this time John McCormack heard her sing and predicted a brilliant future for the little refugee. Straightway he accepted her as his only pupil, and indeed the true art of "bel canto" was admirably taught. Lily Meagher made her first American appearance with Mr. McCormack in the New York Hippodrome on May 13th, 1917, before an audience of six thousand people. The beautiful limpid clarity of her head tones reached to the last chairs in this huge auditorium. Her singing combined sheer beauty of tone with a keen sense of poetic values. This engagement led to many appearances with the great Irish tenor. Again at Carnegie Hall, Sept. 30th, 1917, she was heard with Mr. McCormack. All the great New York papers commended her, and declared that John McCormack had indeed "discovered" a remarkable voice and admirably trained it to a point well nigh perfection.

Numerous engagements came and Lily Meagher was Mr. McCormack's assisting artist when he toured the country for the Knights of Columbus, and raised $100,000 for them. This afforded her an opportunity to be heard under especially fine auspices, and brought many return engagements. Among her most important appearances with the great tenor were before audiences in Boston, Chicago, Washington, Philadelphia, Buffalo, Baltimore and Worcester. Singing with him at the Baltimore Musical in New York on Dec. 20th, 1918, she was heard and appreciated by a most distinguished audience.

Miss Meagher's debut with the Symphony was made in Lynn and was a brilliant success.

From JAN 24 1920 E
Evening Star
Baltimore, Md.

MONTEUX ENGAGED FOR TWO SEASONS

Trustees of Boston Symphony Orchestra Prolong His Conductorship.

"The trustees of the Boston Symphony Orchestra have come to an agreement with Pierre Monteux, its eminent conductor, whereby he is to continue in his post during the season of 1920-1921 and 1921-1922," the orchestra announces in a dispatch to The Star, dated January 23.

"Under his inspired leadership," the dispatch continues, "the present season, now half over, has had a success almost without precedent. Crowded audiences in this and all cities where the orchestra has visited have manifested high enthusiasm both as regards the quality of the performances and the interest of the programs."

JAN 24 1920

From Morning Telegraph
New York City

For Boston Children.

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Travler Jan 23

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American Jan 23

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INFORMATION OBSCURED

Music

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MONTEUX AS CONDUCTOR THROUGH 1922

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Globe Jan 25

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MELROSE REPUBLICAN

Globe Jan 25

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Adv. Jan 25

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Herald Jan 25

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Symphony Conductor Will Continue in Post During Season of 1920-21.

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From Philadelphia, Pa. Press, JAN 24 1920 E

RECORD

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Special to "The Record."

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ESTABLISHED 1801

JAN 3 0

From EVENING POST, New York City

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From D JAN 24 19

Tribune New York City

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From JAN 24 1920 E News Baltimore, Md.

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From Inquirer JAN 24 192 E Philadelphia, Pa.

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From JAN 24 1920 E Evening Star Baltimore, Md.

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Trustees of Boston Symphony Orchestra Prolong His Conductorship.

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JAN 25 1920

From Morning Telegraph New York City

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Baltimore, Md.

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The trustees of the Boston Symphony Orchestra have come to an agreement with Pierre Monteux, its eminent conductor, whereby he is to continue in his post during the seasons of 1920-1921 and 1921-1922. Under his inspired leadership the present season, now half over, has had a success almost without precedent. Crowded audiences in this and all cities where the orchestra has visited have manifested high enthusiasm, both as regards the quality of the performances and the interest of the programs.

From Inquirer
JAN 24 19 E
Philadelphia, Pa.

HEADS BOSTON SYMPHONY

Pierre Monteur Engaged as Conductor Until 1922

BOSTON, Jan. 23.—The trustees of the Boston Symphony Orchestra have come to an agreement with Pierre Monteux, its eminent conductor, whereby he is to continue in his post during the seasons of 1920-1921 and 1921-1922.

Under his leadership the present season, now half over, has had a success almost without precedent. Crowded audiences in this and all cities where the orchestra has visited have manifested high enthusiasm, both as regards the quality of the performances, and the interest of the programmes.

It will be remembered that Mr. Monteux conducted the opening Boston Symphony concerts in the autumn of 1918 for the brief period in which he could obtain his release from an existing engagement as conductor of French opera at the Metropolitan Opera House. In the following spring, he was engaged at the first opportunity as the regular conductor of the orchestra.

From Press,
Philadelphia, Pa.

RECORD
ess Philadelphia, Pa.
JAN 24 1920 E

BOSTON KEEPS MONTEUX

He Will Continue to Conduct Symphony Orchestra Three Years.

Special to "The Record."

Boston, Jan. 23.—The trustees of the Boston Symphony Orchestra have come to an agreement with Pierre Monteux, its eminent conductor, whereby he is to continue his post during the seasons of 1920, 1921 and 1922. Under his leadership the present season, now half over, has been a success almost without precedent.

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ESTABLISHED 1861
From
EVENING POST,
New York City

Pierre Monteux has been made permanent conductor of the Boston Symphony Orchestra.

From
JAN 24 1920 E
Evening Star
Baltimore, Md.

MONTEUX ENGAGED FOR TWO SEASONS

Trustees of Boston Symphony Orchestra Prolong His Conductorship.

"The trustees of the Boston Symphony Orchestra have come to an agreement with Pierre Monteux, its eminent conductor, whereby he is to continue in his post during the season of 1920-1921 and 1921-1922," the orchestra announces in a dispatch to The Star, dated January 23.

"Under his inspired leadership," the dispatch continues, "the present season, now half over, has had a success almost without precedent. Crowded audiences in this and all cities where the orchestra has visited have manifested high enthusiasm both as regards the quality of the performances and the interest of the programs."

From Morning Telegraph
New York City

For Boston Children.

The Boston Symphony has announced two concerts for young people on January 29 and February 26 after school hours. Concerts of about an hour's duration will be given by the full orchestra conducted by Mr. Monteux. The prices will be within the reach of children who will have an opportunity to secure tickets in advance of the sale to the general public.

...E SPRINGF

BOSTON SYMPHONY PACKS AUDITORIUM

Hundreds Turned Away, and Twice 4000 Seats Would Have Been in Demand

PIERRE MONTEUX AN ABLE CONDUCTOR

New Director Promptly Wins Favor of Audience — Program Proves Well Adapted to Springfield's Tastes

The Boston symphony orchestra gave its 26th concert in Springfield at the Auditorium yesterday afternoon with Pierre Monteux as conductor. It was of course the star attraction of the excellent series of Sunday afternoon entertainments given under the auspices of the Young Men's Christian association, and if the 4000 seats had been twice as many they would all have been in demand. When the doors closed the street was full of disappointed persons who had hoped that at the last there might be a chance to get in. The concert by the orchestra in the same series last year was an audacious venture, but the result was such as to encourage the management in repeating it, in the hope that a concert by the Boston orchestra might become an annual feature. In putting the case to the audience yesterday Kenneth Robbie explained that the concert was costing between $2200 and $2300, and that if everybody gave from 50 cents to $20 all would be well. The collection was taken during the intermission, and before the concert Rev James Gordon Gilkey, pastor of the South church, read from the scriptures and offered prayer. Other exercises were omitted to leave room for the musical program.

Monteux Pleases Audience

This was the first time that the orchestra had played here under its new conductor, Pierre Monteux, who promptly won the favor of the audience. This distinguished French musician is of a rather different type from any of the notable men who have preceded him during the 39 years of the orchestra's existence and who have differed notably from each other. Physically he is of a type commonest in the south of France and in Italy—compact, robust, swarthy, strong-nerked, curly-haired, apple-cheeked, quick, quiet and energetic. He is notably free from mannerisms, and his conducting while strong and competent, never attracts attention which should go to the music. Nor does he give in the least the effect, to be noted in some of his eminent predecessors, of being bored at having to give a concert outside of Boston and New York. He gave of his best and with all the effect of taking pleasure in it, and the audience responded in the same spirit. That in itself goes far to make a concert a success.

The program, too, was quite what it should be—good in itself, and suited, as not all good programs are, to a city which the orchestra on the average visits but once in 15 months. In such an audience there will be many music-lovers who hear much good music, but not nearly so much orchestral music as they would like. Naturally, when they have a chance to hear America's most famous orchestra they want not merely good music but a full display of the resources of a great modern orchestra; what they hear will have to last some of them a long time. Their needs were amply met in the program given yesterday:—

Symphony No 6 ("Pathetic"), B minor, Tschaikowsky
"Stenka Razini," symphonic poem, Opus 13 ..... Glazounoff
Prelude to "The Afternoon of a Faun".Debussy
Mephisto Waltz ..... Liszt

Nothing Tedious in Program

It contained nothing tedious, long-winded, colorless or dull, no outworn modes, no untried novelties; each item, moreover, had orchestral as well as musical interest, and could be listened to with pleasure, bar by bar, for the sheer beauty or the piquant expressions of what the instruments were saying.

The symphony, along with the fifth by the same composer, is one of the very few modern works in this form which have won with the general public a place with the few accepted favorites like Betthoven's fifth and Schubert's "Unfinished." Theodore Thomas, who had his ear as close to the ground as any conductor, used to say that the public readily warmed to Beethoven and Wagner, but that he found no third to put with them till the rise of Tschaikowsky. In listening to the famous symphony which was played yesterday it is not difficult to see why Tschaikowsky's music makes this strong and immediate appeal. Not only is it intensely emotional, but it wholly lacks the reticence of many masterpieces the emotional richness of which is more slowly appreciated. It may rise to a great climax, but it never holds back for a climax—there are weak, thin, scrambled spots in most of Tschaikowsky's scores, but at least he never gives up, as Brahms, for example, often does, for the next page; from first bars his music is full of [illegible] intensity—his hearers never [illegible] while waiting for

The orchestra under Mr Monteux gave the symphony superbly, with no exaggeration of a pathos which can easily be made too morbid for good art, yet with power and intensity of expression and with full regard for the extremes of contrast which are an essential part of Tschaikowsky's richly colored music. The capricious second movement in the bizarre dance rhythm was exquisitely played, the least bit more quickly than is usual and with a smoother flow than is sometimes the case. The trigic finale of the symphony was made deeply impressive.

Each of the shorter works which made up the second part of the program offered something of interest, and while differing as widely as could well be in other respects, all were orchestrally effective. Glazounoff's music is well known to Springfield's music lovers, but this particular work had not been given here before. It is a fine specimen of the modern Russian school, drawing upon the wealth of Rusian folk music for the song of the Volga boatmen, and abounding in picturesque and colorful passages. What a marvellous range of orchestral "color" modern music posseses was shown by the transition from their vivid hues to the subtle palette of Claude Debussy, whose "Afternoon of a Faun" is the most exquisite of idyls and full of tonal effects that are as marvellous in their symbolic verisimilitude as they are beautiful in themselves; in its visual suggestive- [illegible] even to the suggestion of atmosphere, this music is well nigh miraculous.

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From JOURNAL
Address: Minneapolis, Minn.
Date DEC 16

On the occasion of the next concert in New York, given by the Boston Symphony orchestra, an orchestral work by the Spanish composer, Albeniz, will be introduced. The work, which is a symphonic poem, is entitled "Catalonia."

well.

Springfield Union Jan 13

SYMPHONY GIVES BRILLIANT PROGRAM

Auditorium Concert of Famous Band Under Pierre Monteux.

The largest audience this season, close to 5000, listened yesterday afternoon with many manifestations of genuine delight to the Boston Symphony Orchestra's superb program in the Auditorium. Although the bare announcement of such a quartet of compositions—by two Russians, a Hungarian and a Frenchman—unrelieved by any solo-variant, is not in itself very alluring to a miscellaneous audience, the fame of this orchestra, now in its 39th season, and the reputation of its new French conductor, Monteux, master of baton-magic, were potent factors in bringing about this greater success in the present season's series of Y. M. C. A. entertainments.

M. Monteux is of the extremely animated modern French school rather than of that represented by the Chevalier Andre Messager, whose sedate suavity we had an example during the war. Rather he is a happy combination of Modes Altschuler and of the late Cleofonte Campanini, with the unrelaxing grasp of the Russian conductor, and the electric, fervent emotionalism of the Italian; the always attractive quality of fires controled but leaping to unexpected hights. The art of the smiling, black-haired, enorgetic leader of men is every minute invested with a sort of halo of intensity, instantly communicating itself not only to the members of the orchestra but to hearers as well. The older stalwarts of the organization will tell you that the assertive, unerring language of M. Monteux's very emphatic baton more nearly resembles the almost hypnotic sway of that of Arthur Nikisch than any of the predecessors in his present office.

Russian Imaginative Music.

The concert was full of color and variety. The movements of the first number, Tschaikowsky's "Symphonie Pathetique" really provided four pieces instead of one. This impressive outpouring of the patriot's natural feeling for his star-crossed country which he felt, even in 1893, to be on the brink of the ruin since engulfing it (and there is no use trying to read anything more morbid than that into its fervent, nationally-characterful lines) was given in beautifully finished fashion. In the march measures of the "vivace," the not altogether thornless flower of the imaginative music of this greatest of all Russian composers is reached; like nothing so much as the measured tread of an unseen host, making the ground tremble as it passes in the middle distance. The eloquent pathos of it always astonishes; and breathless attention invariably proves the universal appeal in a Tschaikowsky composition.

Then was heard Glazounoff of Petrograd, with his realistic little symphony about the Cossack river-pirate, "Stenka Razine," with a facility for capturing fair ladies appealing to his bandit fancy, and for presenting them as "gifts" to the Volga. The swinging, surging song of the boatmen, with its lovely scoring for harp, is one of several outstanding charms of this second specimen of Slavic music.

Debussy and Liszt But No Encores.

More impressionistic was the Debussy "L'Apres-Midi d'un Faun." In this the finest passages of the theme are given to the flute and oboe obligato airs, respectively played by Messrs. Laurent and Longy, against a rich background of florid orchestration. Then the tuneful, lilting melody of Liszt who invests any subject with enchantment, particularly such a romantic one as the story of Faust; and who in this brings out into delightful relief the measures of a melting, even if "devilish" waltz. There was a sublety of inescapable suggestion in the choice of the last two selections for this Sunday concert. By the same sign that every dog has his day, it remained for Debussy to declare, musically, that fauns had their afternoons. One could see, even without opera glasses, that some of them had their Sunday afternoons. Again, the vivid tantalization of Liszt's "Dance at the Village Tavern" could not fail to remind some that it isn't many days now 'till there won't be any tavern, no, not even in all the village of Greenwich.

The whole orchestra plays with a resonant symmetry of tone characteristic of the world's greatest group of instrumentalists; full-bodied, sensitive, pronounced in its unity yet by no means lacking in individuality. The familiar, but somewhat more whitened head of Alwyn Schroeder, long cellist of the famous Kneisels, as well as one whom the Boston Symphony could not spare; Longy, oboist par excellence; Kloepfel, of the "trumpet that sounds of fame" in innumerable performances of Hendel's "Messiah"; Holy, whose harp-notes fairly sing, and others with well-night international musical reputation were in the studious-looking group of nearly a hundred men. There may be other ochestras side by side with the Boston Symphony; but in the regime of Monteux it seems impossible that any could be superior.

ERNEST NEWTON BAGG.

From EAGLE
Address Brooklyn, N. Y.
Date

BOSTON GETS MONTEUX

Is Made Permanent Director of Symphony Orchestra.

(Special to The Eagle.)

Boston, Mass., Jan. 24—Pierre Monteux has been made permanent conductor of the Boston Symphony Orchestra, the trustees of the orchestra having come to an agreement with him whereby he is to continue his post during the season of 1920, 1921 and 1922. Under his leadership during the present season, now half over, he has had a success almost without precedent.

It will be remembered that Mr. Monteux conducted the opening Boston Symphony concerts in the autumn of 1918 for the brief period in which he could obtain his release from an existing engagement as conductor of French opera at the Metropolitan Opera House, Manhattan. In the following spring he was engaged at the first opportunity as the regular conductor of the orchestra.

From Herald
New York City

JAN 24 1920

BOSTON ORCHESTRA SIGNS MONTEUX FOR TWO YEARS

(Special Despatch to the Herald.)

BOSTON, Mass., Friday.—Pierre Monteux has been engaged for two more years as Boston Symphony conductor. The trustees of the orchestra have come to an agreement with its eminent French conductor, whereby he is to continue his post during the seasons of 1920, 1921 and 1922.

Under his leadership the present season, now half over, has been most successful.

TOSCANINI PARDONED BY JUDGE

"Genius" Accepted to Explain Attack on Violinist

We have new light on the eccentricities of genius and the extent to which genius should be held responsible for its acts to society. A cable despatch from Milan relates the extraordinary decision handed down by an Italian court when Arturo Toscanini, probably the greatest opera conductor in the world, was cited for assault against an orchestral player.

It appears that during a rehearsal of Beethoven's ninth symphony, Toscanini, in a royal rage, struck out with his baton, hit the bow of the violinist near him, thus causing the bow to rebound into the eye of the player.

The judge heard the complaint and the plea. A psychologist, who knew Toscanini, and who, it seems, had been making a special study of the case, was fetched in to give his testimony, and this testimony completely exonerated the celebrated musician.

This is the substance of the testimony: that "he (the psychologist) had made a special pathological study of Toscanini and had found that on great occasions this prince of conductors becomes so obsessed by sublime frenzy that his normal personality forsakes him. He becomes transfigured by genius, beside, or rather outside of, himself, so that the inhibitory nerves are completely paralyzed. In a paroxysm of inspiration he falls a tragic prey to the tyranny of art, and the faculty of distinguishing good from evil is subordinated to the extreme ebbs and flows of sensibility. Stupendous words and vivacious deeds break forth with volcanic force. (Anyone who ever witnessed a Toscanini rehearsal at the Metropolitan Opera House in New York will verify this latter statement.)

"So impossible is anything like a quiet return to normal equilibrium that throughout the night after a performance he continues in a state of pitiful nervous exhaustion, exaltation. He cannot sleep, his teeth chatter incessantly, the muscles of his arms and legs become painfully rigid and his whole organism vibrates like the subsoil after a terrific earthquake."

"The judges decided that a superman cannot be dealt with after the manner of ordinary mortals, and that it would be a flagrant injustice to penalize a musical genius like Toscanini with even so much as the infliction of a fine."

Toscanini has been often and favorably mentioned as a possibility for the conductorship of the Boston Symphony Orchestra. He is known to be tyrannical and domineering in rehearsal. Leadership of the most decisive kind, whatever the means of attaining it, is absolutely imperative in a conductor. At the Metropolitan, Toscanini, half blind, and conducting the scores of innumerable operas from memory, was a demon, a Newesis to any careless or incompetent musician in the performance. It did not matter whether it was the second bassoon player in the orchestra, or Miss Geraldine Farrar on the stage. He had his way, and it is said for once Miss Geraldine did not have hers, even though there was a time when she virtually ran the rehearsals. Toscanini's ears tell him everything that his eyes can not. He does have genius. He does, by the sheer, endless force of his will and his musical consciousness lead performances of inexplicable beauty and eloquence, when the most indifferent artists on the stage sings as if his throat was only another instrument for Toscanini to play, when each player in the orchestra seems to perform as if under a spell.

JAN 8 - 1920 X

From Republican
Springfield, Mass.

CITY NEWS NOTES

Boston Symphony Plays Here Sunday

One of the greatest musical events of the season will be the Boston symphony's concert at the Auditorium on Sunday afternoon next, to be given under the auspices of the Young Men's Christian association. As was the case last season, the orchestra will have its full complement of 100 performers. An added interest is given to the coming concert by the appearance, for the first time in Springfield, of the eminent new conductor, Pierre Monteux, who has chosen an inspiring and engrossing program, which will be published in full later in the week. Front door tickets may be obtained at the Young Men's Christian association and the music stores and season tickets, giving admission at the side entrances, at the Young Men's Christian association office at Chestnut and Hillman streets.

ESTABLISHED 1861
A [illegible]
From Morning Telegra
New York C

BOSTON RETAINS PIERRE MONTEU

French Musician Signs Conductor to Continue Until 1922.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Jan. 23.

Pierre Monteux, the French musicia will be the permanent conductor of t Boston Symphony Orchestra by virt of a contract he signed to-day with t board of trustees whereby he is to co tinue at the head of the local organiz tion through the season of 1922. H has been leading the orchestra thus f this season, but the arrangement e tered into at the outset was not a pe manent one.

The trustees expressed their hear approval of the efficient manner which Monteux has discharged h duties.

It will be remembered that Mr. Mon teux conducted the opening Boston Sym phony concerts in the Autumn of 191 for the brief period in whic he could obtain his release from an exist ing engagement as conductor of Frenc opera of the Metropolitan Opera House The following Spring he was engaged at the first opportunity as the regular conductor of the orchestra.

s: New York City

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From EVENING WORLD
New York City

Pierre Monteux's engagement as conductor of the Boston Symphony Orchestra has been extended to the season of 1922.

From Times
New York City
JAN 24 1920

Boston Retains Monteux for 3 Years

Special to The New York Times.

BOSTON, Jan. 23.—The Boston Symphony Orchestra's new governing board of nine trustees have come to an agreement with Pierre Monteux, the French conductor, whereby he is to continue in his present post here during the seasons of 1920, 1921, and 1922.

Mr. Monteux led the opening Boston concerts in 1918 on a brief release from the Metropolitan Opera, and last Fall he was engaged at the first opportunity as the regular leader.

m TELEGRAM
lress New York City
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Hundreds Turned Away, and Twice 4000 Seats Would Have Been in Demand

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New Director Promptly Wins Favor of Audience — Program Proves Well Adapted to Springfield's Tastes

The Boston symphony orchestra gave its 26th concert in Springfield at the Auditorium yesterday afternoon with Pierre Monteux as conductor. It was of course the star attraction of the excellent series of Sunday afternoon entertainments given under the auspices of the Young Men's Christian association, and if the 4000 seats had been twice as many they would all have been in demand When the doors closed the street was full of disappointed persons who had hoped that at the last there might be a chance to get in. The concert by the orchestra in the same series last year was an audacious venture, but the result was such as to encourage the management in repeating it, in the hope that a concert by the Boston orchestra might become an annual feature. In putting the case to the audience yesterday Kenneth Robbie explained that the concert was costing between $2200 and $2300, and that if everybody gave from 50 cents to $20 all would be well. The collection was taken during the intermission, and before the concert Rev James Gordon Gilkey, pastor of the South church, read from the scriptures and offered prayer. Other exercises were omitted to leave room for the musical program.

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"Stenka Razini," symphonic poem, opus 13 ..... Glazounoff
Prelude to "The Afternoon of a Faun" ..... Debussy
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"SIA[illegible]"

From JOURNAL

Address: Minneapolis, Minn.

Date DEC 16 1

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Debussy and Liszt But No Encores.

More impressionistic was the Debussy "L'Apres-Midi d'un Faun." In this the finest passages of the theme are given to the flute and oboe obligato airs, respectively played by Messrs. Laurent and Longy, against a rich background of florid orchestration. Then the tuneful, lilting melody of Liszt who invests any subject with enchantment, particularly such a romantic one as the story of Faust; and who in this brings out into delightful relief the measures of a melting, even if "devilish" waltz. There was a sublety of inescapable suggestion in the choice of the last two selections for this Sunday concert. By the same sign that every dog has his day, it remained for Debussy to declare, musically, that fauns had their afternoons. One could see, even without opera glasses, that some of them had their Sunday afternoons. Again, the vivid tantalization of Liszt's "Dance at the Village Tavern" could not fail to remind some that it isn't many days now 'till there won't be any tavern, no, not even in all the village of Greenwich.'

The whole orchestra plays with a resonant symmetry of tone characteristic of the world's greatest group of instrumentalists; full-bodied, sensitive, pronounced in its unity yet by no means lacking in individuality. The familiar, but somewhat more whitened head of Alwyn Schroeder, long cellist of the famous Kneisels, as well as one whom the Boston Symphony could not spare; Longy, oboist par excellence; Kloepfel, of the "trumpet that sounds of fame" in innumerable performances of Hendel's "Messiah"; Holy, whose harp-notes fairly sing, and others with well-night international musical reputation were in the studious-looking group of nearly a hundred men. There may be other ochestras side by side with the Boston Symphony; but in the regime of Monteux it seems impossible that any could be superior.

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From EAGLE

Address Brooklyn, N. Y.

Date

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Herald

New York City

JAN 24 1921

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"Genius" Accepted to Explain Attack on Violinist

We have new light on the eccentricities of genius and the extent to which genius should be held responsible for its acts to society. A cable despatch from Milan relates the extraordinary decision handed down by an Italian court when Arturo Toscanini, probably the greatest opera conductor in the world, was cited for assault against an orchestral player.

It appears that during a rehearsal of Beethoven's ninth symphony, Toscanini, in a royal rage, struck out with his baton, hit the bow of the violinist near him, thus causing the bow to rebound into the eye of the player.

The judge heard the complaint and the plea. A psychologist, who knew Toscanini, and who, it seems, had been making a special study of the case, was fetched in to give his testimony, and this testimony completely exonerated the celebrated musician.

This is the substance of the testimony: that "he (the psychologist) had made a special pathological study of Toscanini and had found that on great occasions this prince of conductors becomes so obsessed by sublime frenzy that his normal personality forsakes him. He becomes transfigured by genius, beside, or rather outside of, himself, so that the inhibitory nerves are completely paralyzed. In a paroxysm of inspiration he falls a tragic prey to the tyranny of art, and the faculty of distinguishing good from evil is subordinated to the extreme ebbs and flows of sensibility. Stupendous words and vivacious deeds break forth with volcanic force. (Anyone who ever witnessed a Toscanini rehearsal at the Metropolitan Opera House in New York will verify this latter statement.)

"So impossible is anything like a quiet return to normal equilibrium that throughout the night after a performance he continues in a state of pitiful nervous exhaustion, exaltation. He cannot sleep, his teeth chatter incessantly, the muscles of his arms and legs become painfully rigid and his whole organism vibrates like the subsoil after a terrific earthquake."

"The judges decided that a superman cannot be dealt with after the manner of ordinary mortals, and that it would be a flagrant injustice to penalize a musical genius like Toscanini with even so much as the infliction of a fine."

Toscanini has been often and favorably mentioned as a possibility for the conductorship of the Boston Symphony Orchestra. He is known to be tyrannical and domineering in rehearsal. Leadership of the most decisive kind, whatever the means of attaining it, is absolutely imperative in a conductor. At the Metropolitan, Toscanini, half blind, and conducting the scores of innumerable operas from memory, was a demon, a Newesis to any careless or incompetent musician in the performance. It did not matter whether it was the second bassoon player in the orchestra, or Miss Geraldine Farrar on the stage. He had his way, and it is said for once Miss Geraldine did not have hers, even though there was a time when she virtually ran the rehearsals. Toscanini's ears tell him everything that his eyes can not. He does have genius. He does, by the sheer, endless force of his will and his musical consciousness lead performances of inexplicable beauty and eloquence, when the most indifferent artists on the stage sings as if his throat was only another instrument for Toscanini to play, when each player in the orchestra seems to perform as if under a spell.

JAN 8 - 1921 X

From Republican

Springfield, Mass.

CITY NEWS NOTES

Boston Symphony Plays Here Sunday

One of the greatest musical events of the season will be the Boston symphony's concert at the Auditorium on Sunday afternoon next, to be given under the auspices of the Young Men's Christian association. As was the case last season, the orchestra will have its full complement of 100 performers. An added interest is given to the coming concert by the appearance, for the first time in Springfield, of the eminent new conductor, Pierre Monteux, who has chosen an inspiring and engrossing program, which will be published in full later in the week. Front door tickets may be obtained at the Young Men's Christian association and the music stores and season tickets, giving admission at the side entrances, at the Young Men's Christian association office at Chestnut and Hillman streets.

ESTABLISHED 1881

A JAN 24 192[illegible]

From Morning Telegra[illegible]

New York C[illegible]

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FROM EVENING WORLD New York Ci[illegible]

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Republican

THE SPRINGF

BOSTON SYMPHONY PACKS AUDITORIUM

Hundreds Turned Away, and Twice 4000 Seats Would Have Been in Demand

PIERRE MONTEUX AN ABLE CONDUCTOR

New Director Promptly Wins Favor of Audience — Program Proves Well Adapted to Springfield's Tastes

The Boston symphony orchestra gave its 26th concert in Springfield at the Auditorium yesterday afternoon with Pierre Monteux as conductor. It was of course the star attraction of the excellent series of Sunday afternoon entertainments given under the auspices of the Young Men's Christian association, and if the 4000 seats had been twice as many they would all have been in demand When the doors closed the street was full of disappointed persons who had hoped that at the last there might be a chance to get in. The concert by the orchestra in the same series last year was an audacious venture, but the result was such as to encourage the management in repeating it, in the hope that a concert by the Boston orchestra might become an annual feature. In putting the case to the audience yesterday Kenneth Robbie explained that the concert was costing between $2200 and $2300, and that if everybody gave from 50 cents to $20 all would be well. The collection was taken during the intermission, and before the concert Rev James Gordon Gilkey, pastor of the South church, read from the scriptures and offered prayer. Other exercises were omitted to leave room for the musical program.

Monteux Pleases Audience

This was the first time that the orchestra had played here under its new conductor, Pierre Monteux, who promptly won the favor of the audience. This distinguished French musician is of a rather different type from any of the notable men who have preceded him during the 39 years of the orchestra's existence and who have differed notably from each other. Physically he is of a type commonest in the south of France and in Italy—compact, robust, swarthy, strong-necked, curly-haired, apple-cheeked, quick, quiet and energetic. He is notably free from mannerisms, and his conducting while strong and competent, never attracts attention which should go to the music. Nor does he give in the least the effect, to be noted in some of his eminent predecessors, of being bored at having to give a concert outside of Boston and New York. He gave of his best and with all the effect of taking pleasure in it, and the audience responded in the same spirit. That in itself goes far to make a concert a success.

The program, too, was quite what it should be—good in itself, and suited, as not all good programs are, to a city which the orchestra on the average visits but once in 15 months. In such an audience there will be many music-lovers who hear much good music, but not nearly so much orchestral music as they would like. Naturally, when they have a chance to hear America's most famous orchestra they want not merely good music but a full display of the resources of a great modern orchestra; what they hear will have to last some of them a long time. Their needs were amply met in the program given yesterday:—

Symphony No 6 ("Pathetic"), B minor, Tschaikowsky
"Stenka Razini," symphonic poem, opus 13 ..... Glazounoff
Prelude to "The Afternoon of a Faun".Debussy
Mephisto Waltz ..... Liszt

Nothing Tedious in Program

It contained nothing tedious, long-winded, colorless or dull, no outworn modes, no untried novelties; each item, moreover, had orchestral as well as musical interest, and could be listened to with pleasure, bar by bar, for the sheer beauty or the piquant expressions of what the instruments were saying.

The symphony, along with the fifth by the same composer, is one of the very few modern works in this form which have won with the general public a place with the few accepted favorites like Beethoven's fifth and Schubert's "Unfinished." Theodore Thomas, who had his ear as close to the ground as any conductor, used to say that the public readily warmed to Beethoven and Wagner, but that he found no third to put with them till the rise of Tschaikowsky. In listening to the famous symphony which was played yesterday it is not difficult to see why Tschaikowsky's music makes this strong and immediate appeal. Not only is it intensely emotional, but it wholly lacks the reticence of many masterpieces the emotional richness of which is more slowly appreciated. It may rise to a great climax, but it never holds back for a climax—there are weak, thin, scrambled spots in most of Tschaikowsky's scores, but at least he never gives up, as Brahms, for example, often does, for the next page; from the first bars his music is full of throbbing intensity—his hearers never settle to gathering while waiting for it to begin.

The Rendition of the Symphony

The orchestra under Mr Monteux gave the symphony superbly, with no exaggeration of a pathos which can easily be made too morbid for good art, yet with power and intensity of expression and with full regard for the extremes of contrast which are an essential part of Tschaikowsky's richly colored music. The capricious second movement in the bizarre dance rhythm was exquisitely played, the least bit more quickly than is usual and with a smoother flow than is sometimes the case. The triple finale of the symphony was made deeply impressive.

Each of the shorter works which made up the second part of the program offered something of interest, and while differing as widely as could well be in other respects, all were orchestrally effective. Glazounoff's music is well known to Springfield's music lovers, but this particular work had not been given here before. It is a fine specimen of the modern Russian school, drawing upon the wealth of Rusian folk music for the song of the Volga boatmen, and abounding in picturesque and colorful passages. What a marvellous range of orchestral "color" modern music possesses was shown by the transition from their vivid hues to the subtle palette of Claude Debussy, whose "Afternoon of a Faun" is the most exquisite of idyls and full of tonal effects that are as marvellous in their symbolic verisimilitude as they are beautiful in themselves; in its visual suggestiveness even to the suggestion of atmosphere, this music is well nigh miraculous.

Of all the numbers on the program the Liszt Mephisto waltz perhaps made the slightest impression, and in general Lisszt's music is perhaps not so obvious at a first hearing as that of some composers, though it is well liked by the general public when made familiar as "Les Posludes" has been. But the performance yesterday was so spirited and the numerous solo bits were so exquisitely played that all were charmed, and nobody shared the opinion of Boston's famous critic, J. S. Dwight, who 50 years ago called it "positively devilish." A few delicious notes from the violin of the concert master, Frederick Franklin, suggested the hope that he may yet be heard here in a concerto. The orchestra also has a new principal violoncellist, J. Bedetti, whose brief solo passages indicated talent. While there have been many changes in the orchestra in recent years, many of the old faces still appear, and it is now playing better than at any time since things were upset by the general turmoil of the world.

From JOURNAL

Address: Minneapolis, Minn.

Date

On the occasion of the next concert in New York, given by the Boston Symphony orchestra, an orchestral work by the Spanish composer, Albeniz, will be introduced. The work, which is a symphonic poem, is entitled "Catalonia."

well.

Springfield Union Jan 12

SYMPHONY GIVES BRILLIANT PROGRAM

Auditorium Concert of Famous Band Under Pierre Monteux.

The largest audience this season, close to 5000, listened yesterday afternoon with many manifestations of genuine delight to the Boston Symphony Orchestra's superb program in the Auditorium. Although the bare announcement of such a quartet of compositions—by two Russians, a Hungarian and a Frenchman—unrelieved by any solo-variant, is not in itself very alluring to a miscellaneous audience, the fame of this orchestra, now in its 39th season, and the reputation of its new French conductor, Monteux, master of baton-magic, were potent factors in bringing about this greater success in the present season's series of Y. M. C. A. entertainments.

M. Monteux is of the extremely animated modern French school, rather than of that represented by the Chevalier Andre Messager of whose sedate suavity we had an example during the war. Rather is he a happy combination of Modest Altschuler and of the late Cleofonte Campanini, with the unrelaxing grasp of the Russian conductor, and the electric, fervent, emotionalism of the Italian; the always attractive quality of fires controled but leaping to unexpected hights. The art of this smiling, black-haired, energetic leader of men is every minute invested with a sort of halo of intensity, instantly communicating itself not only to the members of the orchestra but to hearers as well. The older standbys of the organization will tell you that the assertive, unerring language of M. Monteux's very emphatic baton more nearly resembles the almost hypnotic sway of that of Arthur Nikisch than any of the predecessors, in his present office.

Russian Imaginative Music.

The concert was full of color and variety. The movements of the first number, Tschaikowsky's "Symphony Pathetique" really provided four pieces instead of one. This impressive outpouring of the patriot's natural feeling for [illegible] starred country which he felt, even in 1893, to be on the brink of the ruin since engulfing it (and there is no use trying to read anything more morbid than that into its fervent, nationally-characterful lines) was given in beautifully finished fashion. In the march measures of the "vivace," the not altogether thornless flower of the imaginative music of this greatest of all Russian composers is reached; like nothing so much as the measured tread of an unseen host, making the ground tremble as it passes in the middle distance. The eloquent pathos of it always astonishes; and breathless attention invariably proves the universal appeal in a Tschaikowsky composition.

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Sun
Baltimore, Md.
NOV 30 1919 E

THROUGH OUR OWN OPERA GLASSES

AFTER hearing the splendid performance of Vincent d'Indy's new "war" symphony by the Damrosch Orchestra last Wednesday evening, when much—not *most*, as was inadvertently printed in the review of the concert the following morning—of the success of the interpretation was due to the fine playing of the brass choir, it becomes immediately evident that we hear far too little music of this particular calibre in Baltimore and that we hear it—and this is the important thing—far too infrequently. On general principles it is perhaps a mistake to repeat symphonies in any given season and probably all Baltimoreans are agreed that when there are so few symphony concerts given here during the winter—that is to say, relatively few, for we have an admirable list of concerts this year—repetitions should be taboo. Why, for instance, should each visiting orchestra, to say nothing of our local organization, play the Beethoven Fifth Symphony? Not that they have as yet, but such things are always under consideration and you will probably find before the musical season is over that the Beethoven Fifth will have been included in every visiting organization's schedule.

Now the classic literature of the orchestra presents no particular difficulties to the auditor who has been made familiar with it through long and continued concert attendance. It is the music that he knows and loves because he has come to understand it and to appreciate its beauties, but in a sense this classic music, of which the "form" is more obvious, the melody more "sustained," the appeal more direct than it is in the works of the neo-moderns, presents no special difficulties even to the neophyte. But the strictly "modern" music is a much harder nut for everyone to crack because it is presented in an entirely different idiom and one with which very few concert goers, even the most receptive, have as yet been made familiar through the necessary number of auditions.

For this reason, as I have indicated, it becomes immediately evident that if we are to know and love the modern compositions we must hear them over and over again and that each new hearing will reveal new beauties and give us a better understanding of their complexities, their atmospheric suggestion, their color and their meaning. So that the general rule that seeks to prevent repetitions of orchestral works in any given season should certainly be "proved" by a series of exceptions that seeks to provide for the frequent and repeated performance of new compositions while we are in a mood to hear and sympathize with them.

It is perfectly obvious that those of us who heard the "Sinfonia Brevis" last Wednesday evening for the first time gained but an inadequate impression of its many beauties. Modern French music, even the simplest, presents very actual difficulties to the unfamiliar listener because of its unusual resolutions, its strange dissonances, its atmospheric color, all things apart in Gallic writing, so that it is only through repeated hearings that one comes to love and understand something of the intricate pattern of these works. Played once, and once for all, and then shelved, as far as we here are concerned, such things will make scarcely a ripple on the pool of our musical appreciation. We will never come to a perfect understanding of modern music until it is played as regularly and as frequently as have been the classic orchestral pieces for the past quarter of a century. It cannot be too insistently reiterated that it is only through hearing music and hearing it over and over again that we come to know it. But modern music we never hear over and over again. We hear it once. And because no modern music of real importance is "obvious" it makes no special impression upon us and sinks into oblivion.

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OREGONIAN
Portland, Oregon
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Alas, for the short-sighted who believe that the enthusiasm manifested in behalf of German music such as the Wagner excerpts on concert programmes is a frank outburst of enthusiasm for the music itself. Let it be understood that this enthusiasm is whetted on by people who are determined to make musical conditions return to the point where they were when they had everything else by the throat, throttled, strangled, killed!

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Jotty and Elnathan Hear Mr Montoox' Men Play Beeth Oven

How Those Fellers With the Bull-Fiddles Did Saw Wood! Apers Middy Dun Fawn Makes a Big Hit With Men From Quoddy Harbor

By "Saturday Chat" in Lowell Courier-Citizen.

As I turned into the lobby of a Boston Hotel Friday evening I detected something subtly familiar in the rolling gait of two men who were proceeding at reduced speed in the direction of the dining-room. They seemed rather out of place in urban surroundings. The backs of their necks were distinctly red.

I let out a link or two and ranged alongside. Certainty dawned. There was no mistaking the quality of the voices—voices bred of much deep breathing in the fogs of a stern and rockbound coast. The men were, to be brief, my good friend Jotham Bowden, captain, mate and foremast hand of the tiny fishing schooner Starlight, accompanied by his equally good friend, Capt Elnathan Frisbie of the good ship Comet, out of Quoddy Harbor, both men engaging when at home in the lucrative profession of calling crustaceans from the vasty deep.

They were glad to see me. Jotham, or as we usually call him, Jotty, was especially so. We arranged to dine together.

Selectmen More Particular

"We've been in town about three days," volunteered Jotty. "Friz, here, he's had to spend most of his time at Dr Payne and Pulham's havin' his molars renood. But in his loocid intervals we've done a bit of scoutin' around. They's no opery to go to these days, but we've been tryin' to act like real city folks."

I asked him if they'd been to the movies.

"Oh, sure! We tried them the first night—but you have to remember that we have 'em at home now. Our Seelectmen are a bit more chaste, I gather, than yours in Boston be. We don't get much chance to see anythin' more excitin' than 'Not Guilty, Your Honor,' in six reels.

"Friz an' me went to see somethin' called 'Enlighten Thy Wife,' or some such title, the purport of which was that what every schoolboy learns on about the second day is wholly unknown to innocent young soldiers of 19 to 24.

"Friz wanted to drag me off to another, vouched for by all the Baptist clergy as something every young college man should see, called 'Fit to Fight'—but I said I felt virtuous enough already, to last my few remainin' years. So we cast about for the next best thing and found they was to be a Symphony concert.

All They Is to Know About Music

"Friz was all for goin' because his daughter that used to go to school in your town used to talk about them concerts and said they was real worth hearin'. I bellered some when I heard the tickets was well up toward what lobsters costs per pound—but they said they wa'n't no war tax on 'em so that settled us.

"We went. We're just in port from there now. And Friz has got a tune runnin' in his head whom Apers Middy Dun Fawn.

"He was trillin' it all the way down Boyliston st until one of them doughboy cops told him to shut up or he'd shoot him. For the love of Mud, Friz, try to keep it still while we're in the dinin' room.

"Our seats was fully half a mile from the stage, an' we got there before the lights was turned on so that we had a hard time tryin' to read up our libretters ahead of time. Daylight savin' hasn't got anythin' on the electric light savin' propensities of the Symphony.

"We got two little books given us free gratis for nothin' by a gentlemanly usher as we walked in, encased in flesh-colored covers; and now that I've had a squint at it I'll tell the world that it's real interestin'.

I had to wait until the diamond sunburst up in the ceilin' was turned on before I could see anythin' smaller'n the black type at the top of Page One, but when I got into the thing later I found out it was by a Mr Hale, who knows all they is to know about music, and about most every other thing, too.

Interestin' Story of Beeth Oven

"First they was what they call a rooster of the band—the names, you know. I must say they read kind of like a rollcall of the 10th Legion of Von Hindenburg's army, with a platoon or two from Poland and Czecheslowcoach.

"But I understand they're all vouched for as ready an' willin' at all times to jump an' play the Star Spangled Banner on the G-string, both loud an' long, as a proof of their abidin' hatred of all things royal.

"Up back of the stage was an organ of solid gold—all pipes, so far's I could see, an' no way of playin' the thing at all. An' in front was a sort of raised affair for the musicians to set on in rows.

"Two or three of 'em was already there tootlin' away to themselves for fear they might not get it right later on. But I was so interested in readin' the program that I didn't look at 'em much.

"I'd found my specs by this time, and I'd got into a story about a German man named Beeth Oven—a real interestin' story. He was the man who writ the first piece they was to play.

"I supposed it was goin' to tell somethin' dry about the music, but it seems it didn't much. It got hold of Mr Oven sometime before the dawn of the last century an' told what trouble he had with colic.

"He tried various remedies suggested by the old ladies of the neighborhood incloodin' the essential oil of bitter almonds, hopin' they'd give relief and let him work on his new symphony, but they didn't.

"He tried cold baths, which Germans only do when they're real sick. He even drank mineral water. No use—blown up like a baloon.

"He fell in love with a girl many years his junior an' much higher in rank—but her father wouldn't listen to it. So he turned to an' wrote a symphony, in which the critics at first said the woodwind was too prominent.

Skipped the Press Gallery

"Then it told about the king of those parts, an' how he used to overwork and underpay his choir, an' how he got up at 3 in the afternoon an' breakfasted on boiled bacon, an' how he scandalized the neighbors by his Arcours.

"An' it told how the first time this piece was played, some critics said it was bad, an' others that it was worse, an' some that it was the most ridiculous thing that ever was written.

"The musicians had rehearsed it for two solid hours and the union members were just votin' to go on strike, when the local king comes in with a teawagon loaded with doughnuts and every kind of drink in the palace.

"This staved off the strike—but they made the mistake of not feedin' the press gallery, too, I judge, because one an' all the papers crabbed the show when it come off that first night at the Hewandhaus.

"When I found out that Beeth Oven was as deef as a bedpost I wondered how he ever managed to write anythin' at all. It seems he was stone deef worse'n old Aunt Sally Hackett down to Quoddy. But he evidently wrote some pretty good music, at that—and when I come to hear the thing played I concluded it was pretty harsh on poor old Beeth Oven to slam him the way those critics did.

"But I was interested to read about him, of course, because they talked just the way everybody does when it's the first time a thing's done and nobody darst say a decent thing about it for fear of bein' thought an easy mark.

"These critical fellers get my goat, anyhow. They don't like nothin'—at least not for years. It would seem as if they didn't know nothin' if they praised anybody at all.

Mr Montoox and His Band

"Now I'm frank to say that, barrin' it was too long, I liked Mr Beeth Oven's music a whole lot. But I was more interested in watchin' the feller that conducted—a man named Montoox. Friz and me saw him over in N'Yawk last Winter when we went to the opery, conductin' there. I'll say he's good.

"He could tell just when any bunch of those players was due to tune up an' indicated it by pointin' his stick at 'em. He never made one mistake the whole afternoon.

"And Lor', how those fellers in the back row with the bull-fiddles did saw wood! And how the fat little man who plays on the two sap-kettles did drum!

"Friz got to talkin' about him, until a gray-headed old professor behind us poked him with his umbrella and told him for the Lord's sake to keep still a while. Mostly people was attentive; an' when it was over they clapped quite hard. Ain't clappin' your hands a funny way to show your joy, though?

Only High-Class Jazz

"The other pieces of music was more fun for me than Beeth Oven's because they was noisier and more catchy.

"They played somethin' that Friz, who speaks Canadian French, said was called the Cussed Huntsman—who used to hun on the holy Sabbath day, much to the scandal of his village, and finally got switched off to hell where the devils hunted him up and down the slag piles. It was by Julius Caesar Frank, who didn't approve of sunday golf an' wrote this piece to prove it.

"Then they played that thing that Friz is forever hummin'—something about the Dun Fawn—by a man named De Busy. And they was also a Spanish dance that Friz said was only high class jazz. Then we come out.

Funny Dinguses in That Band

"But say, you have to hand it to the men that writ those bits of music. Think of havin' to set the parts for somethin' like 20 different an' distinct fiddlers, tooters, drummers an' such. I got interested in seein' what they had to play on—an' believe me they must be some funny dinguses in that band, 'specially when it was modern music. It's all well enough with old Beeth Oven. He just sat down and wrote things for a dozen of God's own kind of instruments.

"But when you add a humstrum, a swinette, six baby grand pianos, two snare-drums (one interchangeable with tom-tom), a set o' cathedral chimes, three exlophones, one set of musical glasses, church organ, a celesta and one Hungarian piano played by a feller who drums on the strings—not countin' watchman's rattle and certain saxophones—you've got a real job on hand.

"They didn't have any of that stuff today, but the old chap who punched Friz with his brolly was heard to say that he'd seen most all of those things employed to give a modern characteristic piece of real American program-music. I'm goin' to come in some day when they play one of those things, because I like action.

Similar, Only High-Brow

"We used to have 'em years ago—description of a picnic on a steamboat, f'r instance—with lifelike representations of the whistle blowin', bells ringin', engine puffin', an' men stirrin' lemonade in a tub. That's what they mean by 'program music,' I gather.

"The most interestin' performer in those days was a versatile gent who sat down behind the big drum an' worked any quantity of contraptions with sandpaper on 'em, as well as the machine for representin' the cackle of hens, the deep-mouthed bray of the jackass an' the squalls of peevish children.

"I take it a symphony is jest the same, or similar, only it's high-brow. Instead of tryin' to make the audience hear the homely noises of the barnyard, the composer tries to make you think you see blue devils chasin' a distracted huntsman over the hills an' dales of Hell, or a fawn idlin' an' lally-gaggin' with demidryads under the shade of a eucalyptus bush, or in a extreme case soul vibrations suggested by thinkin' about death an' transfiguration.

"Or maybe the artist is tryin' to make you think of a wave of the ocean floodin' into a deep blue grotto. I judge he succeeds chiefly because he has an able agent to write out a story of the thing, like Mr Hale, who will tell you just what means the wave and what means the blue cavern.

"I know I got a lot more out of the Cussed Hunter after readin' what it was all about.

Wait for the Deestrict School

"First the horns toot—that means the old man is summonin' his ungodly pack of hounds. In Maine they'd have had somethin' to represent the yelpin' of the pack an' the cussin' an' swearin' of the keeper—but not so here.

"Then you hear the clamor of church bells callin' the devout. That shows you it's Sunday when everybody ought to be goin' to prayer instead of givin' the hosses a outin' in search of the offensive fox.

"Then of course there's all manner of ragin' by the violins indicatin' a mad gallop o'er the downs so free—followed by the arrival of all the Satanic host in full cry.

"The book said old man Frank who wrote the music was such a decent sort of feller that he never did know how devils would act an' therefore failed to give a convincin' reproduction of their gambols in mere musical notation. I guess that's so.

"But, after all, do any of 'em ever succeed? I doubt it—unless the book's there to tell you.

"Well, if you have to be goin' you have to, of course. But I'd like to have you come down next Summer and hear a real descriptive piece played by our village band entitled "The Deestrict School." It's a lot more realistic than the Dun Fawn—more humorous by a lot, an' you can spot most of the allooosions without aid. You'll come? So do!"

I left Jotty toying with a mammoth segment of lemon meringue pie and a full cup of coffee—with extra cream.

And Fritz was humming in a cautious way the opening seductive cadence of the "Apres-midi d'un Faun."

TRIBUNE
ess: Providence, R. I.
JAN 24 1920 A

ORCHESTRA CONDUCTOR

Pierre Monteux to Continue as Head of Boston Symphony.

Boston, Mass., Jan. 24.—The trustees of the Boston Symphony Orchestra have come to an agreement with Pierre Monteux, its eminent conductor, whereby he is to continue in his post during the seasons of 1920-1921 and 1921-1922. Under his inspired leadership the present season, now half over, has had a success almost without precedent, crowded audiences in this and all cities where the orchestra has visited have manifested high enthusiasm, both as regards the quality of the performances and interest of the program. It will be remembered that Mr. Monteux conducted the opening Boston Symphony corcerts in the autumn of 1918 for the brief period in which he could obtain his release from an existing engagement as conductor of French opera at the Metropolitan Opera House.

To hear Sergei Rachmaninoff's latest Concerto (No. 3) would be an event in itself—to hear the great composer-pianist play his own music with the Boston Symphony Orchestra makes the occasion memorable, indeed. And such is to happen at the Boston Symphony concert which at the Boston Symphony Hall next Thursday evening. The phenomenal Russian dedicated the score to Josef Hofmann, but this tremendous music of dark, rich coloring, stinging rhythms, and fiery climaxes, Hofmann has never attempted. The truth is that this unheard of Concerto is so replete with its creator's unique personality and pianistic style that only Rachmaninoff himself can do it full justice.

Pierre Monteux and his men will provide further fare of interest by performing Beethoven's Fifth Symphony in C-minor, which they recently played in Boston in memory of Henry Lee Higginson, the founder and sustainer of the historic organization. It has not been heard at these concerts since 1915. The closing number will be Glazounoff's Symphonic poem "Stenka Razine," built upon haunting folk songs of Russia.

Sun
Baltimore, Md.

THROUGH OUR OWN OPERA GLASSES

AFTER hearing the splendid performance of Vincent d'Indy's new "war" symphony by the Damrosch Orchestra last Wednesday evening, when much—not *most*, as was inadvertently printed in the review of the concert the following morning—of the success of the interpretation was due to the fine playing of the brass choir, it becomes immediately evident that we hear far too little music of this particular calibre in Baltimore and that we hear it—and this is the important thing—far too infrequently. On general principles it is perhaps a mistake to repeat symphonies in any given season and probably all Baltimoreans are agreed that when there are so few symphony concerts given here during the winter—that is to say, relatively few, for we have an admirable list of concerts this year—repetitions should be taboo. Why, for instance, should each visiting orchestra, to say nothing of our local organization, play the Beethoven Fifth Symphony? Not that they have as yet, but such things are always under consideration and you will probably find before the musical season is over that the Beethoven Fifth will have been included in every visiting organization's schedule.

Now the classic literature of the orchestra presents no particular difficulties to the auditor who has been made familiar with it through long and continued concert attendance. It is the music that he knows and loves because he has come to understand it and to appreciate its beauties, but in a sense this classic music, of which the "form" is more obvious, the melody more "sustained," the appeal more direct than it is in the works of the neo-moderns, presents no special difficulties even to the neophyte. But the strictly "modern" music is a much harder nut for everyone to crack because it is presented in an entirely different idiom and one with which very few concert goers, even the most receptive, have as yet been made familiar through the necessary number of auditions.

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As I turned into the lobby of a Boston Hotel Friday evening I detected something subtly familiar in the rolling gait of two men who were proceeding at reduced speed in the direction of the dining-room. They seemed rather out of place in urban surroundings. The backs of their necks were distinctly red.

I let out a link or two and ranged alongside. Certainty dawned. There was no mistaking the quality of the voices—voices bred of much deep breathing in the fogs of a stern and rockbound coast. The men were, to be brief, my good friend Jotham Bowden, captain, mate and foremast hand of the tiny fishing schooner Starlight, accompanied by his equally good friend, Capt Elnathan Frisbie of the good ship Comet, out of Quoddy Harbor, both men engaging when at home in the lucrative profession of calling crustaceans from the vasty deep.

They were glad to see me. Jotham, or as we usually call him, Jotty, was especially so. We arranged to dine together.

Selectmen More Particular

"We've been in town about three days," volunteered Jotty. "Friz, here, he's had to spend most of his time at Dr Payne and Pulham's havin' his molars renood. But in his loocid intervals we've done a bit of scoutin' around. They's no opery to go to these days, but we've been tryin' to act like real city folks."

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"He was trillin' it all the way down Boylston st until one of them doughboy cops told him to shut up or he'd shoot him. For the love of Mud, Friz, try to keep it still while we're in the dinin' room.

"Our seats was fully half a mile from the stage, an' we got there before the lights was turned on so that we had a hard time tryin' to read up our libretters ahead of time. Daylight savin' hasn't got anythin' on the electric light savin' propensities of the Symphony.

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"I'd found my specs by this time, and I'd got into a story about a German man named Beeth Oven—a real interestin' story. He was the man who writ the first piece they was to play.

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Mr Montoox and His Band

"Now I'm frank to say that, barrin' it was too long, I liked Mr Beeth Oven's music a whole lot. But I was more interested in watchin' the feller that conducted—a man named Montoox, Friz and me saw him over in N'Yawk last Winter when we went to the opery, conductin' there. I'll say he's good.

"He could tell just when any bunch of those players was due to tune up an' indicated it by pointin' his stick at 'em. He never made one mistake the whole afternoon.

"And Lor', how those fellers in the back row with the bull-fiddles did saw wood! And how the fat little man who plays on the two sap-kettles did drum!

"Friz got to talkin' about him, until a gray-headed old professor behind us poked him with his umbrella and told him for the Lord's sake to keep still a while. Mostly people was attentive; an' when it was over they clapped quite hard. Ain't clappin' your hands a funny way to show your joy, though?

Only High-Class Jazz

"The other pieces of music was more fun for me than Beeth Oven's because they was noisier and more catchy.

"They played somethin' that Friz, who speaks Canadian French, said was called the Cussed Huntsman—who used to hun on the holy Sabbath day, much to the scandal of his village, and finally got switched off to hell where the devils hunted him up and down the slag piles. It was by Julius Caesar Frank, who didn't approve of Sunday golf an' wrote this piece to prove it.

"Then they played that thing that Friz is forever hummin'—something about the Dun Fawn—by a man named De Busy. And they was also a Spanish dance that Friz said was only high class jazz. Then we come out.

Funny Dinguses in That Band

"But say, you have to hand it to the men that writ those bits of music. Think of havin' to set the parts for somethin' like 20 different an' distinct fiddlers, tooters, drummers an' such. I got interested in seein' what they had to play on—an' believe me they must be some funny dinguses in that band, 'specially when it was modern music. It's all well enough with old Beeth Oven. He just sat down and wrote things for a dozen of God's own kind of instruments.

"But when you add a humstrum, a swinette, six baby grand pianos, two snare-drums (one interchangeable with tom-tom), a set o' cathedral chimes, three exlophones, one set of musical glasses, church organ, a celesta and one Hungarian piano played by a feller who drums on the strings—not countin' watchman's rattle and certain saxophones—you've got a real job on hand.

"They didn't have any of that stuff today, but the old chap who punched Friz with his brolly was heard to say that he'd seen most all of those things employed to give a modern characteristic piece of real American program-music. I'm goin' to come in some day when they play one of those things, because I like action.

Similar, Only High-Brow

"We used to have 'em years ago—description of a picnic on a steamboat, f'r instance—with lifelike representations of the whistle blowin', bells ringin', engine puffin', an' men stirrin' lemonade in a tub. That's what they mean by 'program music,' I gather.

"The most interestin' performer in those days was a versatile gent who sat down behind the big drum an' worked any quantity of contraptions with sandpaper on 'em, as well as the machine for representin' the cackle of hens, the deep-mouthed bray of the jackass an' the squalls of peevish children.

"I take it a symphony is jest the same, or similar, only it's high-brow. Instead of tryin' to make the audience hear the homely noises of the barnyard, the composer tries to make you think you see blue devils chasin' a distracted huntsman over the hills an' dales of Hell, or a fawn idlin' an' lally-gaggin' with demidryads under the shade of a eucalyptus bush, or in a extreme case soul vibrations suggested by thinkin' about death an' transfiguration.

"Or maybe the artist is tryin' to make you think of a wave of the ocean floodin' into a deep blue grotto. I judge he succeeds chiefly because he has an able agent to write out a story of the thing, like Mr Hale, who will tell you just what means the wave and what means the blue cavern.

"I know I got a lot more out of the Cussed Hunter after readin' what it was all about."

Wait for the Deestrict School

"First the horns toot—that means the old man is summonin' his ungodly pack of hounds. In Maine they'd have had somethin' to represent the yelpin' of the pack an' the cussin' an' swearin' of the keeper—but not so here.

"Then you hear the clamor of church bells callin' the devout. That shows you it's Sunday when everybody ought to be goin' to prayer instead of givin' the hosses a outin' in search of the offensive fox.

"Then of course there's all manner of ragin' by the violins indicatin' a mad gallop o'er the downs so free—followed by the arrival of all the Satanic host in full cry.

"The book said old man Frank who wrote the music was such a decent sort of feller that he never did know how devils would act an' therefore failed to give a convincin' reproduction of their gambols in mere musical notation. I guess that's so.

"But, after all, do any of 'em ever succeed? I doubt it—unless the book's there to tell you.

"Well, if you have to be goin' you have to, of course. But I'd like to have you come down next Summer and hear a real descriptive piece played by our village band entitled "The Deestrict School." It's a lot more realistic than the Dun Fawn—more humorous by a lot, an' you can spot most of the allooosions without aid. You'll come? So do!"

I left Jotty toying with a mammoth segment of lemon meringue pie and a full cup of coffee—with extra cream.

And Fritz was humming in a cautious way the opening seductive cadence of the "Apres-midi d'un Faun."

TRIBUNE

ess: Providence, R. I.

ORCHESTRA CONDUCTOR

Pierre Monteux to Continue as Head of Boston Symphony.

Boston, Mass., Jan. 24.—The trustees of the Boston Symphony Orchestra have come to an agreement with Pierre Monteux, its eminent conductor, whereby he is to continue in his post during the seasons of 1920-1921 and 1921-1922. Under his inspired leadership the present season, now half over, has had a success almost without precedent, crowded audiences in this and all cities where the orchestra has visited have manifested high enthusiasm, both as regards the quality of the performances and interest of the program. It will be remembered that Mr. Monteux conducted the opening Boston Symphony concerts in the autumn of 1918 for the brief period in which he could obtain his release from an existing engagement as conductor of French opera at the Metropolitan Opera House.

To hear Sergei Rachmaninoff's latest Concerto (No. 3) would be an event in itself—to hear the great composer-pianist play his own music with the Boston Symphony Orchestra makes the occasion memorable, indeed. And such is to happen at the Boston Symphony concert which will be given in Infantry Hall next Thursday evening. The phenomenal Russian dedicated the score to Josef Hofmann, but this tremendous music of dark, rich colorings, stinging rhythms, and heavy climaxes, Hofmann has never attempted. The truth is that this unheard of Concerto is so replete with its creator's unique personality and pianistic style that only Rachmaninoff himself can do it full justice.

Pierre Monteux and his men will provide further fare of interest by performing Beethoven's Fifth Symphony in C-minor, which they recently played in Boston in memory of Henry Lee Higginson, the founder and sustainer of the historic organization. It has not been heard at these concerts since 1915. The closing number will be Glazounoff's Symphonic poem "Stenka Razine," built upon haunting folk songs of Russia.

From Sun
Baltimore, Md.
NOV 19

THROUGH OUR OWN OPERA GLASSES

AFTER hearing the splendid performance of Vincent d'Indy's new "war" symphony by the Damrosch Orchestra last Wednesday evening, when much—not *most*, as was inadvertently printed in the review of the concert the following morning—of the success of the interpretation was due to the fine playing of the brass choir, it becomes immediately evident that we hear far too little music of this particular calibre in Baltimore and that we hear it—and this is the important thing—far too infrequently. On general principles it is perhaps a mistake to repeat symphonies in any given season and probably all Baltimoreans are agreed that when there are so few symphony concerts given here during the winter—that is to say, relatively few, for we have an admirable list of concerts this year—repetitions should be taboo. Why, for instance, should each visiting orchestra, to say nothing of our local organization, play the Beethoven Fifth Symphony? Not that they have as yet, but such things are always under consideration and you will probably find before the musical season is over that the Beethoven Fifth will have been included in every visiting organization's schedule.

Now the classic literature of the orchestra presents no particular difficulties to the auditor who has been made familiar with it through long and continued concert attendance. It is the music that he knows and loves because he has come to understand it and to appreciate its beauties, but in a sense this classic music, of which the "form" is more obvious, the melody more "sustained," the appeal more direct than it is in the works of the neo-moderns, presents no special difficulties even to the neophyte. But the strictly "modern" music is a much harder nut for everyone to crack because it is presented in an entirely different idiom and one with which very few concert goers, even the most receptive, have as yet been made familiar through the necessary number of auditions.

For this reason, as I have indicated, it becomes immediately evident that if we are to know and love the modern compositions we must hear them over and over again and that each new hearing will reveal new beauties and give us a better understanding of their complexities, their atmospheric suggestion, their color and their meaning. So that the general rule that seeks to prevent repetitions of orchestral works in any given season should certainly be "proved" by a series of exceptions that seeks to provide for the frequent and repeated performance of new compositions while we are in a mood to hear and sympathize with them.

It is perfectly obvious that those of us who heard the "Sinfonia Brevis" last Wednesday evening for the first time gained but an inadequate impression of its many beauties. Modern French music, even the simplest, presents very actual difficulties to the unfamiliar listener because of its unusual resolutions, its strange dissonances, its atmospheric color, all things apart in Gallic writing, so that it is only through repeated hearings that one comes to love and understand something of the intricate pattern of these works. Played once, and once for all, and then shelved, as far as we here are concerned, such things will make scarcely a ripple on the pool of our musical appreciation. We will never come to a perfect understanding of modern music until it is played as regularly and as frequently as have been the classic orchestral pieces for the past quarter of a century. It cannot be too insistently reiterated that it is only through hearing music and hearing it over and over again that we come to know it. But modern music we never hear over and over again. We hear it once. And because no modern music of real importance is "obvious" it makes no special impression upon us and sinks into oblivion.

We should know more of Vincent d'Indy in Baltimore, and particularly should we know more of the "Sinfonia Brevis." I think it is very important, therefore, that the Boston Orchestra, which is playing this rather extraordinary work this winter, give this "war" symphony in Baltimore before its season is over; and there is another symphony that we should hear, and that is the Vincent d'Indy symphony in B flat. It created almost a furore when it was first played in Philadelphia soon after it was written, in 1902, and it was only exceeded in popularity there by the "Pathetique" of Tschaikowsky. In those days the final concert of the season was a "request" program, the audience at the previous concert casting a ballot and voting for their favorite numbers. The "Pathetique," new to us all then, was the selection, but the d'Indy symphony in B flat received almost as many votes. Music has traveled far since those days, and probably the B flat symphony would no longer present the difficulties it did in 1902—I mean from the listener's viewpoint—but it is a great work in many respects, foreshadowing the marvelous virtuosity of the scoring for the brasses that is such a vivid feature of the "Sinfonia Brevis." But what Baltimorean is familiar with it?

When there is so much to be played and so few occasions upon which to play that "much," isn't it time that the conventional in music be shelved for a few months in order that the new works can be given repeated hearings? Surely we can take the classics for granted for a year or two while we grow in knowledge of contemporary music. There are probably very few people who heard the "war" symphony last Wednesday evening who are not eager to hear it all over again. It would be interesting if this could be put to the vote. But vote or no vote, I think that Pierre Monteux should enable us to hear the "Sinfonia Brevis de D'" Gallico" again—and soon, too, before the impression made by its first

...GANDA FAILS ...NTEUX SUCCESS

French Conductor ... He Has in Way of Capacity—Fight Against Great Odds Is Carried On in Orchestra Programmes.

EMILIE FRANCES BAUER.

NEW YORK, Dec. 19.—(Special.)—Pierre Monteux had a triumph on Thursday evening and Saturday afternoon, because little by little the French conductor is revealing what he has in the way of capacity and here be it understood that he is fighting the most desperate odds ever attempted by any man. Perhaps when he accepted the post of conductor of the Boston Symphony orchestra he knew what was ahead of him. He knew that he was to face audiences that had been trained to find that only German music was good, and perhaps few really know further that he faces audiences which contain gentle propagandists who use every diabolical means known to make his achievements smaller.

If he has a great personal success, the whispering may be heard, "Too bad to waste his time on such programmes." If he concedes and places a classic on the programme these same whispers say, "Well, of course, he has it not in the blood." Pierre Monteux has proven himself a great artist and an invaluable asset to the Boston Symphony orchestra. He knows how to put himself into the spirit of the country and in his heart is a deep and ardent desire to work so that he has accomplished something to build up and not to tear down.

Hearken well, the German propaganda is at work as never before. He knows perfectly the art of tearing down by faint praise, of seeming to applaud while his eyes look a "pity for what this poor public has to stand." He works not even slily, because anyone who understands music knows what his attitude means.

Concerts Cause Thrills.

None could have heard the two concerts given during the week at Carnegie hall by the Boston Symphony orchestra under Pierre Monteux without feeling a thrill of delight over the steady gain that the organization is making, no one could have heard the programmes without being thankful that there was nothing hackneyed and nothing dragged in from German opera, for the purpose of getting the "hurrah" which the friends of German music are always sure to provide.

Alas, for the short-sighted who believe that the enthusiasm manifested in behalf of German music such as the Wagner excerpts on concert programmes is a frank outburst of enthusiasm for the music itself. Let it be understood that this enthusiasm is whetted on by people who are determined to make musical conditions return to the point where they were when they had everything else by the throat, throttled, strangled, killed!

Conductors naturally like applause; they feel that it is a part of their business asset and to them this is as much of a necessity as it is to a star at the opera. For this reason they incline frequently to what they know beforehand will bring forth the loudest and the longest demonstrations and never do they realize that they are in the hands of a more cunning "claque" than ever shouted itself hoarse for pay.

There was no propaganda "claque" when Monteux sounded the last notes of "The Pleasure Dome of Kubla Khan" on Thursday evening; there was an outburst which meant that the public had been taken entirely unawares, that it forgot nationality, that it responded magnetically to the splendid work of the young American, who, when the audience realized his presence in a first tier box, was the recipient of renewed demonstrations. The first of these came to the work as presented by M. Monteux and his men, all of whom showed that it had not been merely "gone over," but it had had excellent and careful working out.

Difficult it is to say whether Monteux or Griffes has made a tremendous move in behalf of the much discussed "American composer." The modest young musician seems to have burst suddenly into the limelight with a spirit in his work that is thoroughly American, entirely personal, devoid of leanings and memories of other schools and, above all, with a modesty that is in itself an achievement. The beautiful atmosphere of the work with touches here and there of oriental languor, the unusual understanding of the technic of the orchestra and the instrumentation have made it clear that the ultra-modern can preach a gospel of beauty.

What a joy it is to support an orchestra that does so much for American art, and does it with the right spirit! Not because the public has come to demand it; not because it represents a sop to Cerberus, but because honestly as a widely schooled and discerning musician and artist Pierre Monteux is able to make his own conclusions concerning an orchestral score which he examines.

Jotty and Elnathan Hear Mr Montoox' Men Play Beeth Oven

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"Now I'm frank to say that, barrin' it was too long, I liked Mr Beeth Oven's music a whole lot. But I was more interested in watchin' the feller that conducted—a man named Montoox. Friz and me saw him over in N'Yawk last Winter when we went to the opery, conductin' there. I'll say he's good.

"He could tell just when any bunch of those players was due to tune up an' indicated it by pointin' his stick at 'em. He never made one mistake the whole afternoon.

"And Lor', how those fellers in the back row with the bull-fiddles did saw wood! And how the fat little man who plays on the two sap-kettles did drum!

"Friz got to talkin' about him, until a gray-headed old professor behind us poked him with his umbrella and told him for the Lord's sake to keep still a while. Mostly people was attentive; an' when it was over they clapped quite hard. Ain't clappin' your hands a funny way to show your joy, though?

Only High-Class Jazz

"The other pieces of music was more fun for me than Beeth Oven's because they was noisier and more catchy.

"They played somethin' that Friz, who speaks Canadian French, said was called the Cussed Huntsman—who used to hun on the holy Sabbath day, much to the scandal of his village, and finally got switched off to hell where the devils hunted him up and down the slag piles. It was by Julius Caesar Frank, who didn't approve of Sunday golf an' wrote this piece to prove it.

"Then they played that thing that Friz is forever hummin'—something about the Dun Fawn—by a man named De Busy. And they was also a Spanish dance that Friz said was only high class jazz. Then we come out.

Funny Dinguses in That Band

"But say, you have to hand it to the men that writ those bits of music. Think of havin' to set the parts for somethin' like 20 different an' distinct fiddlers, tooters, drummers an' such. I got interested in seein' what they had to play on—an' believe me they must be some funny dinguses in that band, 'specially when it was modern music. It's all well enough with old Beeth Oven. He just sat down and wrote things for a dozen of God's own kind of instruments.

"But when you add a humstrum, a swinette, six baby grand pianos, two snare-drums (one interchangeable with tom-tom), a set o' cathedral chimes, three exlophones, one set of musical glasses, church organ, a celesta and one Hungarian piano played by a feller who drums on the strings—not countin' watchman's rattle and certain saxophones—you've got a real job on hand.

"They didn't have any of that stuff today, but the old chap who punched Friz with his brolly was heard to say that he'd seen most all of those things employed to give a modern characteristic piece of real American program-music. I'm goin' to come in some day when they play one of those things, because I like action.

Similar, Only High-Brow

"We used to have 'em years ago—description of a picnic on a steamboat, f'r instance—with lifelike representations of the whistle blowin', bells ringin', engine puffin', an' men stirrin' lemonade in a tub. That's what they mean by 'program music,' I gather.

"The most interestin' performer in those days was a versatile gent who sat down behind the big drum an' worked any quantity of contraptions with sandpaper on 'em, as well as the machine for representin' the cackle of hens, the deep-mouthed bray of the jackass an' the squalls of peevish children.

"I take it a symphony is jest the same, or similar, only it's high-brow. Instead of tryin' to make the audience hear the homely noises of the barnyard, the composer tries to make you think you see blue devils chasin' a distracted huntsman over the hills an' dales of Hell, or a fawn idlin' an' lally-gaggin' with demidryads under the shade of a eucalyptus bush, or in a extreme case soul vibrations suggested by thinkin' about death an' transfiguration.

"Or maybe the artist is tryin' to make you think of a wave of the ocean floodin' into a deep blue grotto. I judge he succeeds chiefly because he has an able gent to write out a story of the thing, like Mr Hale, who will tell you just what means the wave and what means the blue cavern.

"I know I got a lot more out of the Cussed Hunter after readin' what it was all about.

Wait for the Deestrict School

"First the horns toot—that means the old man is summonin' his ungodly pack of hounds. In Maine they'd have had somethin' to represent the yelpin' of the pack an' the cussin' an' swearin' of the keeper—but not so here.

"Then you hear the clamor of church bells callin' the devout. That shows you it's Sunday when everybody ought to be goin' to prayer instead of givin' the hosses a outin' in search of the offensive fox.

"Then of course there's all manner of ragin' by the violins indicatin' a mad gallop o'er the downs so free—followed by the arrival of all the Satanic host in full cry.

"The book said old man Frank who wrote the music was such a decent sort of feller that he never did know how devils would act an' therefore failed to give a convincin' reproduction of their gambols in mere musical notation. I guess that's so.

"But, after all, do any of 'em ever succeed? I doubt it—unless the book's there to tell you.

"Well, if you have to be goin' you have to, of course. But I'd like to have you come down next Summer and hear a real descriptive piece played by our village band entitled 'The Deestrict School.' It's a lot more realistic than the Dun Fawn—more humorous by a lot, an' you can spot most of the alloosions without aid. You'll come? So do!"

I left Jotty toying with a mammoth segment of lemon meringue pie and a full cup of coffee—with extra cream.

And Fritz was humming in a cautious way the opening seductive cadence of the "Apres-midi d'un Faun."

TRIBUNE
...ess: Providence, R. I.

ORCHESTRA CONDUCTOR

Pierre Monteux to Continue as Head of Boston Symphony.

Boston, Mass., Jan. 24.—The trustees of the Boston Symphony Orchestra have come to an agreement with Pierre Monteux, its eminent conductor, whereby he is to continue in his post during the seasons of 1920-1921 and 1921-1922. Under his inspired leadership the present season, now half over, has had a success almost without precedent, crowded audiences in this and all cities where the orchestra has visited have manifested high enthusiasm, both as regards the quality of the performances and interest of the program. It will be remembered that Mr. Monteux conducted the opening Boston Symphony concerts in the autumn of 1918 for the brief period in which he could obtain his release from an existing engagement as conductor of French opera at the Metropolitan Opera House.

To hear Sergei Rachmaninoff's latest Concerto (No. 3) would be an event in itself—to hear the great composer-pianist play his own music with the Boston Symphony Orchestra makes the occasion memorable, indeed. And such is to happen at the Boston Symphony concert which will be given in Infantry Hall next Tuesday evening. The phenomenal Russian dedicated the score to Josef Hofmann, but this tremendous music of dark, rich colorings, stinging rhythms, and many climaxes, Hofmann has never attempted. The truth is that this unheard of Concerto is so replete with its creator's unique personality and pianistic style that only Rachmaninoff himself can do it full justice.

Pierre Monteux and his men will provide further fare of interest by performing Beethoven's Fifth Symphony in C-minor, which they recently played in Boston in memory of Henry Lee Higginson, the founder and sustainer of the historic organization. It has not been heard at these concerts since 1915. The closing number will be Glazounoff's Symphonic poem "Stenka Razine," built upon haunting folk songs of Russia.

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Monteux and Orchestra Brilliantly Give the Composer's Masterpiece

ENGAGE CONDUCTOR FOR TWO YEARS MORE

By PHILIP HALE

The 12th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: D'Indy, Symphony No. 2 in B flat major; Beethoven, Violin Concerto.

Vincent d'Indy's Symphony, one of the greatest achievements in symphonic music since the death of Beethoven, had not been performed at these concerts since December 1909. Hardly appreciated at first when it was produced by Mr. Gericke in 1905 and played at the end of that year under the direction of the visiting composer, its beauty, nobility, spirituality, consummate workmanship vitalized by the faith, sincerity and humanity of the composer, were at last recognized in 1909, and so fully that a second performance was given "by request" in that season. Ten years have gone by; the Symphony is still a great work, great in the breadth of conception, in the richness of dramatic material, in the wealth of interesting detail, in the masterly instrumentation.

The performance yesterday was an inspiring one. It will probably be even more elastic this evening, for the symphony is extremely treacherous in the matter of entrances and in other ways; but the performance yesterday was one in which Mr. Monteux and the orchestra may well take pride; one that would have delighted the composer, a man not easily pleased.

Mr. d'Indy in a letter to a friend writes that he has not been idle since the composition of his third Symphony, "De Bello Gallico," which was performed here last October. He has composed a symphonic suite picturing the ocean seen from various shores and under various skies; the incidental music for a drama; piano pieces and French canticles. He hopes to revisit this country next fall.

Mr. Kreisler played Beethoven's Concerto. He had already played it three times at Symphony concerts in Boston. During the last six years this concerto was played five times. It has been performed 13 times at these concerts. Is it not time to shelve it for a few seasons at least?

It would have been gracious, tactful at least, if Mr. Kreisler had chosen a concerto by Lalo or Saint-Saens, as a tribute to France, the country to which he owes so much; for, as a boy he studied at the Paris Conservatory, and at the age of 12 he received a first prize; and after his first visit to the United States in 1888, he returned to Paris for further study. But gratitude is rarely displayed even by applauded virtuosos; tact has not been for the last six years the distinguishing characteristic of Germans and Austrians at home or abroad. It may here be remarked that on the forthcoming trip of the orchestra Mr. Kreisler will play a concerto by Viotti.

The trustees of the orchestra, the members of the orchestra, and the city of Boston may well be congratulated on the re-appointment of Mr. Monteux for a term of two years. Under his leadership the orchestra, containing new members, has now remarkable technical proficiency. The personnel is brilliant; witness the ensemble yesterday: the solo passages for oboe, clarinet, bassoon, violin, viola, and especially the playing of the small trumpet by Mr. Mager. The strings sing as they have not sung since the rule of Mr. Gericke. Performances are now characterized, not only by euphony, a fine sense of proportion, clash, grandeur, but by an imaginative, poetic spirit. For Mr. Monteux is an interpreter as well as a drill-master; an interpreter of Haydn, Beethoven, Schubert, Brahms, Wagner; also fortunate in his readings of the later romantic, also the ultra-modern school. That his musical taste and sympathies are catholic, his programs show. He has given warm encouragement to deserving American composers. As a man, high minded, modest, genuine, he has won the respect of all. No merchant trafficks in his heart. Unlike certain conductors, he is not a poseur. Under his direction the technical and aesthetic future of the orchestra is secure. A change at the beginning of next season would have been fatal to the morale of the orchestra.

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Great Violinist in Rare Mood Playing With Symphony

BY OLIN DOWNES

Two notable works, given equally notable performances, made the programme which the Boston Symphony Orchestra, Pierre Monteux conductor, played yesterday afternoon in Symphony Hall and will play again in the same hall this evening. These works were Vincent d'Indy's 2d symphony in B flat, and Beethoven's violin concerto, with Fritz Kreisler as the soloist.

15-YEAR RETROSPECT

It is easy to recall the impression which the wasterwork of d'Indy made when it was first performed in Boston by Wilhelm Gericke in 1905. It then seemed the last word in cacaphony and pedantry of the fussy and futile kind. No words were too hard for it. There was practically no applause when the performance came to an end, and reviewers who refused to be hurried into an adverse opinion on an important and unfamiliar composition were rated as partisans of d'Indy and the modern French school who do not admit that any music from these sources could be poor, bad.

For there seemed at that time no possible question of the fact that this was ugly, inept music.

Its Beauties Displayed

And what was the reception of the symphony yesterday? It was applauded to the echo. Thanks to the musical evolution of 15 years the music seemed crystal clear, in many places of sensuous beauty, full of force, fire, and noble feeling. Much was due, without doubt, to Mr. Monteux's reading. Hitherto the symphony had been heard in Boston as played by German conductors, who gave earnest and well-meant readings of a score which it is probable that they only half understood. They showed the bones of the thing, the structure, the skeleton which underlay the beautiful form, but it is now obvious that the elements of rich beauty and feeling which are so strong in this music were but presented to the hearer.

Therefore it is only to merest justice to Mr. Monteux to say that while the understanding of the audience had grown greatly in 15 years, the performance was also, in many respects and beyond doubt or peradventure, a revelation of much which had not been audible before.

A Stupendous Work

One wonders, indeed, if there has been any other great symphony to compare with this one since the symphonies of Beethoven, Brahms and Franck. In the hurried mental survey of an hour or two there are no works in this form of today to match this vast and heroic structure of d'Indy. A part of the greatness of the symphony is its logical descent from the works of the other men. A work like Debussy's "Nocturnes" or "L'Apres midi d'un Faun" opens a new land, a new era, to us. A symphony like the second symphony of d'Indy is a thing preordained by the labors and achievements of many men, great and small, rather than of one, however unique and unassailable the position in art of that one may be. It has the unity, too, thanks to its structure and workmanship, of one supremely clear, luminous, lofty thought, and the development of thought, which seems as inevitable today as some process of nature, goes hand in hand with the spiritual purpose of a master.

Kreisler's Greatest Performance

Perhaps it was the sympathetic mood established by d'Indy's symphony, perhaps it was the greeting given Mr. Kreisler by the audience, a greeting which meant profound sympathy with a man and artist unreasonably and unjustly persecuted of late, which put the violinist particularly in the vein. At any rate, he gave what impressed the writer as one of the greatest performances of his career, one which put the interpreter at the right hand of the composer, which made even the rather trivial finale of the concerto a thing to marvel at and cherish in the memory.

Of a performance by Mr. Kreisler when he is at his greatest it is futile to speak in detail. The audience was deeply moved.

A feature of this performance was the superb cadenza composed by Mr. Kreisler himself, of which the highest possible praise is that it was worthy of and wholly congruous with the rest of the concerto. Long after Mr. Kreisler had finished the audience remained in the hall applauding and calling him back to the stage. This was a memorable concert because of the music, the orchestra, the conductor and the musician-virtuoso.

KREISLER HAILED AT SYMPHONY CONCERT

Reception Unparalleled in Recent Years

No soloist at the Symphony concerts in recent years has ever received an ovation comparable to that given Kreisler yesterday afternoon when he came out to play the solo part in Beethoven's Concerto. The orchestra and Mr Monteux were as demonstrative as the audience. There was prolonged applause in the single pause during the concerto, and at the end of the concert, instead of hurrying away, as usual, everyone stayed to recall Kreisler again and again. The unusual demonstration over Rachmaninoff earlier in the season was far surpassed.

Kreisler has played this concerto here several times. His performance yesterday surpassed his own previous efforts as well as those of all the others heard at these concerts in Beethoven's familiar music. There were those beforehand who regretted that Kreisler altered his original intention of playing the Brahms concerto, because "the Beethoven is played to death," as the malcontents put it.

But the Beethoven is still the finest of all concertos, and most people never tire of such music played as it was yesterday. The glories of piece and soloist are too familiar to need detailed praise. Mr Monteux and the orchestra did their part unusually well. Those who heard it will remember this performance when they come to judge others. It set an almost unattainable standard of dignity and beauty.

D'Indy's Second Symphony, the other item on yesterday's program, has not been heard here for 10 years. It far surpasses his new symphony inspired by the war, played here for the first times this season. It contains many passages of genuine nobility and beauty, but there is too much scholarship and too little genius in it.

One felt in following the lengthy analysis printed in the program that D'Indy had written an admirable illustration for his "Course in Composition" rather than continued the succession of masterpieces which still stop with Brahms' Fourth Symphony.

He has avoided the defects of Beethoven, conventional padding, lack of unity in the work as a whole, and so on. But he is a sort of critic turned composer. His judgment is excellent, his imagination limited, his erudition enormous.

Jean Bedetti, first 'cellist of the orchestra, will play Schumann's Concerto in A minor, op 129, at the concerts next week. The other numbers are a new symphony by Mr Converse, to be played for the first times anywhere, and Rimsky Korsakoff's not too familiar overture, "The Russian Easter."

MUSIC

The Music of Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra gave the twelfth concert of the present season on January 23. The program was:

D'Indy—Symphony in B flat major No. 2, op. 57.

Beethoven—Concerto for the violin, op. 61. Fritz Kreisler was the soloist.

D'Indy's symphony has not been played here for a little over 10 years. That a work of such beauty and significance should have been neglected for so long seems a pity. Again Mr. Monteux has given us the opportunity of acquainting ourselves with a work worthy to be ranked with the greatest masterpieces of symphonic literature. He recently performed a like service for us with Chausson's symphony. May he continue in like manner, for our education in modern music, outside Strauss and other Germans, has been sadly neglected. D'Indy's symphony is another evidence of the many-sidedness of the French school. It is of an emotional depth and expressiveness not always found in Saint-Saëns, Debussy, and others among the master Frenchmen, yet it is truly Gallic in its clarity and the logical working-out of its ideas. In this symphony d'Indy seems less restrained, less austere than in many of his other compositions; he seems to show us more of his real self. From the mysterious opening measures, through the moving pages of the adagio, to the sonorous finale, this symphony is one long line of beauty. The orchestration, always brilliant, seems to grow logically from the melodic and harmonic ideas which it clothes, never obstructing their free expression, never meretriciously attracting their attention to itself. A composer rarely climbs to such heights, to such freedom and aptness of expression. The greatness of the work inspired a great rendition of it. The orchestra has seldom played with such abandon and beauty of tone.

Mr. Kreisler's playing of the Beethoven concerto was a fitting aftermath. Only a great master in a great masterpiece could have followed such a piece. The accompaniment to the concerto was uncommonly well played. The pianissimos were of the greatest delicacy and a perfect accord reigned between soloist, conductor, and orchestra.

KREISLER IN RARE FORM AT SYMPHONY

Beethoven's Concerto in D Major Skillfully Interpreted; Orchestra Offers D'Indy

By FRED J. McISAAC.

Fritz Kreisler was soloist at the Symphony concert yesterday afternoon, and the world's premier violinist gave a very beautiful performance of Beethoven's concerto in D major; that mighty work which begins with four taps of the kettledrums, like a late visitor banging upon a heavy door.

The news had leaked out that Pierre Monteux has been engaged for two years more to conduct the symphony concerts, a notable achievement for a man who was generally considered a poor choice a year ago, but who has demonstrated conclusively that he is a great conductor.

There was much enthusiasm and a veritable ovation after a brilliant performance of Vincent d'Indy's big symphony in B flat major, No. 2. This is one of the most inspired of modern symphonies, a master work full of rich and rare themes and wonderful harmonies. D'Indy wrote three symphonies, this is the middle one and the only great one.

PARK THEATRE

Another Triumph Scored By Kreisler

By LOUIS C. ELSON.

PROGRAM.

D'Indy. Symphony in B-flat. No. 2.
Beethoven. Violin Concerto.
Soloist, Fritz Kreisler.

IT has been a Kreisler week. On Sunday last, the violinist drew out the largest audience that has ever crowded Symphony Hall, and practically played two programs, for the number of his encores formed a recital in themselves.

On that occasion the Bach G-minor sonata, for violin alone, was the high-water mark, but at the Symphony concerts on Friday and Saturday, a still higher level was attained with Beethoven's violin concerto. Brahms' concerto had been announced, but in deference to the artist's wish it was changed to Beethoven's, and the change was a wise one, for the Brahms work, in spite of its high development, is not nearly as inspired a composition as the single violin concerto of Beethoven.

The first movement of the Beethoven work is something leonine in its grandeur and few can interpret its majestic power. The reviewer has two great memories of this composition, one as it was given by Wieniawaski, and the other Ysaye's interpretation when he was as his best. To these there will now be added a third—Mr. Kreisler's performance of Friday afternoon.

We always think the treatment of the four ponderous strokes of the chief figure in this a finer development than the four-noted similar figure of the fifth symphony, but it depends much upon the breadth of the solo artist. It was impossible to imagine a loftier treatment of the first movement (the gem of the work) than it received on this occasion, and the expressive tenderness of the slow movement made its due contrast.

The final movement falls off a little, as the concluding rondo does in more than one Beethoven concerto, but it was given with so much of heartiness and vigor that it fairly rivalled the first two movements (which it intrinsically does not), and it led to a furore of recognition from the great audience at its close. The cadenza of the first movement was a great display of virtuosity, but there were much greater things than technical display in this memorable performance.

Yet the construction of that cadenza must not go unrecorded; it was one of the finest specimens of technical development, and was a credit to the composer, Mr. Kreisler himself. The wildly enthusiastic reception given to Mr. Kreisler when he appeared, the applause between the movements and the dozen recalls at the end proved that Boston does not disapprove of this great artist.

D'Indy's second symphony belongs to the masterpieces, even though Boston has not heard it for ten years. It is too learned ever to become a popular work, but it would decidedly grow upon the musical auditor with repeated hearing. It brings unusual instruments into the foreground (the viola and the bass clarinette, for example) and it gives the rhythmic complexities which this master delights in.

It transfers figures from movement to movement, the introduction to the final fugue being, like Brahms' summing-up in his first symphony, a recapitulation of many preceding figures, and the fugue itself is derived from the second movement. Wonderful learning is in this finale, and the whole work shows a great contrapuntist born a little too late, for D'Indy would have been most at home in the Palestrina-Di Lasso epoch.

The first movement has all the bitterness and asceticism of which D'Indy is such a master; it seems rather made for study than for enjoyment, but it is worth studying. The second movement seems rather long for its message. In the brief third movement the chief figure is first cousin to our well-known nursery figure, "Three Blind Mice," which it treats at considerable length.

We have already intimated that the finale is brimful of contrapuntal skill, but it ends with a rousing climax chiefly upon the brasses which must appeal to every auditor. We like the first and last movements best, but why so much bitterness and why seek out such awkward, unattractive and unmanageable figures? D'Indy and Reger do this as a habit.

The work was played in a manner that does credit to M. Monteux and his orchestra. It is full of difficulties, all of which were bravely surmounted, and the intricate figure treatment was made clear to the auditor in a most careful manner. The final climax was superbly powerful. Decidedly M. Monteux is growing and his work with the orchestra is beginning to show good results.

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One wonders, indeed, if there has been any other great symphony to compare with this one since the symphonies of Beethoven, Brahms and Franck. In the hurried mental survey of an hour or two there are no works in this form of today to match this vast and heroic structure of d'Indy. A part of the greatness of the symphony is its logical descent from the works of the other men. A work like Debussy's "Nocturnes" or "L'Apres midi d'un Faun" opens a new land, a new era, to us. A symphony like the second symphony of d'Indy is a thing preordained by the labors and achievements of many men, great and small, rather than of one, however unique and unassailable the position in art of that one may be. It has the unity, too, thanks to its structure and workmanship, of one supremely clear, luminous, lofty thought, and the development of thought, which seems as inevitable today as some process of nature, goes hand in hand with the spiritual purpose of a master.

Kreisler's Greatest Performance

Perhaps it was the sympathetic mood established by d'Indy's symphony, perhaps it was the greeting given Mr. Kreisler by the audience, a greeting which meant profound sympathy with a man and artist unreasonably and unjustly persecuted of late, which put the violinist particularly in the vein. At any rate, he gave what impressed the writer as one of the greatest performances of his career, one which put the interpreter at the right hand of the composer, which made even the rather travial finale of the concerto a thing to marvel at and cherish in the memory.

Of a performance by Mr. Kreisler when he is at his greatest it is futile to speak in detail. The audience was deeply moved.

A feature of this performance was the superb cadenza composed by Mr. Kreisler himself, of which the highest possible praise is that it was worthy of and wholly congruous with the rest of the concerto. Long after Mr. Kreisler had finished the audience remained in the hall applauding and calling him back to the stage. This was a memorable concert because of the music, the orchestra, the conductor and the musician-virtuoso.

athetique

KREISLER HAILED AT SYMPHONY CONCERT

Reception Unparalleled in Recent Years

No soloist at the Symphony concerts in recent years has ever received an ovation comparable to that given Kreisler yesterday afternoon when he came out to play the solo part in Beethoven's Concerto. The orchestra and Mr Monteux were as demonstrative as the audience. There was prolonged applause in the single pause during the concerto, and at the end of the concert, instead of hurrying away, as usual, everyone stayed to recall Kreisler again and again. The unusual demonstration over Rachmaninoff earlier in the season was far surpassed.

Kreisler has played this concerto here several times. His performance yesterday surpassed his own previous efforts as well as those of all the others heard at these concerts in Beethoven's familiar music. There were those beforehand who regretted that Kreisler altered his original intention of playing the Brahms concerto, because "the Beethoven is played to death," as the malcontents put it.

But the Beethoven is still the finest of all concertos, and most people never tire of such music played as it was yesterday. The glories of piece and soloist are too familiar to need detailed praise. Mr Monteux and the orchestra did their part unusually well. Those who heard it will remember this performance when they come to judge others. It set an almost unattainable standard of dignity and beauty.

D'Indy's Second Symphony, the other item on yesterday's program, has not been heard here for 10 years. It far surpasses his new symphony inspired by the war, played here for the first times this season. It contains many passages of genuine nobility and beauty, but there is too much scholarship and too little genius in it.

One felt in following the lengthy analysis printed in the program that D'Indy had written an admirable illustration for his "Course in Composition" rather than continued the succession of masterpieces which still stop with Brahms' Fourth Symphony.

He has avoided the defects of Beethoven, conventional padding, lack of unity in the work as a whole, and so on. But he is a sort of critic turned composer. His judgment is excellent, his imagination limited, his erudition enormous.

Jean Bedetti, first 'cellist of the orchestra, will play Schumann's Concerto in A minor, op 129, at the concerts next week. The other numbers are a new symphony by Mr Converse, to be played for the first times anywhere, and Rimsky Korsakoff's not too familiar overture, "The Russian Easter."

MUSIC

The Music of Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra gave the twelfth concert of the present season on January 23. The program was:

D'Indy—Symphony in B flat major No. 2, op. 57.
Beethoven—Concerto for the violin, op. 61. Fritz Kreisler was the soloist.

D'Indy's symphony has not been played here for a little over 10 years. That a work of such beauty and significance should have been neglected for so long seems a pity. Again Mr. Monteux has given us the opportunity of acquainting ourselves with a work worthy to be ranked with the greatest masterpieces of symphonic literature. He recently performed a like service for us with Chausson's symphony. May he continue in like manner, for our education in modern music, outside Strauss and other Germans, has been sadly neglected. D'Indy's symphony is another evidence of the many-sidedness of the French school. It is of an emotional depth and expressiveness not always found in Saint-Saëns, Debussy, and others among the master Frenchmen, yet it is truly Gallic in its clarity and the logical working-out of its ideas. In this symphony d'Indy seems less restrained, less austere than in many of his other compositions; he seems to show us more of his real self. From the mysterious opening measures, through the moving pages of the adagio, to the sonorous finale, this symphony is one long line of beauty. The orchestration, always brilliant, seems to grow logically from the melodic and harmonic ideas which it clothes, never obstructiing their free expression, never meretriciously attracting their attention to itself. A composer rarely climbs to such heights, to such freedom and aptness of expression. The greatness of the work inspired a great rendition of it. The orchestra has seldom played with such abandon and beauty of tone.

Mr. Kreisler's playing of the Beethoven concerto was a fitting aftermath. Only a great master in a great masterpiece could have followed such a piece. The accompaniment to the concerto was uncommonly well played. The pianissimos were of the greatest delicacy and a perfect accord reigned between soloist, conductor, and orchestra.

KREISLER IN RARE FORM AT SYMPHONY

Beethoven's Concerto in D Major Skillfully Interpreted; Orchestra Offers D'Indy

By FRED J. McISAAC.

Fritz Kreisler was soloist at the Symphony concert yesterday afternoon, and the world's premier violinist gave a very beautiful performance of Beethoven's concerto in D major; that mighty work which begins with four taps of the kettledrums, like a late visitor banging upon a heavy door.

The news had leaked out that Pierre Monteux has been engaged for two years more to conduct the symphony concerts, a notable achievement for a man who was generally considered a poor choice a year ago, but who has demonstrated conclusively that he is a great conductor.

There was much enthusiasm and a veritable ovation after a brilliant performance of Vincent d'Indy's big symphony in B flat major, No. 2. This is one of the most inspired of modern symphonies, a master work full of rich and rare themes and wonderful harmonies. D'Indy wrote three symphonies, this is the middle one and the only great one.

PARK THEATRE

Another Triumph Scored By Kreisler

By LOUIS C. ELSON.

PROGRAM.

D'Indy. Symphony in B-flat. No. 2.
Beethoven. Violin Concerto.
Soloist, Fritz Kreisler.

IT has been a Kreisler week. On Sunday last, the violinist drew out the largest audience that has ever crowded Symphony Hall, and practically played two programs, for the number of his encores formed a recital in themselves.

On that occasion the Bach G-minor sonata, for violin alone, was the high-water mark, but at the Symphony concerts on Friday and Saturday, a still higher level was attained with Beethoven's violin concerto. Brahms' concerto had been announced, but in deference to the artist's wish it was changed to Beethoven's, and the change was a wise one, for the Brahms work, in spite of its high development, is not nearly as inspired a composition as the single violin concerto of Beethoven.

The first movement of the Beethoven work is something leonine in its grandeur and few can interpret its majestic power. The reviewer has two great memories of this composition, one as it was given by Wieniawaski, and the other Ysaye's interpretation when he was as his best. To these there will now be added a third—Mr. Kreisler's performance of Friday afternoon.

We always think the treatment of the four ponderous strokes of the chief figure in this a finer development than the four-noted similar figure of the fifth symphony, but it depends much upon the breadth of the solo artist. It was impossible to imagine a loftier treatment of the first movement (the gem of the work) than it received on this occasion, and the expressive tenderness of the slow movement made its due contrast.

The final movement falls off a little, as the concluding rondo does in more than one Beethoven concerto, but it was given with so much of heartiness and vigor that it fairly rivalled the first two movements (which it intrinsically does not), and it led to a furore of recognition from the great audience at its close. The cadenza of the first movement was a great display of virtuosity, but there were much greater things than technical display in this memorable performance.

Yet the construction of that cadenza must not go unrecorded; it was one of the finest specimens of technical development, and was a credit to the composer, Mr. Kreisler himself. The wildly enthusiastic reception given to Mr. Kreisler when he appeared, the applause between the movements and the dozen recalls at the end proved that Boston does not disapprove of this great artist.

D'Indy's second symphony belongs to the masterpieces, even though Boston has not heard it for ten years. It is too learned ever to become a popular work, but it would decidedly grow upon the musical auditor with repeated hearing. It brings unusual instruments into the foreground (the viola and the bass clarinette, for example) and it gives the rhythmic complexities which this master delights in.

It transfers fig[illegible] to movement, the in[illegible] final fugue being, like B[illegible] up in his first sym[illegible] tion of many preceding [illegible] fugue itself is derived f[illegible] movement. Wonderful [illegible] this finale, and the [illegible] a great contrapuntist [illegible] late, for D'Indy would [illegible] at home in the [illegible] epoch.

The first movement has all the bitterness and asceticism of which D'Indy is such a master; it seems [illegible] for study than for enjoyment, [illegible] worth studying. The second [illegible] seems rather long for its [illegible] the brief third movement [illegible] ure is first cousin to our [illegible] nursery figure, "Three Blind Mice," which it treats at considerable length.

We have already intimated that the finale is brimful of contrapuntal skill, but it ends with a rousing climax chiefly upon the brasses which must appeal to every auditor. We like the first and last movements best, but why so much bitterness and why seek out such awkward, unattractive and unmanageable figures? D'Indy and Reger do this as a habit.

The work was played in a manner that does credit to M. Monteux and his orchestra. It is full of difficulties, all of which were bravely surmounted, and the intricate figure treatment was made clear to the auditor in a most careful manner. The final climax was superbly powerful. Decidedly M. Monteux is growing and his work with the orchestra is beginning to show good results.

Symphony Concert

SYMPHONY CONCERT

KREISLER AND D'INDY DIVIDE A PROGRAMME

Again the Violinist Repeats Beethoven's Hackneyed Concerto in Super-Refined Performance — The Parisian's Masterpiece of Modern Symphonies Played with Signal Eloquence — The Heights and Depths of a Marvellous Music

THROUGH forty-five minutes of the Symphony Concert yesterday afternoon, Mr. Kreisler played the solo part in Beethoven's Concerto for violin and orchestra. He was playing it for the seventh time "at these concerts;" while other violinists, choosing the piece and winning the conductor's sanction for it, have played it so often that it has come almost to annual repetition at Symphony Hall. As memory recalls the last ten years of the Symphony Concerts, no other number has been heard so frequently—not even the symphonic masterpieces of Beethoven himself or the high-placed modern symphonies, say of Franck or Brahms. Now, in the ordinary course of a season, the public of the Symphony Orchestra hears only three or at most four Concertos for violin. Bach and Mozart wrote them; Mendelssohn, Bruch, Goldmark, Dvořák, Brahms, Chaikovsky wrote them; so also did Saint-Saëns, Lalo, Weingartner, Elgar—to say nothing of many a minor composer. Some of these Concertos have not been played for years at Symphony Hall; not a few have never been played there; yet nearly all of them have recognized place in the "standard repertory" of violinists.

Why, then, should one-third of all the music for violin and orchestra that Bostonians hear in a season at the Symphony Concerts be Beethoven's Concerto? It is no "master-work," like some of his symphonies and overtures. It is merely an agreeable, displayful, melodious and ornamental piece written to oblige a friend who happened to be a virtuoso of the violin. The orchestral interludes are admittedly old-fashioned and tedious; not a little of the "passage-work" in the first movement owes what little interest it may kindle to the tone and the skill of the playing violinist; by his rhythmic verve the nearly endless returns of the motivs in the final rondo afford what entertainment they may. The Concerto, however, is altogether "grateful" to virtuosi; to them it is a test-piece "enskyed and sainted"; it is their custom to assume that it is equally "grateful" to any and all hearers; whereas an appreciable number of them at symphony concerts, not only in this town but elsewhere, are frankly and justly weary of it. Yet still the violinists insist. Mr. Kreisler proposed it to Mr. Monteux for the programme of yesterday and today. The conductor wisely and firmly preferred the Concerto of Brahms not lately played in Boston, unheard here from Mr. Kreisler since 1905, undertaken by him only a few weeks ago with the Philadelphia Orchestra. Mr. Kreisler assented—and pined for his flesh-pots of Egypt; dissented—and finally prevailed. Now it is his custom to profess a lofty loyalty to the art that he practises; while beyond peradventure no violinist of the hour enjoys greater prestige with American audiences. Whatever Concerto he elected to revive or produce the public of Symphony Hall would hear gladly. And for the seventh and the eighth times in Boston he plays this hackneyed piece by Beethoven and for near the sixtieth time, perhaps for more than the sixtieth, it stands on a programme of the Symphony Orchestra!

Of course Mr. Kreisler played the solo part with superlative elegance of delicately shaded and adroitly propelled tone, with exquisite niceties of inflection, transition and euphony to the orchestral voice, with every refinement and subtlety of his present manner. Of course also, the sensitive and observant Monteux took cue from him with the orchestra. Much of the music is neither more nor less than embroidery, as through the middle movement, and Mr. Kreisler laid it upon the ear like the finest-lined and the most transparent lace-work in tones. Not a little more of it, like the arabesques of the first division, he chiselled as a goldsmith of the Renaissance adorning a cup for cardinal or prince, as a cutter of cameos achieving a brooch of ideal fineness and softness of contour for some loved courtesan of old Athens or pagan Alexandria. The rhythms of sun-kissed dust flying in the air could hardly be lighter than Mr. Kreisler's in the returns of that relentless rondo. It is hard to believe that the tone of the violin may be reduced to a mere thread than he spun and yet hold unbroken and audible; that it may wear softer silken lustres; that it may be more suavely and artfully inflected by touch upon bow and fret light as the fall of a hair. The most perfect of miniature-painting in tones was Mr. Kreisler's playing of the Concerto; refinement upon super-refinement may not farther go; while the music—for the violinist has astute sense of style—well bears such treatment. As the audience at his coming had applauded him in long and high rapture, so it listened and renewed its plaudits. Let only a few unrepentant, unredeemable outlaws confess to each other in their holes and corners that they were equally bored by both piece and performance. Once upon a time, there was a little boy who hid himself behind a bush in the garden and loudly repeated low, vulgar words because he was so sick of super-refinement.

The other half of the concert—a very different and much more exhilarating matter—fell to Mr. d'Indy's second symphony, unheard "at these concerts" since 1900, when it was played four times in a single season under Mr. Fiedler. Mr. Monteux was evidently on his mettle with the music and had kindled the orchestra to equal zest. Sedulous and warm-spirited on the part of both had obviously been the preparation, with outcome in a performance scaling no mean heights of beauty and of power, mingling large eloquence and sensitive detail, as luminous of progress as it was exalted of voice. From first measure to last Mr. d'Indy writes a lucid music; the tonal tracery upon the main stem of the symphony stands as clear as the carvings upon a Gothic cathedral in bright air and light. Throughout, Mr. Monteux shared and sustained this lucidity. From first measure to last Mr. d'Indy writes a manifold but a steadily expanding, deepening, cumulative music, until the germs of motivs in the darkling introduction have swelled into the triumphal chant of the end. Throughout, Mr. Monteux, perceived, felt, achieved this progress.

Mr. d'Indy has enriched the symphony with many passages of lovely or of pungent detail; he has lavished upon it—his masterpiece in symphonic music—his imaginative invention, his spontaneous or meditated resource with harmonic color, his vivid play of instrumental voices. He has woven these decorative periods into the very body of his great tapestry in tones; he has laid this texture upon it. As he wrote in these things, so Mr. Monteux and many an individual virtuoso or choir of the orchestra gave voice and spirit to what were otherwise but notes upon the page. Mr. d'Indy has infused a proud and direct intensity into the music, whether it speaks low and soft or high and full. The conductor so deepened so sharpened the orchestral tones. The symphony summons and sustains a superb fervor of mood and exaltation of emotion. From the outset Mr. Monteux compassed them; to the close he sustained them. Not before in Boston has he seemed a conductor of such high attributes of mind and spirit or his controlling and quickening hand answered so plastically thereto. The orchestra, laid under manifold exaction, could hardly have been a more ready and responsive instrument. Tonal splendor, a heat of the mind, a passion of the spirit, went hand in hand through the performance.

For the student of the score, hour after hour upon the piano or the work-table, for the listener in the concert-hall of acutest ear and prenaturally carrying and discriminating mind, are the wondrous germination, evolution, interplay and repetition of the motivs, primary and secondary, wherewith Mr., d'Indy develops his symphony; the marvellous use, to unify and advance the music, of what the elder pedagogues and analysts would have called merely transitional and incidential figures. For the study, likewise, and for a dimly discerning few in the concert-hall is the masterly workmanship, say, of the fugue of the finale, of the introduction to the first movement of the fantastically rhythmed Scherzo. In no music-making of our time, not even in Strauss's tone-poems, is there such exhibition of intellectual resource and prowess, of craftmanship of the mind as well as of the hand. Again for the keenly sensitive ear, for the finely touched fancy behind is much of the beauty and the suggestion of Mr. d'Indy's harmonic and instrumental coloring—his imagination, for example, with harps so that their voice shall seem as both sound and light, the pulsing depths of tone that he draws from the darker strings, the backgrounds, sombre with tonal shadow or quivering with tonal luminosity that he weaves. Of such, also are modulations and progressions like to darts of imagination upon the thrilled senses. As quick and deep of impression are the wielding of tonal masses that fills the close of the symphony or the tossing of tonal tumults that ends the first movement or—at the other extreme—such beauty as that which clothes the song of the viola at the outset of the third division. Possibly, too, only those whose minds are both logical and architectural may know to the full the expanding unity of design, the unwavering justice of proportion in which the symphony unfolds and ascends from the first pregnant measure to the final period fulfilled.

Yet even those who do but listen casually in the concert-hall must, unless their minds are as impenetrable as stones and their emotions as shallow as a puddle, feel something of the might and magnificence, the fervor and exaltation, the dramatic progress, the spiritual fire of this masterpiece among the symphonies of our time. For what is it in the manifold and pervading conflict of two sharply characterized and differentiated motivs than the eternal conflict between the principle of light and the principle of darkness? Out of the sombre introduction rumbles the motiv which is relatively formless, black and evil. A flute leaps and the second, brighter, warmer, sharper-set motiv springs into being. Thenceforth the music, with a few pauses as in breathless repose, is the far-flung battle of the two motivs and the forces, sombre or radiant, that they engender until at last light conquers and smothers darkness in the majestic sweep of the finale. The conflict is tumultuous in the first movement, as of action; more contemplative in the second, as of meditation, rising into resolute glow; ardent, almost fantastic, in the third, as with a kind of gayety of the mind; conducted with the whole forces of the intellect and the spirit through the fourth.

Behold, then, a symphony that is a veritable marvel of structure and progress, that teems with beauties of texture and of voice, that is manifold and exhaustless of substance, that is all with spiritual impulse and warm with noble fervors; that into a drama in tones embodies the everlasting conflict between light and darkness in the soul of man and by faith, which is faculty of both the intellect and the imagination, bears it to full-throated victory. . . . It was the fashion of the seventies and the eighties to salute the first symphony of Brahms as the tenth in the great line that halted at the ninth of Beethoven. The truer tenth, by twenty titles, is this second symphony of Vincent d'Indy. As some with a faith like to his would believe, our children and our children's children will sit in admiration before it.

H. T. PARKER

Herald Jan 25

JEAN BEDETTI

The eminent violoncellist, Jean Bedetti, who came from Europe last autumn to lead the 'cello section of the Boston Symphony orchestra, will be heard as soloist for the first time in Symphony Hall at the Symphony concerts of Friday and Saturday. His beautiful tone and consummate skill have already been discernible. Taking first prize at the Paris Conservatory in 1902, he played in several chamber music ensembles, and in 1904 became first 'cellist of the Opera Comique orchestra. In 1908 he undertook additional duties in the Colonne orchestra, where he played also as first 'cellist, under three conductors, Colonne, Pierne and Monteux. As a virtuoso apart from any organization he became particularly famous. He gave recitals in a number of French cities, also in Spain, Belgium, Switzerland and England. His musical career was interrupted by the war. Called out in the mobilization of Aug. 2, 1914, he served actively at the front for 18 months.

Trans. Jan 24

THE outstanding item upon Mr. Monteux's programme for the Symphony Concerts of next Friday afternoon and Saturday evening is Mr. Converse's new symphony, to be played for the first times anywhere—the first likewise that he has written. It begins in the key of C minor; from an "Adagio Misterioso" it runs in the conventional order of the orthodox four movements through a "fiery and a martial" finale. In the course of next week more particulars of an interesting and characteristic music will be printed in this place. The other two numbers on the conductor's list are Schumann's seldom heard concerto for violoncello, in which Mr. Bedetti, the able first 'cellist of the orchestra, will play the solo part; and Rimsky-Korsakov's full-voiced overture, "Russian Easter," built upon liturgical music of the Greek church.

On Thursday afternoon at four o'clock, in Symphony Hall, befalls the first of the concerts of the Symphony Orchestra for young people, for which every disposable place has already been taken by the youth of the schools in Boston and the suburban ring. The concert will continue for an hour, divided between Schubert's Unfinished Symphony, Beethoven's overture to Goethe's play, "Egmont," and a suite of dances from Delibes's ballet, "Sylvia." Auspiciously does the orchestra begin a new venture that should pleasure a present, and develop a future, public for its concerts.

Globe Jan 25

The eminent French 'cellist, Jean Bedetti, who came from Europe last Autumn, to lead the 'cello section of the Boston Symphony Orchestra, will be heard as soloist for the first time in Symphony Hall, at the concerts of Friday and Saturday. Taking first prize at the Paris Conservatory in 1902, he played in several chamber music ensembles, and in 1904 became first 'cellist in the Opera Comique Orchestra.

In 1908 he undertook additional duties in the Colonne Orchestra, where he played as first 'cellist under three conductors, Colonne, Pierne and Monteux. As a virtuoso, apart from any organization, he gave his own recitals in a number of French cities, also in Spain, Belgium, Switzerland and England. His musical career was interrupted by the war. Called out in the mobilization of Aug 2, 1914, he served actively at the front for 18 months.

Thursday at 4: Boston Symphony Orchestra, first concert for young people. Schubert, Symphony in B flat "Unfinished"; Beethoven, Overture to Egmont; Delibes, suite from "Sylvia"; Pierre Monteux will conduct. This concert was sold out in advance of public sale. No tickets are now procurable.

Friday at 2:30 and Saturday at 8: Boston Symphony Orchestra, 13th program. Converse, Symphony in C minor, first performances; Schumann, Concerto in A minor for violoncello and orchestra; Rimsky-Korsakoff, "The Russian Easter." Soloist, Jean Bedetti.

JORDAN HALL, Tuesday, at 8:15.

Advertiser Jan 25

SYMPHONY CONCERTS

Jean Bedetti, one of the finest violoncellists France has produced, who came to this country at the beginning of the season to lead the 'cello section of the Boston Symphony Orchestra, will be the soloist at the symphony concerts of next Friday and Saturday, playing Schumann's 'Cello Concerto in A Minor. A new symphony by Frederick Converse, and Rimsky-Korsakoff's overture, "The Russian Easter," are also on the program.

AT SYMPHONY HALL

JEAN BEDETTI, VIOLONCELLIST, IN SYMPHONY CONCERTS THIS WEEK

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OLIN DOWNES

JEAN BEDETTI TO PLAY HERE

Jean Bedetti

Boston Post Sun. Jan. 25

BEDETTI SYMPHONY SOLOIST

Jean Bedetti, who came to this country at the beginning of the season to lead the 'cello section of the Boston Symphony Orchestra, will be the soloist at the symphony concerts of next Friday and Saturday, playing Schumann's 'Cello Concerto in A minor. At the same concerts a new Symphony in C minor by Frederick Converse, the noted American composer, will have its first public performance under the guidance of Pierre Monteux. The closing number will be Rimsky-Korsakoff's Overture, "The Russian Easter," built upon themes of the Russian church. During the week which follows these concerts the orchestra will travel in the near South.

The eminent French violincellist, Jean Bedetti, who came from Europe last autumn to lead the golden-toned 'cello section of the Boston Symphony Orchestra, will be heard as soloist for the first time in Symphony Hall at the symphony concerts of Friday and Saturday. Mr. Bedetti's beautiful tone and his consummate skill with his instrument has certainly already been discernible. Taking first prize at the Paris Conservatory in 1902, he played in several chamber ensembles, and in 1904 became first 'cellist in the Opera Comique Orchestra. In 1908 he undertook additional duties in the Colonne Orchestra, where he played also as first 'cellist under three conductors—Colonne, Pierne and Monteux. As a virtuoso apart from any organization, he became particularly famous and gave his own recitals in a number of French cities, also in Spain, Belgium, Switzerland and England. His musical career was interrupted by the war. Called out in the mobilization of Aug. 2, 1914, he served actively at the front for 18 months.

Symphony Concert

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THROUGH forty-five minutes of the Symphony Concert yesterday afternoon, Mr. Kreisler played the solo part in Beethoven's Concerto for violin and orchestra. He was playing it for the seventh time "at these concerts" while other violinists, choosing the same and winning the conductor's sanction for it, have played it so often that it has come almost to annual repetition at Symphony Hall. As memory recalls the last ten years of the Symphony Concerts, no other number has been heard so frequently—not even the symphonic masterpieces of Beethoven himself or the high-placed modern symphonies, say of Franck or Brahms. Now, in the ordinary course of a season, the public of the Symphony Orchestra hears only three or at most four Concertos for violin. Bach and Mozart wrote them; Mendelssohn, Bruch, Goldmark, Dvorák, Brahms, Chaikovsky wrote them; so also did Saint-Saëns, Lalo, Weingartner, Elgar—to say nothing of many a minor composer. Some of these Concertos have not been played for years at Symphony Hall; not a few have never been played there; yet nearly all of them have recognized place in the "standard repertory" of violinists.

Why, then, should one-third of all the music for violin and orchestra that Bostonians hear in a season at the Symphony Concerts be Beethoven's Concerto? It is no "master-work," like some of his symphonies and overtures. It is merely an agreeable, displayful, melodious and ornamental piece written to oblige a friend who happened to be a virtuoso of the violin. The orchestral interludes are admittedly old-fashioned and tedious; not a little of the "passage-work" in the first movement owes what little interest it may kindle to the tone and the skill of the playing violinist; by his rhythmic verve the nearly endless returns of the motivs in the final rondo afford what entertainment they may. The Concerto, however, is altogether "grateful" to virtuosi; to them it is a test-piece "enskyed and sainted"; it is their custom to assume that it is equally "grateful" to any and all hearers; whereas an appreciable number of them at symphony concerts, not only in this town but elsewhere, are frankly and justly weary of it. Yet still the violinists insist. Mr. Kreisler proposed it to Mr. Monteux for the programme of yesterday and today. The conductor wisely and firmly preferred the Concerto of Brahms not lately played in Boston, unheard here from Mr. Kreisler since 1905, undertaken by him only a few weeks ago with the Philadelphia Orchestra. Mr. Kreisler assented—and pined for his flesh-pots of Egypt; dissented—and finally prevailed. Now it is his custom to profess a lofty loyalty to the art that he practises; while beyond peradventure no violinist of the hour enjoys greater prestige with American audiences. Whatever Concerto he elected to revive or produce the public of Symphony Hall would hear gladly. And for the seventh and the eighth times in Boston he plays this hackneyed piece by Beethoven and for near the sixtieth time, perhaps for more than the sixtieth, it stands on a programme of the Symphony Orchestra!

Of course Mr. Kreisler played the solo part with superlative elegance of delicately shaded and adroitly propelled tone, with exquisite niceties of inflection, transition and euphony to the orchestral voices with every refinement and subtlety of his present manner. Of course also, the sensitive and observant Monteux took cue from him with the orchestra. Much of the music is neither more nor less than embroidery, as through the middle movement, and Mr. Kreisler laid it upon the ear like the finest-lined and the most transparent lace-work in tones. Not a little more of it, like the arabesques of the first division, he chiseled as a goldsmith of the Renaissance adorning a cup for cardinal or prince, as a cutter of cameos achieving a brooch of ideal fineness and softness of contour for some loved courtesan of old Athens or pagan Alexandria. The rhythms of sun-kissed dust flying in the air could hardly be lighter than Mr. Kreisler's in the returns of that relentless rondo. It is hard to believe that the tone of the violin may be refined even further and than he spun and yet hold under ken and audible; that it may wear softer silken lustres; that it may be more suavely and artfully inflected by touch upon bow and fret light as the fall of a hair. The most perfect of miniature-painting in tones was Mr. Kreisler's playing of the Concerto; refinement upon super-refinement may not farther go; while the music—for the violinist has astute sense of style—well bears such treatment. As the audience at his coming had applauded him in long and high rapture, so it listened and renewed its plaudits. Let only a few unrepentant, unredeemable outlaws confess to each other in their holes and corners that they were equally bored by both piece and performance. Once upon a time, there was a little boy who hid himself behind a bush in the garden and loudly repeated low, vulgar words because he was so sick of super-refinement.

The other half of the concert—a very different and much more exhilarating matter—fell to Mr. d'Indy's second symphony, unheard "at these concerts" since 1900, when it was played four times in a single season under Mr. Fiedler. Mr. Monteux was evidently on his mettle with the music and had kindled the orchestra to equal zest. Sedulous and warm-spirited on the part of both had obviously been the preparation, with outcome in a performance scaling no mean heights of beauty and of power, mingling large eloquence and sensitive detail, as luminous of progress as it was exalted of voice. From first measure to last Mr. d'Indy writes a lucid music; the tonal tracery upon the main stem of the symphony stands as clear as the carvings upon a Gothic cathedral in bright air and light. Throughout, Mr. Monteux shared and sustained this lucidity. From first measure to last Mr. d'Indy writes a manifold but a steadily expanding, deepening, cumulative music, until the germs of motivs in the darkling introduction have swelled into the triumphal chant of the end. Throughout, Mr. Monteux, perceived, felt, achieved this progress.

Mr. d'Indy has enriched the symphony with many passages of lovely or of pungent detail; he has lavished upon it—his masterpiece in symphonic music—his imaginative invention, his spontaneous or meditated resource with harmonic color, his vivid play of instrumental voices. He has woven these decorative periods into the very body of his great tapestry in tones; he has laid this texture upon it. As he wrote in these things, so Mr. Monteux and many an individual virtuoso or choir of the orchestra gave voice and spirit to what were otherwise but notes upon the page. Mr. d'Indy has infused a proud and direct intensity into the music, whether it speaks low and soft or high and full. The conductor so deepened so sharpened the orchestral tones. The symphony summons and sustains a superb fervor of mood and exaltation of emotion. From the outset Mr. Monteux compassed them; to the close he sustained them. Not before in Boston has he seemed a conductor of such high attributes of mind and spirit or his controlling and quickening hand answered so plastically thereto. The orchestra, laid under manifold exaction, could hardly have been a more ready and responsive instrument. Tonal splendor, a heat of the mind, a passion of the spirit, went hand in hand through the performance.

For the student of the score, hour after hour upon the piano or the work-table, for the listener in the concert-hall of acutest ear and prenaturally carrying and discriminating mind, are the wondrous germination, evolution, interplay and repetition of the motivs, primary and secondary, wherewith Mr. d'Indy develops his symphony; the marvellous use, to unify and advance the music, of what the elder pedagogues and analysts would have called merely transitional and incidental figures. For the study, likewise, and for a dimly discerning few in the concert-hall is the masterly workmanship, say, of the fugue of the finale, of the introduction to the first movement of the fantastically rhythmed Scherzo. In no music-making of our time, not even in Strauss's tone-poems, is there such exhibition of intellectual resource and prowess, of craftmanship of the mind as well as of the hand. Again for the keenly sensitive ear, for the finely touched fancy behind is much of the beauty and the suggestion of Mr. d'Indy's harmonic and instrumental coloring—his imagination, for example, with harps so that their voice shall seem as both sound and light, the pulsing depths of tone that he draws from the darker strings, the backgrounds, sombre with tonal shadow or quivering with tonal luminosity that he weaves. Of such, also are modulations and progressions like to darts of imagination upon the thrilled senses. As quick and deep of impression are the wielding of tonal masses that fills the close of the symphony or the tossing of tonal tumults that ends the first movement or—at the other extreme—such beauty as that which clothes the song of the viola at the outset of the third division. Possibly, too, only those whose minds are both logical and architectural may know to the full the expanding unity of design, the unwavering justice of proportion in which the symphony unfolds and ascends from the first pregnant measure to the final period fulfilled.

Yet even those who do but listen casually in the concert-hall must, unless their minds are as impenetrable as stones and their emotions as shallow as a puddle, feel something of the might and magnificence, the fervor and exaltation, the dramatic progress, the spiritual fire of this masterpiece among the symphonies of our time. For what is it in the manifold and pervading conflict of two sharply characterized and differentiated motivs than the eternal conflict between the principle of light and the principle of darkness? Out of the sombre introduction rumbles the motiv which is relatively formless, black and evil. A flute leaps and the second, brighter, warmer, sharper-set motiv springs into being. Thenceforth the music, with a few pauses as in breathless repose, is the far-flung battle of the two motivs and the forces, sombre or radiant, that they engender until at last light conquers and smothers darkness in the majestic sweep of the finale. The conflict is tumultuous in the first movement, as of action; more contemplative in the second, as of meditation, rising into resolute glow; ardent, almost fantastic, in the third, as with a kind of gayety of the mind; conducted with the whole forces of the intellect and the spirit through the fourth.

Behold, then, a symphony that is a veritable marvel of structure and progress, that teems with beauties of texture and of voice, that is massive, yet exhaustless of substance, that is alive with spiritual impulse and warm with noble fervors; that into a drama in tones embodies the everlasting conflict between light and darkness in the soul of man and by faith, which is faculty of both the intellect and the imagination, bears it to full-throated victory. . . . It was the fashion of the seventies and the eighties to salute the first symphony of Brahms as the tenth in the great line that halted at the ninth of Beethoven. The truer tenth, by twenty titles, is this second symphony of Vincent d'Indy. As some with a faith like to his would believe, our children and our children's children will sit in admiration before it.

H. T. PARKER

Herald Jan 25

JEAN BEDETTI

The eminent violoncellist, Jean Bedetti, who came from Europe last autumn to lead the 'cello section of the Boston Symphony orchestra, will be heard as soloist for the first time in Symphony Hall at the Symphony concerts of Friday and Saturday. His beautiful tone and consummate skill have already been discernible. Taking first prize at the Paris Conservatory in 1902, he played in several chamber music ensembles and in 1904 became first 'cellist of the Opera Comique orchestra. In 1908 he undertook additional duties in the Colonne orchestra, where he played also as first 'cellist, under three conductors, Colonne, Pierne and Monteux. As a virtuoso apart from any organization he became particularly famous. He gave recitals in a number of French cities, also in Spain, Belgium, Switzerland and England. His musical career was interrupted by the war. Called out in the mobilization of Aug. 2, 1914, he served actively at the front for 18 months.

Trans. Jan 24

THE outstanding item upon Mr. Monteux's programme for the Symphony Concerts of next Friday afternoon and Saturday evening is Mr. Converse's new symphony, to be played for the first times anywhere—the first likewise that he has written. It begins in the key of C minor; from an "Adagio Misterioso" it runs in the conventional order of the orthodox four movements through a "fiery and a martial" finale. In the course of next week more particulars of an interesting and characteristic music will be printed in this place. The other two numbers on the conductor's list are Schumann's seldom heard concerto for violoncello, in which Mr. Bedetti, the able first 'cellist of the orchestra, will play the solo part; and Rimsky-Korsakov's full-voiced overture, "Russian Easter," built upon liturgical music of the Greek church.

On Thursday afternoon at four o'clock, in Symphony Hall, befalls the first of the concerts of the Symphony Orchestra for young people, for which every disposable place has already been taken by the youth of the schools in Boston and the suburban ring. The concert will continue for an hour, divided between Schubert's Unfinished Symphony, Beethoven's overture to Goethe's play, "Egmont," and a suite of dances from Delibes's ballet, "Sylvia." Auspiciously does the orchestra begin a new venture that should pleasure a present, and develop a future, public for its concerts.

Globe Jan 25

The eminent French 'cellist, Jean Bedetti, who came from Europe last Autumn, to lead the 'cello section of the Boston Symphony Orchestra, will be heard as soloist for the first time in Symphony Hall, at the concerts of Friday and Saturday. Taking first prize at the Paris Conservatory in 1902, he played in several chamber music ensembles, and in 1904 became first 'cellist in the Opera Comique Orchestra.

In 1908 he undertook additional duties in the Colonne Orchestra, where he played as first 'cellist under three conductors, Colonne, Pierne and Monteux. As a virtuoso, apart from any organization, he gave his own recitals in a number of French cities, also in Spain, Belgium, Switzerland and England. His musical career was interrupted by the war. Called out in the mobilization of Aug 2, 1914, he served actively at the front for 18 months.

Thursday at 4: Boston Symphony Orchestra, first concert for young people. Schubert, Symphony in B flat "Unfinished"; Beethoven, Overture to Egmont; Delibes, suite from "Sylvia"; Pierre Monteux will conduct. This concert was sold out in advance of public sale. No tickets are now procurable.

Friday at 2:30 and Saturday at 8: Boston Symphony Orchestra, 13th program. Converse, Symphony in C minor, first performances; Schumann, Concerto in A minor for violoncello and orchestra; Rimsky-Korsakoff, "The Russian Easter." Soloist, Jean Bedetti.

JORDAN HALL, Tuesday, at 8:15

Advertiser Jan 25

SYMPHONY CONCERTS

Jean Bedetti, one of the finest violoncellists France has produced, who came to this country at the beginning of the season to lead the 'cello section of the Boston Symphony Orchestra, will be the soloist at the symphony concerts of next Friday and Saturday, playing Schumann's 'Cello Concerto in A Minor. A new symphony by Frederick Converse, and Rimsky-Korsakoff's overture, "The Russian Easter," are also on the program.

AT SYMPHONY HALL

JEAN BEDETTI, VIOLONCELLIST, IN SYMPHONY CONCERTS THIS WEEK

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OLIN DOWNES

JEAN BEDETTI TO PLAY HERE

Jean Bedetti

Boston Post Jan. Jan. 25

BEDETTI SYMPHONY SOLOIST

Jean Bedetti, who came to this country at the beginning of the season to lead the 'cello section of the Boston Symphony Orchestra, will be the soloist at the symphony concerts of next Friday and Saturday, playing Schumann's 'Cello Concerto in A minor. At the same concerts a new Symphony in C minor by Frederick Converse, the noted American composer, will have its first public performance under the guidance of Pierre Monteux. The closing number will be Rimsky-Korsakoff's Overture, "The Russian Easter," built upon themes of the Russian church. During the week which follows these concerts the orchestra will travel in the near South.

The eminent French violincellist, Jean Bedetti, who came from Europe last autumn to lead the golden-toned 'cello section of the Boston Symphony Orchestra, will be heard as soloist for the first time in Symphony Hall at the symphony concerts of Friday and Saturday. Mr. Bedetti's beautiful tone and his consummate skill with his instrument has certainly already been discernible. Taking first prize at the Paris Conservatory in 1902, he played in several chamber ensemblies, and in 1904 became first 'cellist in the Opera Comique Orchestra. In 1908 he undertook additional duties in the Colonne Orchestra, where he played also as first 'cellist under three conductors—Colonne, Pierne and Monteux. As a virtuoso apart from any organization, he became particularly famous and gave his own recitals in a number of French cities, also in Spain, Belgium, Switzerland and England. His musical career was interrupted by the war. Called out in the mobilization of Aug. 2, 1914, he served actively at the front for 18 months.

INFORMATION OBSCURED

Music

CONCERT-CHRONICLE

THE GRIST OF WEEK-END MUSIC HARVESTED

Mr. Kreisler as Changed Man and Changed Musician—A Plausible Explanation—Choral Pieces and Notable Singers to Glorify Them — The Fanciful Griffes and the Expert Reuter — The Fokines to Dance in Boston — Programmes in Prospect

As Mr. Kreisler returns from concert to concert in Boston, the change in the aspect of the man and in the playing of the musician become more noticeable. His hair has grizzled in the ordinary course of the years; but few men in the early forties wear so worn a face as the violinist now turns toward his hearers. His figure, too, has lost something of the easy, animated carriage, the erect poise, of old. It slackens, as it were, to Mr. Kreisler's will with it. Similarly the exaction of a long and difficult piece, which he would bring to nearly perfect performance, taxes his nervous and bodily powers. When, for example, he made an end of Beethoven's Concerto at the Symphony Concert of Saturday evening and returned again and again to acknowledge the answering plaudits, he was plainly, as the youngsters say, "all in." So has the suffering of the war, as it touched his own fortunes and the fortune of his kinsfolk, friends and country, laid present mark upon Mr. Kreisler. Nor are the pains and penalties of recent and unwarrantable persecution, now happily ending, unwritten upon his countenance and bearing. Once more it is into the men who endure quietly that such experiences sink deepest. For the time they have dulled the physical and nervous vitality that in a recent past each day seemed to renew for Mr Kreisler.

As plain is the change in the violinist's playing. Whether the piece is a sonata of the ancients, a classic concerto, a romantic, a displayful or a merely fanciful and pleasing music, old or new, he seems now to strive for a minute perfection of performance that no detail shall elude. He would draw from his violin a tone of the uttermost fineness; he would touch that tone with the softest of lustres; he would make it sensitive to the slightest inflection of the music, to the most subtle and delicate desires of his own responsive will. It is as though he visioned the music, was in spell to it and to his instrument, would lay that spell upon his hearers. It is as though he heard in the ear of the imagination the tones of the violin in ideal voice, the music in an ideal guise, would attain to both, would impart them. Obviously such playing is intensely introspective; obviously it renounces appreciably the warmth, the vitality that, with all his finesse, leapt of old from Mr. Kreisler's bow. Underneath his calm exterior lies an acutely sensitive mind and heart. If a man be so tempered, suffering drives him into himself. If he must contend with the woes and the hostilities of a world without, the more does he seek solace in self-communion within. So, perhaps, have the experiences of recent years and recent months also set marks on Mr. Kreisler's playing.

H. T. P.

ESTABLISHED 1861

From Morning Telegraph
New York City

Concerts for Boston Children.

The trustees of the Boston Symphony Orchestra are making plans to bring the finest music possible to the school children of the city, and have arranged for the orchestra to give a special young people's concert on Symphony Hall Thursday evening [illegible]

This may, perhaps, be the commencement of a series of concerts, especially for school children, all of which will be given by the full orchestra under Pierre Monteux, the regular conductor. Prices for these concerts will range from 25 cents to 50 cents [illegible]

TRIBUNE
Providence, R. I.
JAN 10 1920 A

RACHMANINOFF WITH BOSTON SYMPHONY.

In many respects the foremost event of the musical season in Providence will be the appearance of Sergei Rachmaninoff, Russia's giant pianist and greatest composer, at the Boston Symphony concert in Infantry Hall on Tuesday evening, Jan. 27th. Furthermore, Rachmaninoff will on this occasion play his own latest Concerto in D minor, the third. With the sombre grandeur, the tense climaxes, and the fiery rhythms of this mountainous work, he held New York and Boston spell-bound by his genius. After such performances he has justly been pronounced the greatest of them all. Pierre Monteux will begin the concert with the classic masterpiece, Beethoven's Fifth Symphony in C minor, the most popular of them all, which has been played at these concerts for a [illegible] of seasons. The program will [illegible] brilliantly scored [illegible] an episode from [illegible]

TRIBUNE
Providence, R. I.
JAN 4 - 1920 A

Matzenauer,

The Boston Symphony Orchestra, which is to play here on Tuesday evening, Jan. 27, with Sergei Rachmaninoff, the great Russian pianist, as soloist, has just announced in Boston a new project of giving special "Young People's Concerts" at minimum prices, the program suitable to the occasion, and the tickets to be distributed through the schools and settlements of greater Boston. This is in a sense an extension of the practice of selling tickets at special students' rates for the concerts in Providence. The first "Young People's Concert" will be given on Thursday afternoon, Jan. 29, at 4 o'clock.

The trustees of the Boston Symphony Orchestra have taken the further step of insuring all of the musicians against death or total disability to the amount of $1000. This is, of course, entirely distinct from the pension fund, maintained by special concerts and contributions, which institution remains as firm as it is of long standing.

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From
Journal
Providence, R. I.

JAN 4 1920 A

The Boston Symphony Orchestra has announced a new project of giving special "Young People's Concerts" at minimum prices, the programme suitable for children, and the tickets to be distributed through the schools and settlements of Greater Boston. This is, in a sense, an extension of the practice of selling tickets at special students' rates for the concerts in this city. The first "Young People's Concert" will be given on Thursday afternoon, Jan. 29.

The trustees of the Boston Symphony Orchestra have taken the further step of insuring all of the musicians against death or total disability to the amount of $100,000. This is, of course, entirely distinct from the pension fund maintained by special concerts and contributions.

The concerts of Friday afternoon and last evening in Symphony Hall are well worth note, in that they brought to light Mendelssohn's "Reformation Symphony," for 33 years buried from Symphony audiences in Boston, and the ballet, "Jeux," written by Debussey and played on Friday for the first time in America.

The ballet was written by Debussey to oblige Mr. Diaghilev, the director of the Russian dancers, and was linked by Nijinsky, who was given to strange and awe-inspiring posturing, to a "choregraphic action at odds with the contours, the rhythms and the implications of the music." After its hard experience with Nijinsky the ballet was played in Paris as a tone poem with a prefatory "argument," and it was thus that Monteux played it. The music, according to the press, "runs brightly, gracefully, charmingly in crossed rythms, interwoven melody and light and glinting harmonic and instrumental color."

Of Mendelssohn's "Reformation Symphony" it is said that the composer himself came to think ill of the work after its first performance, and it has been practically put aside by conductors. It was written in 1830 on commission for a celebration of the ter-centenary of the adoption of the Augsburg Confession by German Protestants.

Another revival at the concert on Friday was Glazunov's early tone poem, "Stenka Razin," long and, to again quote the Boston critics, "undeservedly" fallen from the active repertory of the orchestra. The work depicts the life and death of the old brigand for whom it is named, his battle with the Volga, won by the Volga river, to whom he gave his bride as a sacrifice, and the struggle of the Volga peasants whose folk songs are interwoven in the music.

From
Journal
Providence, R. I.

JAN 11 1920 A

Sergei Rachmaninoff, the Russian composer and pianist, is to play as soloist at the next concert of the Boston Symphony Orchestra on Tuesday evening, Jan. 27, in Infantry Hall. Last November, while the rumor was being circulated that his estates had been despoiled by the Bolsheviki, and in consequence Rachmaninoff had sought refuge in Scandinavia, he suddenly appeared in New York. Although he was well known as a composer, the public was not acquainted with his ability as a pianist, except through hearsay, and the memory of his work while visiting the United States in 1910.

After a few weeks of concert performance, the name of the composer found a new and vivid significance. He appeared as soloist with the leading orchestras in America and gave concerts in the large cities of the United States. It is in his playing of his own concertos that Rachmaninoff has achieved his greatest successes.

Recently a Boston critic devoted considerable space to speculation as to whether the "romance" of seeing a composer in person had not to a great extent influenced the cordiality of his reception by Bostonian audiences. However, it is conceded that in playing his own compositions, Rachmaninoff has a mastery of both mediums, his resourcefulness of inspiration, and his rhythm and tremendous chords, which explore the range of the keyboard and orchestra. His previous appearances in Providence were in February and December of 1918.

* * *

TRIBUNE
ress: Providence, R. I.
JAN 11 1920 A

RACHMANINOFF NEXT BOSTON SYMPHONY SOLOIST.

Sergei Rachmaninoff, the indomitable Russian composer and pianist, is to play as solist at the next Boston Symphony concert in Infantry Hall on Tuesday evening, Jan. 27th.

Last November, while the rumor was going about that Rachmaninoff had been despoiled of his estates by the Bolsheviki and driven to Scandinavia, the musician in person suddenly appeared in New York. As a composer, the public of course knew him well, but as a pianist there had been only dim memory and hearsay. However, after a few weeks of concert performance, the name of the great pianist of Russia found a new and vivid significance.

At each of them, the hynotic effect of his presence was immediately felt. When the guant and angular figure comes upon the stage (he must stoop for some doorways) there is the electric feeling of the presence of genius. Bowed, dark and intent over his instrument, his striking profile is almost a tragic mask. Playing his own concerto, Rachmaninoff the composer and Rachmaninoff the pianist, are blended in his utter mastery of both mediums; his resourcefulness of free inspiration running a riotous course, his rhythm, whiplike and biting, and his tremendous chords, colorful and resi-

[illegible]nt, which explore the whole range of [illegible] keyboard and orchestra.

[illegible]mall wonder that no pianist of last [illegible]son won a popularity comparable to [illegible] America is fortunate to have him [illegible] second season.

ESTA[illegible] 1861

From
Journal
Providence, R. I.

JAN [illegible] 20 A

An unusual coincidence of bookings give Providence concert goers the portunity of hearing Sergei Rachmaninoff, the Russian pianist and composer twice within a week. He will be heard soloist at the third of the series of Boston Symphony concerts in this city on Tuesday evening, Jan. 27, in Infantry Hall. He will also give a concert at the Shubert Majestic on Sunday, Feb. 1, in place of the concert which was scheduled for Feb. 15 in the Steinert series.

Rachmaninoff made his American debut in 1909 and 1910, when he appeared as pianist and conductor of his own works. He was born in Novgorod in 1873 and was admitted to the Petrograd Conservatory at the age of nine, where he studied piano with Damjansky for three years. Later he attended the Moscow Conservatory with Zvierev and Siloti as his instructors. With Taneiev and Arensky he studied composition for excellence, in which he won a gold medal in 1895. He toured Russia in the same year and very soon afterward attracted European attention both as composer and pianist, apeparing in London and Vienna often.

He was a teacher at the Maryinsky Institute for Girls in Moscow and after several years residence in Dresden and his visit to the United States was appointed chief conductor of the Imperial Opera in Petrograd. Among his compositions are a number of operas, choral works, particularly noteworthy the six choruses for female voices and the humorous chorus for mixed voices, cantatas, chamber music, orchestra fantasies and symphonies as well as suites for the piano.

In the programme of the Boston Symphony Orchestra will be his latest work, the third Concerto in D-minor, which has received favorable comment both in Boston and New York. Pierre Monteux will begin the concert with Beethoven's Fifth Symphony in C Minor, which has not been played at the concerts in this city for a number of years. The programme will close with Liszt's brilliantly scored "Mephisto Waltz," an episode from Lenau's "Faust."

Rachmaninoff, Eminent Pianist

He Will be the Soloist at the Concert of the Boston Symphony Orchestra to be Given in Infantry Hall on Tuesday Evening, Jan. 27.

[illegible] HALL, PROVIDENCE —ALWA[illegible]

CONCERT GIVEN BY SYMPHONY

Third of the Series by Bostdn Orchestra Is Largely Attended.

Infantry Hall held one of the largest and most brilliant audiences in its history at the third in the series of five concerts by the Boston Symphony Orchestra, Pierre Monteux, conductor, last evening. And not only was the audience one of vast size and notable brilliancy but it was enthusiastic to a degree rarely reached by conservative Providence concert-goers.

The concert, however, was unusual in its interest with such a genius of the key board as Sergei Rachmaninoff as the solist in his own concerto.

Then, too, Mr. Monteux seemed to inspire his forces to an unusual degree, for their playing, always well nigh flawless in character, reached even greater heights of techincal efficiency if, indeed, that were possible and the audience responded to the superb effects achieved by the orchestra with spontaneous bursts of applause.

The program follows: Symphony No. 5, in C minor, Op. 67—I. Allegro con brio, II. Andante con moto, III. Allegro (trio), IV. Allegro, Beethoven; Concerto for pianoforte with orchestra, in D minor, No. 3, Op. 30—I. Allegro ma non tanto, II. Intermezzo: Adagio, III. Finale, Rachmaninoff; "Stenka Razine," symphonic poem, Op. 13, Glazounoff.

Beethoven's melodious beautiful "Fifth Symphony" never fails to charm the tireless concert goer. It is the story, in music, of the composer's defiance of fate, the battling of man with nature and unseen forces. It is the story, too, of sublime struggle and exulting triumph. It has been played here by the Boston Symphony Orchestra on many previous occasions in the past two decades, but not in the memory of those who rarely fail to attend Boston Symphony concerts [illegible]

[illegible]ere has this great work been played [illegible]ith such surpassing tonal beauty, such [illegible]xquisite phrasing, such magnificent ef[illegible]ct as last evening.

[illegible]Mr. Monteux was several times recalled [illegible]the end of the symphony and finally [illegible]alled his men to rise and, with him [illegible]are the plaudits of the audience.

[illegible]he other number played by the or[illegible]estra was Glazounoff's "Symphonic [illegible]em" in which the orchestra again dis[illegible]yed the perfection of its inherent pos[illegible]ilities under the skillful guidance of [illegible] director.

[illegible]uch of the interest of the concert cen[illegible]d naturally in the playing, by the [illegible]at Rachmaninoff, of his own con[illegible]to and it is quite sufficient to add that [illegible] created a profound impression.

[illegible]achmaninoff is now in his early forties [illegible] at the height of his powers. Not [illegible]y is he justly regarded as one of the [illegible]emost living composers but his mag[illegible]cent playing stamps him as a truly [illegible]at pianist as well.

[illegible]he concerto is distinctly original and [illegible]ealing in character, and the first move[illegible]nt especially is most impressive and [illegible]l of melody, so that the attention of [illegible]th hearer is at once riveted. The per[illegible]formance by the composer pianist was a [illegible]remarkable one; remarkable even for [illegible]Mr. Rachmaninoff. The pianist and com[illegible]poser were one and the same being.

[illegible]Throughout the concerto the pianist ex[illegible]hibited again the astonishing manual [illegible]kill and dexterity the remarkable [illegible]beauty and sensitiveness of tone, the ex[illegible]quisite delicacy of expression which [illegible]raises his playing to such dazzling [illegible]eights of perfection.

[illegible]The artist was recalled six times after [illegible]is gigantic performance.

Bror Laws

[illegible]ONESDAY, JANUARY 28

BOSTON SYMPHONY ORCHESTRA GIVES FINE CONCERT

The Boston Symphony Orchestra in its third concert of the season here last night at Infantry Hall before a large audience aroused a "crescendo" of approval early in the programme which developed into a veritable "fortissimo" in the triumphant finale. It was the best appearance the orchestra has made here and the audience was keenly responsive in its responsive in its appreciation.

Pierre Monteux conducted his musicians with admirable unity, but the acme of the programme numbers was reached when Sergei Bachaninoff, on his first appearance here with the Boston Symphony, gave the first presentation here of his third concerto for pianoforte. It was truly an evening of pronounced impressions which Providence music lovers will keep fresh in the memory.

The programme opened with the Beethoven Symphony No. 5, in C-minor. The superior mastery of this symphony has been revealed in this city before, but never with such noble intensity as Monteux secured last night. He was recalled repeatedly after the finale and the players arose for their deserved share of the applause.

"Stenka Razine," the symphonic poem by the Russian, Glazounoff, who was still in his teens when he composed it, was given a most romantic conception by the orchestra [illegible]

RACHMANINOFF IN HIS OWN CONCERTO PLEASES AUDIENCE

Russian Pianist is Soloist at Third Concert of Season Here by Boston Symphony.—Beethoven's Fifth Symphony is Finely Presented.

The Boston Symphony Orchestra, Pierre Monteux conducting, with Sergei Rachmaninoff soloist, aroused great enthusiasm last evening at the orchestra's third concert here this season. Infantry Hall was filled and the programme, played magnificently, stirred the audience to tremendous outbursts of applause. And both orchestra and soloist were deserving of their big reception, for seldom if ever have the players semed so keenly alive to the work in hand or Mr. Monteux so filled with inspiration and energy.

Sergei Rachmaninoff, too, made an im[illegible]pression that will linger long in the mem[illegible]ory. It was his first appearance here with the Boston Symphony, and it was also the first presentation in this city of his third concerto for pianoforte. For sustained interest and brilliance of performance the concert undoubtedly set a new high mark for the present season.

The programme follows:

Beethoven—Symphony No. 5, in C-minor, Op. 67
- Allegro con brio.
- Andante con moto.
- Allegro; Trio.
- Allegro.

Rachmaninoff—Concerto for Pianoforte with Orchestra, in D-minor, No. 3, Op. 30.
- Allegro ma non tanto.
- Intermezzo: Adagio.
- Finale.

Glazounoff—"Stenka Razine," Symphonic Poem, Op. 13.

The Beethoven Symphony No. 5, in C-minor, has been played here many, many times. It is always welcome, as it is one of the most interesting and perhaps the most popular of the master's symphonic works. Written in Beethoven's so-called second period, when his creative power was at the full and his emotional nature given free rein, it depicts his various moods with wonderful force and beauty. And it is but giving Mr. Monteux his due to state that this work has never been given, in the last 20 years at least, with such breadth, such grandeur of conception and striking effect. The Fate that knocks at the door in the symphony's opening measures marched steadily, relentlessly onward through the succeeding movements. It was a great performance and Mr. Monteux, recalled several times after the finale, caused the players to rise and share in the applause.

The other orchestral offering, the symphonic poem, "Stenka Razine," by the Russian, Glazounoff, was particularly [illegible]

THE EVENING BULLETIN,

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interesting as showing the remarkable ability of the composer in his early youth, for Glazounoff was still in his teens when he wrote this, his first tone poem. Russian folk lore teems with stories of Cossack leaders or hetmen, who, at the head of robber bands, plundered and murdered at their hearts' content. Stenka Razine was one of these, famed in song and story. In boats manned by oarsmen he roamed the mighty River Volga and with him a captured Persian princess. Descriptive of these characters, the wild forays of the band, the fate of the princess, who is thrown into the Volga when Stenka finds himself surounded by the soldiers of the Czar, and of the final fight, the young Russian wrote with realistic effect. The orchestra played the piece with appropriate fire and vigor.

Rachmaninoff was given an ovation at the close of his concerto with orchestra. [illegible] work as a whole, while unmistak-

[illegible]ESDAY, JANUARY 28, 1920

[illegible]ably Russian in flavor, is decidedly original. There is a beautiful opening melody given on the piano to accompaniment of muted strings. This is later embellished by the solo instrument and is made to appear in fragmentary manner among the orchestral voices. The movement contains some fine climaxes and ends with a recurrence of the original haunting minor melody on the piano. The second movement is, perhaps, less interesting than the first, although it contains beautiful and unusual effects. The finale is very brilliant and decided in rythmic swing.

Rachmaninoff's playing was appealing [illegible]n its tonal beauty, in its clearness and [illegible]n that indefinable something by which [illegible] player sometimes establishes a feel[illegible]g of intimacy and perfect understand[illegible]g between himself and his audience. [illegible]e was followed with closest attention [illegible]

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INFORMATION OBSCURED

Music

CONCERT-CHRONICLE

THE GRIST OF WEEK-END MUSIC HARVESTED

Mr. Kreisler as Changed Man and Changed Musician—A Plausible Explanation—Choral Pieces and Notable Singers to Glorify Them — The Fanciful Griffes and the Expert Reuter — The Fokines to Dance in Boston — Programmes in Prospect

As Mr. Kreisler returns from concert to concert in Boston, the change in the aspect of the man and in the playing of the musician become more noticeable. His hair has grizzled in the ordinary course of the years; but few men in the early forties wear so worn a face as the violinist now turns toward his hearers. His figure, too, has lost something of the easy, animated carriage, the erect poise, of old. It slackens, as it were, to Mr. Kreisler's will with it. Similarly the exaction of a long and difficult piece, which he would bring to nearly perfect performance, taxes his nervous and bodily powers. When, for example, he made an end of Beethoven's Concerto at the Symphony Concert of Saturday evening and returned again and again to acknowledge the answering plaudits, he was plainly, as the youngsters say, "all in." So has the suffering of the war, as it touched his own fortunes and the fortune of his kinsfolk, friends and country, laid present mark upon Mr. Kreisler. Nor are the pains and penalties of recent and unwarrantable persecution, now happily ending, unwritten upon his countenance and bearing. Once more it is into the men who endure quietly that such experiences sink deepest. For the time they have dulled the physical and nervous vitality that in a recent past each day seemed to renew for Mr Kreisler.

As plain is the change in the violinist's playing. Whether the piece is a sonata of the ancients, a classic concerto, a romantic, a displayful or a merely fanciful and pleasing music, old or new, he seems now to strive for a minute perfection of performance that no detail shall elude. He would draw from his violin a tone of the uttermost fineness; he would touch that tone with the softest of lustres; he would make it sensitive to the slightest inflection of the music, to the most subtle and delicate desires of his own responsive will. It is as though he visioned the music, was in spell to it and to his instrument, would lay that spell upon his hearers. It is as though he heard in the ear of the imagination the tones of the violin in ideal voice, the music in an ideal guise, would attain to both, would impart them. Obviously such playing is intensely introspective; obviously it renounces appreciably the warmth, the vitality that, with all his finesse, leapt of old from Mr. Kreisler's bow. Underneath his calm exterior lies an acutely sensitive mind and heart. If a man be so tempered, suffering drives him into himself. If he must contend with the woes and the hostilities of a world without, the more does he seek solace in self-communion within. So, perhaps, have the experiences of recent years and recent months also set marks on Mr. Kreisler's playing.

H. T. P.

ESTABLISHED 1881

From Morning Telegraph New York City

Concerts for Boston Children.

The trustees of the Boston Symphony Orchestra are making plans to bring the finest music possible to the school children of the city, and have arranged for the orchestra to give a special young people's concert in Symphony Hall Thursday evening. This may, perhaps, be the commencement of a series of concerts, especially for school children, all of which will be given by the full orchestra under Pierre Monteux, the regular conductor. Prices for these concerts will range from 25 cents to 50 cents and

TRIBUNE

Providence, R. I.

JAN 19 1920

RACHMANINOFF WITH BOSTON SYMPHONY.

In many respects the foremost event of the musical season in Providence will be the appearance of Sergei Rachmaninoff, Russia's giant pianist and greatest composer, at the Boston Symphony concert in Infantry Hall on Tuesday evening, Jan. 27th. Furthermore, Rachmaninoff will on this occasion play his own latest Concerto in D minor, the third. With the sombre grandeur, the tense climaxes, and the fiery rhythms of this mountainous work, he held New York and Boston spell-bound by his genius. After such performances he has justly been pronounced the greatest of them all. Pierre Monteux will begin the concert with the classic masterpiece, Beethoven's Fifth Symphony in C minor,

the most popular of them all, which has been played at these concerts for a number of seasons. The program will [illegible] Liszt's brilliantly scored [illegible] episode from [illegible] wherein Satan fid[illegible]

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JAN 4 - 1920

[illegible] Matzenauer.

The Boston Symphony Orchestra, which is to play here on Tuesday evening, Jan. 27, with Sergei Rachmaninoff, the great Russian pianist, as soloist, has just announced in Boston a new project of giving special "Young People's Concerts" at minimum prices, the program suitable to the occasion, and the tickets to be distributed through the schools and settlements of greater Boston. This is in a sense an extension of the practice of selling tickets at special students' rates for the concerts in Providence. The first "Young People's Concert" will be given on Thursday afternoon, Jan. 29, at 4 o'clock.

The trustees of the Boston Symphony Orchestra have taken the further step of insuring all of the musicians against death or total disability to the amount of $1000. This is, of course, entirely distinct from the pension fund, maintained by special concerts and contributions, which institution remains as firm as it is of long standing.

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From Journal Providence, R. I.

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The Boston Symphony Orchestra has announced a new project of giving special "Young People's Concerts" at minimum prices, the programme suitable for children, and the tickets to be distributed through the schools and settlements of Greater Boston. This is, in a sense, an extension of the practice of selling tickets at special students' rates for the concerts in this city. The first "Young People's Concert" will be given on Thursday afternoon, Jan. 29.

The trustees of the Boston Symphony Orchestra have taken the further step of insuring all of the musicians against death or total disability to the amount of $100,000. This is, of course, entirely distinct from the pension fund maintained by special concerts and contributions.

The concerts of Friday afternoon and last evening in Symphony Hall are well worth note, in that they brought to light Mendelssohn's "Reformation Symphony," for 33 years buried from Symphony audiences in Boston, and the ballet, "Jeux," written by Debussey and played on Friday for the first time in America.

The ballet was written by Debussey to oblige Mr. Diaghilev, the director of the Russian dancers, and was linked by Nijinsky, who was given to strange and awe-inspiring posturing, to a "choregraphic action at odds with the contours, the rhythms and the implications of the music." After its hard experience with Nijinsky the ballet was played in Paris as a tone poem with a prefatory "argument," and it was thus that Monteux played it. The music, according to the press, "runs brightly, gracefully, charmingly in crossed rythms, interwoven melody and light and glinting harmonic and instrumental color."

Of Mendelssohn's "Reformation Symphony" it is said that the composer himself came to think ill of the work after its first performance, and it has been practically put aside by conductors. It was written in 1830 on commission for a celebration of the ter-centenary of the adoption of the Augsburg Confession by German Protestants.

Another revival at the concert on Friday was Glazunov's early tone poem, "Stenka Razin," long and, to again quote the Boston critics, "undeservedly" fallen from the active repertory of the orchestra. The work depicts the life and death of the old brigand for whom it is named, his battle with the Volga, won by the Volga river, to whom he gave his bride as a sacrifice, and the struggle of the Volga peasants whose folk songs are interwoven in the music.

From Journal Providence, R. I.

Sergei Rachmaninoff, the Russian composer and pianist, is to play as soloist at the next concert of the Boston Symphony Orchestra on Tuesday evening, Jan. 27, in Infantry Hall. Last November, while the rumor was being circulated that his estates had been dospoiled by the Bolsheviki, and in consequence Rachmaninoff had sought refuge in Scandinavia, he suddenly appeared in New York. Although he was well known as a composer, the public was not acquainted with his ability as a pianist, except through hearsay, and the memory of his work while visiting the United States in 1910.

After a few weeks of concert performance, the name of the composer found a new and vivid significance. He appeared as soloist with the leading orchestras in America and gave concerts in the large cities of the United States. It is in his playing of his own concertos that Rachmaninoff has achieved his greatest successes.

Recently a Boston critic devoted considerable space to speculation as to whether the "romance" of seeing a composer in person had not to a great extent influenced the cordiality of his reception by Bostonian audiences. However, it is conceded that in playing his own compositions, Rachmaninoff has a mastery of both mediums, his resourcefulness of inspiration, and his rhythm and tremendous chords, which explore the range of the keyboard and orchestra. His previous appearances in Providence were in February and December of 1918.

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ress: Providence, R. I.

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RACHMANINOFF NEXT BOSTON SYMPHONY SOLOIST.

Sergei Rachmaninoff, the indomitable Russian composer and pianist, is to play as solist at the next Boston Symphony concert in Infantry Hall on Tuesday evening, Jan. 27th.

Last November, while the rumor was going about that Rachmaninoff had been despoiled of his estates by the Bolsheviki and driven to Scandinavia, the musician in person suddenly appeared in New York. As a composer, the public of course knew him well, but as a pianist there had been only dim memory and hearsay. However, after a few weeks of concert performance, the name of the great pianist of Russia found a new and vivid significance.

At each of them, the hynotic effect of his presence was immediately felt. When the guant and angular figure comes upon the stage (he must stoop for some doorways) there is the electric feeling of the presence of genius. Bowed, dark and intent over his instrument, his striking profile is almost a tragic mask. Playing his own concerto, Rachmaninoff the composer and Rachmaninoff the pianist, are blended in his utter mastery of both mediums; his resourcefulness of free inspiration running a riotous course, his rhythm, whiplike and biting, and his tremendous chords, colorful and resi-

nt, which explore the whole range of e keyboard and orchestra.

mall wonder that no pianist of last son won a popularity comparable to America is fortunate to have him a second season.

ESTA[illegible] 1881

From Journal Providence, R. I.

An unusual coincidence of bookings give Providence concert goers the portunity of hearing Sergei Rachmaoff, the Russian pianist and compos twice within a week. He will be heard soloist at the third of the series of Boston Symphony concerts in this city on Tuesday evening, Jan. 27, in Infantry Hall. He will also give a concert at the Shubert Majestic on Sunday, Feb. 1, in place of the concert which was scheduled for Feb. 15 in the Steinert series.

Rachmaninoff made his American debut in 1909 and 1910, when he appeared as pianist and conductor of his own works. He was born in Novgorod in 1873 and was admitted to the Petrograd Conservatory at the age of nine, where he studied piano with Damjansky for three years. Later he attended the Moscow Conservatory with Zvierev and Siloti as his instructors. With Taneiev and Arensky he studied composition for excellence, in which he won a gold medal in 1892. He toured Russia in the same year and very soon afterward attracted European attention both as composer and pianist, apeparing in London and Vienna often.

He was a teacher at the Maryinsky Institute for Girls in Moscow and after several years residence in Dresden and his visit to the United States was appointed chief conductor of the Imperial Opera in Petrograd. Among his compositions are a number of operas, choral works, particularly noteworthy the six choruses for female voices and the humorous chorus for mixed voices, cantatas, chamber music, orchestra fantasies and symphonies as well as suites for the piano.

In the programme of the Boston Symphony Orchestra will be his latest work, the third Concerto in D-minor, which has received favorable comment both in Boston and New York. Pierre Monteux will begin the concert with Beethoven's Fifth Symphony in C Minor, which has not been played at the concerts in this city for a number of years. The programme will close with Liszt's brilliantly scored "Mephisto Waltz," an episode from Lenau's "Faust."

Rachmaninoff, Eminent Pianist

He Will be the Soloist at the Concert of the Boston Symphony Orchestra to be Given in Infantry Hall on Tuesday Evening, Jan. 27.

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CONCERT GIVEN BY SYMPHONY

Third of the Series by Boston Orchestra Is Largely Attended.

Infantry Hall held one of the largest and most brilliant audiences in its history at the third in the series of five concerts by the Boston Symphony Orchestra, Pierre Monteux, conductor, last evening. And not only was the audience one of vast size and notable brilliancy but it was enthusiastic to a degree rarely reached by conservative Providence concert-goers.

The concert, however, was unusual in its interest with such a genius of the key board as Sergei Rachmaninoff as the solist in his own concerto.

Then, too, Mr. Monteux seemed to inspire his forces to an unusual degree, for their playing, always well nigh flawless in character, reached even greater heights of techincal efficiency if, indeed, that were possible and the audience responded to the superb effects achieved by the orchestra with spontaneous bursts of applause.

The program follows: Symphony No. 5, in C minor, Op. 67—I. Allegro con brio, II. Andante con moto, III. Allegro (trio), IV. Allegro, Beethoven: Concerto for pianoforte with orchestra, in D minor, No. 3, Op. 30—I. Allegro ma non tanto, II. Intermezzo: Adagio, III. Finale, Rachmaninoff; "Stenka Razine," symphonic poem, Op. 13, Glazounoff.

Beethoven's melodious beautiful "Fifth Symphony" never fails to charm the tireless concert goer. It is the story, in music, of the composer's defiance of fate, the battling of man with nature and unseen forces. It is the story, too, of sublime struggle and exulting triumph. It has been played here by the Boston Symphony Orchestra on many previous occasions in the past two decades, but not in the memory of those who rarely fail to attend Boston Symphony concerts

ere has this great work been played ith such surpassing tonal beauty, such xquisite phrasing, such magnificent effect as last evening.

Mr. Monteux was several times recalled the end of the symphony and finally alled his men to rise and, with him are the plaudits of the audience.

The other number played by the orestra was Glazounoff's "Symphonic em" in which the orchestra again disyed the perfection of its inherent posilities under the skillful guidance of director.

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ONESDAY, JANUARY 28

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"Stenka Razine," the symphonic poem by the Russian, Glazounoff, who was still in his teens when he composed it, was given a most romantic conception by the orchestra

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The programme follows:

Beethoven—Symphony No. 5, in C-minor, Op. 67
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- Allegro; Trio.
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Rachmaninoff—Concerto for Pianoforte with Orchestra, in D-minor, No. 3, Op. 30.
- Allegro ma non tanto.
- Intermezzo: Adagio.
- Finale.

Glazounoff—"Stenka Razine." Symphonic Poem, Op. 13.

The Beethoven Symphony No. 5, in C-minor, has been played here many, many times. It is always welcome, as it is one of the most interesting and perhaps the most popular of the master's symphonic works. Written in Beethoven's so-called second period, when his creative power was at the full and his emotional nature given free rein, it depicts his various moods with wonderful force and beauty. And it is but giving Mr. Monteux his due to state that this work has never been given, in the last 20 years at least, with such breadth, such grandeur of conception and striking effect. The Fate that knocks at the door in the symphony's opening measures marched steadily, relentlessly onward through the succeeding movements. It was a great performance and Mr. Monteux, recalled several times after the finale, caused the players to rise and share in the applause.

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interesting as showing the remarkable ability of the composer in his early youth, for Glazounoff was still in his teens when he wrote this, his first tone poem. Russian folk lore teems with stories of Cossack leaders or hetmen, who, at the head of robber bands, plundered and murdered at their hearts' content. Stenka Razine was one of these, famed in song and story. In boats manned by oarsmen he roamed the mighty River Volga and with him a captured Persian princess. Descriptive of these characters, the wild forays of the band, the fate of the princess, who is thrown into the Volga when Stenka finds himself surounded by the soldiers of the Czar, and of the final fight, the young Russian wrote with realistic effect. The orchestra played the piece with appropriate fire and vigor.

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CONCERT-CHRONICLE

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H. T. P.

ESTABLISHED 1881

From Morning Telegraph New York City

TRIBUNE

ss: Providence, R. I.

JAN 4 - 1920

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From Journal Providence, R. I.

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The Boston Symphon... announced a new proj... cial "Young People's C... mum prices, the progra... children, and the tickets ... through the schools and ... Greater Boston. This is, ... extension of the practice o... ets at special students' r... concerts in this city. The ... People's Concert" will be give... day afternoon, Jan. 29.

The trustees of the Boston ... Orchestra have taken the fu... of insuring all of the musician... death or total disability to the am... $100,000. This is, of course, enti... tinct from the pension fund mai... by special concerts and contribut...

The concerts of Friday afternoo... last evening in Symphony Hall are... worth note, in that they brought to ... Mendelssohn's "Reformation Symphon... for 33 years buried from Symphony a... diences in Boston, and the ballet, "Jeux," written by Debussey and played on Fri... day for the first time in America.

The ballet was written by Debussey to oblige Mr. Diaghilev, the director of the Russian dancers, and was linked by Nijinsky, who was given to strange and awe-inspiring posturing, to a "choregraphic action at odds with the contours, the rhythms and the implications of the music." After its hard experience with Nijinsky the ballet was played in Paris as a tone poem with a prefatory "argument," and it was thus that Monteux played it. The music, according to the press, "runs brightly, gracefully, charmingly in crossed rythms, interwoven melody and light and glinting harmonic and instrumental color."

Of Mendelssohn's "Reformation Symphony" it is said that the composer himself came to think ill of the work after its first performance, and it has been practically put aside by conductors. It was written in 1830 on commission for a celebration of the ter-centenary of the adoption of the Augsburg Confession by German Protestants.

Another revival at the concert on Friday was Glazunov's early tone poem, "Stenka Razin," long and, to again quote the Boston critics, "undeservedly" fallen from the active repertory of the orchestra. The work depicts the life and death of the old brigand for whom it is named, his battle with the Volga, won by the Volga river, to whom he gave his bride as a sacrifice, and the struggle of the Volga peasants whose folk songs are interwoven in the music.

Concerts for Boston Children.

The trustees of the Boston Symphony Orchestra are making plans to bring the finest music possible to the school children of the city, and have arranged for the orchestra to give a special young people's concert in Symphony Hall Thursday evening, January 29.

This may, perhaps, be the commencement of a series of concerts, especially for school children, all of which will be given by the full orchestra under Pierre Monteux, the regular conductor. Prices for these concerts will range from 25 cents to 50 cents and

TRIBUNE

Providence, R. I.

JAN 10 1920

RACHMANINOFF WITH BOSTON SYMPHONY.

In many respects the foremost event of the musical season in Providence will be the appearance of Sergei Rachmaninoff, Russia's giant pianist and greatest composer, at the Boston Symphony concert in Infantry Hall on Tuesday evening, Jan. 27th. Furthermore, Rachmaninoff will on this occasion play his own latest Concerto in D minor, the third. With the sombre grandeur, the tense climaxes, and the fiery rhythms of this mountainous work, he held New York and Boston spell-bound by his genius. After such performances he has justly been pronounced the greatest of them all. Pierre Monteux will begin the concert with the classic masterpiece, Beethoven's Fifth Symphony in C minor,

the most popular of them all, which ha... been played at these concerts for a... of seasons. The program will ... Liszt's brilliantly scored ... episode from ... wherein Satan fidd...

From Journal Providence, R. I.

Sergei Rachmaninoff, the Russian composer and pianist, is to play as soloist at the next concert of the Boston Symphony Orchestra on Tuesday evening, Jan. 27, in Infantry Hall. Last November, while the rumor was being circulated that his estates had been despoiled by the Bolsheviki, and in consequence Rachmaninoff had sought refuge in Scandinavia, he suddenly appeared in New York. Although he was well known as a composer, the public was not acquainted with his ability as a pianist, except through hearsay, and the memory of his work while visiting the United States in 1910.

After a few weeks of concert performance, the name of the composer found a new and vivid significance. He appeared as soloist with the leading orchestras in America and gave concerts in the large cities of the United States. It is in his playing of his own concertos that Rachmaninoff has achieved his greatest successes.

Recently a Boston critic devoted considerable space to speculation as to whether the "romance" of seeing a composer in person had not to a great extent influenced the cordiality of his reception by Bostonian audiences. However, it is conceded that in playing his own compositions, Rachmaninoff has a mastery of both mediums, his resourcefulness of inspiration, and his rhythm and tremendous chords, which explore the range of the keyboard and orchestra. His previous appearances in Providence were in February and December of 1918.

TRIBUNE

ress: Providence, R. I.

e JAN 11 1920

RACHMANINOFF NEXT BOSTON SYMPHONY SOLOIST.

Sergei Rachmaninoff, the indomitable Russian composer and pianist, is to play as solist at the next Boston Symphony concert in Infantry Hall on Tuesday evening, Jan. 27th.

Last November, while the rumor was going about that Rachmaninoff had been despoiled of his estates by the Bolsheviki and driven to Scandinavia, the musician in person suddenly appeared in New York. As a composer, the public of course knew him well, but as a pianist there had been only dim memory and hearsay. However, after a few weeks of concert performance, the name of the great pianist of Russia found a new and vivid significance.

At each of them, the hynotic effect of his presence was immediately felt. When the guant and angular figure comes upon the stage (he must stoop for some doorways) there is the electric feeling of the presence of genius. Bowed, dark and intent over his instrument, his striking profile is almost a tragic mask. Playing his own concerto, Rachmaninoff the composer and Rachmaninoff the pianist, are blended in his utter mastery of both mediums; his resourcefulness of free inspiration running a riotous course, his rhythm, whiplike and biting, and his tremendous chords, colorful and resilient, which explore the whole range of the keyboard and orchestra.

Small wonder that no pianist of last season won a popularity comparable to his. America is fortunate to have him for a second season.

ESTA... 1881

From Journal Providence, R. I.

An unusual coincidence of bookings give Providence concert goers the portunity of hearing Sergei Rachmaninoff, the Russian pianist and compos twice within a week. He will be heard soloist at the third of the series of Boston Symphony concerts in this city on Tuesday evening, Jan. 27, in Infantry Hall. He will also give a concert at the Shubert Majestic on Sunday, Feb. 1, in place of the concert which was scheduled for Feb. 15 in the Steinert series.

Rachmaninoff made his American debut in 1909 and 1910, when he appeared as pianist and conductor of his own works. He was born in Novgorod in 1873 and was admitted to the Petrograd Conservatory at the age of nine, where he studied piano with Damjansky for three years. Later he attended the Moscow Conservatory with Zvierev and Siloti as his instructors. With Taneiev and Arensky he studied composition for excellence, in which he won a gold medal in 1892. He toured Russia in the same year and very soon afterward attracted European attention both as composer and pianist, apeparing in London and Vienna often.

He was a teacher at the Maryinsky Institute for Girls in Moscow and after several years residence in Dresden and his visit to the United States was appointed chief conductor of the Imperial Opera in Petrograd. Among his compositions are a number of operas, choral works, particularly noteworthy the six choruses for female voices and the humorous chorus for mixed voices, cantatas, chamber music, orchestra fantasies and symphonies as well as suites for the piano.

In the programme of the Boston Symphony Orchestra will be his latest work the third Concerto in D-minor, which has received favorable comment both in Boston and New York. Pierre Monteux will begin the concert with Beethoven's Fifth Symphony in C Minor, which has not been played at the concerts in this city for a number of years. The programme will close with Liszt's brilliantly scored "Mephisto Waltz," an episode from Lenau's "Faust."

Rachmaninoff, Eminent Pianist

He Will be the Soloist at the Concert of the Boston Symphony Orchestra to be Given in Infantry Hall on Tuesday Evening, Jan. 27.

...E, PROVIDENCE —ALWA...

CONCERT GIVEN BY SYMPHONY

Third of the Series by Boston Orchestra Is Largely Attended.

Infantry Hall held one of the largest and most brilliant audiences in its history at the third in the series of five concerts by the Boston Symphony Orchestra, Pierre Monteux, conductor, last evening. And not only was the audience one of vast size and notable brilliancy but it was enthusiastic to a degree rarely reached by conservative Providence concert-goers.

The concert, however, was unusual in its interest with such a genius of the key board as Sergei Rachmaninoff as the solist in his own concerto.

Then, too, Mr. Monteux seemed to inspire his forces to an unusual degree, for their playing, always well nigh flawless in character, reached even greater heights of techincal efficiency if, indeed, that were possible and the audience responded to the superb effects achieved by the orchestra with spontaneous bursts of applause.

The program follows: Symphony No. 5, in C minor, Op. 67—I. Allegro con brio, II. Andante con moto, III. Allegro (trio), IV. Allegro, Beethoven: Concerto for pianoforte with orchestra, in D minor, No. 3, Op. 30—I. Allegro ma non tanto, II. Intermezzo: Adagio, III. Finale, Rachmaninoff; "Stenka Razine," symphonic poem, Op. 13, Glazounoff.

Beethoven's melodious beautiful "Fifth Symphony" never fails to charm the tireless concert goer. It is the story, in music, of the composer's defiance of fate, the battling of man with nature and unseen forces. It is the story, too, of sublime struggle and exulting triumph. It has been played here by the Boston Symphony Orchestra on many previous occasions in the past two decades, but not in the memory of those who rarely fail to attend Boston Symphony concerts ere has this great work been played ith such surpassing tonal beauty, such xquisite phrasing, such magnificent ef-

It deals with Russian folk lore and rampages of Cossack bands which plundered and robbed to their heart's content. Stenka skimmed the mighty Volga River with his boats and strong oarsmen, captured a princess, and, at last finds himself surrounded by the soldiers of the czar in the final fight. The orchestra brought out all the dash and vim of the conflict superbly.

Rachmaninoff received distinctive praise for his concerto for the pianoforte with orchestra, in D-minor. It is Russian in background and has an originality about it which kept the audience charmed. The opening piano solo, is accompanied by enreconced muted strings, developing into a series of climaxes and finally swinging into a triumphant finale. It was followed with wrapt attention and the author responded several times to the appreciation of the audience. The programme of the evening as follows:

Beethoven—Smyphony No. 5, in C-minor, Op. 67
- Alegro con brio.
- Andante con moto.
- Allegro; Trio.
- Allegro.

Rachmaninoff—Concerto for Pianoforte with Orchestra, in D-minor, No. 3, Op. 30.
- Allegro ma non tanto.
- Intermezzo: Adagio.
- Finale.

Glazounoff—"Stenka Razine," Symphonic Poem, Op. 13.

RACHMANINOFF IN HIS OWN CONCERTO PLEASES AUDIENCE

Russian Pianist is Soloist at Third Concert of Season Here by Boston Symphony.—Beethoven's Fifth Symphony is Finely Presented.

The Boston Symphony Orchestra, Pierre Monteux conducting, with Sergei Rachmaninoff soloist, aroused great enthusiasm last evening at the orchestra's third concert here this season. Infantry Hall was filled and the programme, played magnificently, stirred the audience to tremendous outbursts of applause. And both orchestra and soloist were deserving of their big reception, for seldom if ever have the players semed so keenly alive to the work in hand or Mr. Monteux so filled with inspiration and energy.

Sergei Rachmaninoff, too, made an im-

THE EVENING BULLETIN,

pression that will linger long in the memory. It was his first appearance here with the Boston Symphony, and it was also the first presentation in this city of his third concerto for pianoforte. For sustained interest and brilliance of performance the concert undoubtedly set a new high mark for the present season.

The programme follows:

Beethoven—Symphony No. 5, in C-minor, Op. 67
- Allegro con brio.
- Andante con moto.
- Allegro; Trio.
- Allegro.

Rachmaninoff—Concerto for Pianoforte with Orchestra, in D-minor, No. 3, Op. 30.
- Allegro ma non tanto.
- Intermezzo: Adagio.
- Finale.

Glazounoff—"Stenka Razine," Symphonic Poem, Op. 13.

The Beethoven Symphony No. 5, in C-minor, has been played here many, many times. It is always welcome, as it is one of the most interesting and perhaps the most popular of the master's symphonic works. Written in Beethoven's so-called second period, when his creative power was at the full and his emotional nature given free rein, it depicts his various moods with wonderful force and beauty. And it is but giving Mr. Monteux his due to state that this work has never been given, in the last 20 years at least, with such breadth, such grandeur of conception and striking effect. The Fate that knocks at the door in the symphony's opening measures marched steadily, relentlessly onward through the succeeding movements. It was a great performance and Mr. Monteux, recalled several times after the finale, caused the players to rise and share in the applause.

The other orchestral offering, the symphonic poem, "Stenka Razine," by the Russian, Glazounoff, was particularly

interesting as showing the remarkable ability of the composer in his early youth, for Glazounoff was still in his teens when he wrote this, his first tone poem. Russian folk lore teems with stories of Cossack leaders or hetmen, who, at the head of robber bands, plundered and murdered at their hearts' content. Stenka Razine was one of these, famed in song and story. In boats manned by oarsmen he roamed the mighty River Volga and with him a captured Persian princess. Descriptive of these characters, the wild forays of the band, the fate of the princess, who is thrown into the Volga when Stenka finds himself surounded by the soldiers of the Czar, and of the final fight, the young Russian wrote with realistic effect. The orchestra played the piece with appropriate fire and vigor.

Rachmaninoff was given an ovation at the close of his concerto with orchestra, work as a whole, while unmistak-

...ESDAY, JANUARY 28, 1920

ably Russian in flavor, is decidedly original. There is a beautiful opening melody given on the piano to accompaniment of muted strings. This is later embellished by the solo instrument and is made to appear in fragmentary manner among the orchestral voices. The movement contains some fine climaxes and ends with a recurrence of the original haunting minor melody on the piano. The second movement is, perhaps, less interesting than the first although it contains beautiful and unusual effects. The finale is very brilliant and decided in rythmic swing.

Rachmaninoff's playing was appealing in its tonal beauty, in its clearness and in that indefinable something by which a player sometimes establishes a feeling of intimacy and perfect understanding between himself and his audience. He was followed with closest attention and interest and was recalled times.

Mr. Monteux, alert and respon... companied with splendid r...

Boston Transcript
Jan 30 - 1920
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Music

CONCERT-CHRONICLE

THE SYMPHONY ORCHESTRA'S NEW VENTURE

A First Afternoon for Young People—An Interested, Pleasured Audience and Generally Auspicious Outcome—The Cecilia, with Mr. Mitchell Leading, in Short, Variegated and Unaccompanied Choral Pieces—Mr. Busoni as Lion of London—A New Piece from Mr. Carpenter—Mr. McCormack's Plans

THERE were new sensations aplenty at the first concert of the Symphony Orchestra for young people in Symphony Hall yesterday afternoon. Contrary to custom, however, they sprang from the auditorium and not from the stage. There, as usual, sat the band in such dimensions as the chosen pieces required, and thence, much as usual in these days of Mr. Monteux, it played Beethovens' overture to Goethe's play of "Egmont," the Unfinished Symphony of Schubert and four numbers—the prelude of the huntresses of Diana, the waltz, the pizzicato polka, and the procession of Bacchus—from Delibes's ballet, "Sylvia." As was to be expected from a conductor and an orchestra with esprit de corps and honneur d'artiste—as the two happy French phrases go—it played all these pieces with the same regard for pace and rhythm, euphony and color, melodic beauty and imaginative suggestion as it is wont to show on a Saturday evening in Boston or a Thursday evening in New York. Exactly as on those occasions did the new audience applaud it, recalling Mr. Monteux at the end as though it already guessed the custom of the Symphony Concerts. Even programme-notes were not overlooked. This time, however, they filled but four pages where Mr. Burk of the staff of Symphony Hall had discerningly and ingeniously written them for young understandings. Whether the spoken word, such as Mr. Stock and Mr. Damrosch use at similar concerts in Chicago and New York, would have more interested the youngsters is hard to say. Mr. Monteux has many talents, but not yet the gift of tongues when he must speak in a free, lightly running and idiomatic English; while Symphony Hall lacks any spokesman likely to be at ease in explanation of music to 2000 young folk. Yet it is easy to remember how apt Mr. Guy Maier was in speech when he carried a similar audience through piano-pieces and how eagerly it followed him. For the purpose and in the circumstances the spoken word may be better than the printed page. If there is to be a series of concerts for young people at Symphony Hall next season, as all concerned now intend, why not "have in" Mr. Maier as "lecturer" of proved abilities?

In parquet and galleries a few seats were allotted to the guardian-teachers, to a few reporters, to a few more adult guests. Otherwise every chair held a young listener. As it seemed in a cursory survey of the hall, more were girls than boys—according to American habit in the concert-hall, or in any other exercise of the arts. As usual also in such circumstances, Italian, Jewish, Slavic, and European faces generally were not few; for the "alien" of much loud-mouthed and current scorn has a quick instinct for the finer things of music and the stage that hardly smoulders in many a native American. Unexpected, however, were the very young years of row upon row of children. Perhaps the unpractised, undiscriminating bachelor eye mistakenly saw them as no more than of nine, ten or eleven summers; but, unless they were unsuspected, and surprisingly numerous prodigies, they did seem rather too young for the pleasures of serious music; while before the hour was ended, more than one was naturally restless. On the other hand, youth of both sexes in their early teens or on the edge of them filled much more than half the hall; for them the concert was intended; and to it they responded with every auspicious sign. They were not merely attentive; they were interested; not merely dutiful but pleasured. They discriminated between the pieces as when they applauded the flowing song of Schubert's Andante more warmly than the less melodious Allegro; as when they perceived that the grace of Delibes's waltz and the snapping gayety of his polka were pleasanter to hear than his louder and more "stagey" music of prelude and procession. Honest, intelligent, too, were overheard comments from mouth to mouth in the intermission; while good to see was as intelligent a curiosity over the instruments and the workings in general of a full orchestra. It would not be misplaced in the audiences of Friday afternoon and Saturday evening.

Rightly for such youth are these concerts for young people designed; theirs are the likings to be fostered through the years in which most of us first discover what sort of entertainment gives us most pleasure entering, as it were, into the knowledge of good taste and bad taste; from them also must come in large part the public that twenty and thirty years hence will be the audience of the Symphony Orchestra. Enough then the reward of the day since the concert interested and pleased them. Would it have warmed them more, had the programme been lighter, had it included more short pieces? Would one movement from a symphony been wiser choice than two? Was the overture to "Egmont" somewhat over many a youngster's head? It is hard to answer. Mr. Stock's practice in Chicago favors more and shorter pieces. Mr. Damrosch's in New York agrees with Mr. Monteux's experimental programme. Inevitably, the youth of yesterday "caught on" quickly and gladly to the bright rhythms, the pretty tunes, the showy sonorities of Delibes's ballet. Yet their interest and seeming pleasure in Shubert (outside the first movement of the Unfinished Symphony) and even in the Beethoven of "Egmont" were not appreciably less.

H. T. P.

Globe Jan 30

CHILDREN HEAR THE SYMPHONY

Display Keen Interest at First School Concert

Boston Post
Jan 30 1920

BY OLIN DOWNES

Those who boarded cars almost anywhere about Boston early yesterday afternoon found themselves surrounded by chattering schoolboys and girls of the city, apparently out for a lark. Passengers and conductors of non-musical habits were at a loss to explain this development. The children were bound for Symphony Hall and the first Young People's concert of the Boston Symphony Orchestra.

PIECES EASY TO GRASP

These concerts, one more of which will be given this season, have been arranged at a very low rate of admission for the younger people of the city, to give them the opportunity of hearing the Boston Symphony Orchestra and becoming acquainted under the best possible conditions with symphonic music. This is a new departure for the Boston Symphony, although similar undertakings have ere this met with success and made new audiences for orchestras in other cities. It is certainly a move calculated to make the Boston Symphony more than ever an integral part of the musical life of the community, and to democratize its mission.

The programme arranged by Mr. Monteux for this concert consisted of Beethoven's Overture to Goethe's "Egmont"; Schubert's "Unfinished" symphony; and the Prelude, Intermezzo and Waltz, "Pizzicati" and "Procession of Bacchus" from Delibe's ballet, "Sylvia."

Readily Understood

Of the orchestral performance of these pieces it is needless to speak in detail. The orchestra gave its best. The individual members of it, if one excepts a harp out of tune—excelled themselves in the performance of solo passages in which they displayed with exceptional mastery the capacities of different instruments. The general character of the music was melodious and domparatively easy to grasp. Whether those unaccustomed to music can be expected to feel the heroic spirit of Beethoven's overture is a question one does not answer with full confidence in the affirmative.

The lofty simplicity of Beethoven may be readily understood by children or youths, but many of us had to grow internally as well as musically for many years to comprehend the grandeur of this overture. It is, however, music, as it seems, of a drama, of movement, action; it has clear melodious outlines and a thrilling finale. And it is music which may well be a part of youth's heritage.

Interested in Players

The Schubert symphony is a work everyone should grow up with, and Mr. Monteux is particularly fortunate in his interpretation of this work. Listeners, old and young, took pleasure in the piquant music of Delibes.

The audience, consisting of children of rich and poor, from every quarter of the city and its environs, with a sprinkling of adults as escorts, was interested no less in the motions of the conductor and the movement of the men, the shape of the instruments, the occasional whistle of a piccolo or whack of the drum than in the melodies themselves. Occasionally, there was an exclamation or a crow from someone very young— a kind of musical commentary of a kind not included in the programme.

The second of these concerts will be given in Symphony Hall on Feb. 26, when preference will be given first to many who applied for tickets for the concert of yesterday afternoon after the hall was sold out. The programme for

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CHILDREN HEAR CLASSIC MUSIC

Young People's Concert by Symphony Orchestra

Boston Herald
Jan 30 1920

PUPILS COME FROM MANY CITY SCHOOLS

By PHILIP HALE

The first Young People's Concert by the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The hall was filled with children of all ages and all sizes from the public and parochial schools and from the various settlements.

The program was as follows: Beethoven, overture to "Egmont"; Schubert's Unfinished Symphony; Delibes, Suite from the ballet "Sylvia."

The question at once comes up: What orchestral compositions are most appropriate for a concert of this nature? Should the music be first of all ear-tickling and heel-stirring? It should certainly be tuneful, and the rhythms should be strongly marked. It is a mistake to think that children do not enjoy music that gives older persons of musical experience genuine pleasure. Music that is often written deliberately for children may easily bore them. Mr. Guy Maier, who gave a piano recital not long ago for children, solved the problem, nor was their enjoyment solely derived from his agreeable talk about the music. They were pleased by the music itself. The selections were admirably chosen and the greater number were by acknowledged masters.

Were the little hearers in Symphony Hall so pleased yesterday that they would gladly attend a second concert? They applauded heartily; but applause does not necessarily mean enjoyment; it is often perfunctory, an expression of politeness, even at the Symphony concerts on Friday afternoons and Saturday nights. Children, fortunately are not sophisticated in this respect. They are, as a rule, brutally frank. The faces yesterday showed curiosity, wonder, pleasure. Some of the younger children, no doubt, twisted in their seats. Perhaps they were bodily uncomfortable; perhaps they were nervous. We have seen men and women restless when long winded symphonies were performed.

The experiment was at least worth trying. In all probability a new world was opened to many, a world that they would gladly visit again. They were not awed by the names "Beethoven," "Schubert." If they enjoyed the music it was not because they thought it necessary to pay homage to these men.

No committee of three or of 10 could vote unanimously for this or that program. One might ask for an overture by Auber, or the overture to "Mignon" or "Zampa"; a gay symphony by Haydn; some pretty Intermezzo or Prelude; a waltz by Johann Strauss. Another, some kill-joy, might say: "No, we must choose only educational music. These children must be trained to love the 'classics' ". And so through the three or 10. A Symphony Orchestra does not lose dignity on an occasion like this by playing a sparkling overture or one of Johann Strauss's waltzes.

The second concert will be on Thursday afternoon, Feb. 26 at 4 o'clock.

The program, which contained pertinent and entertaining notes by Mr. John N. Burke of Symphony Hall, made this announcement:

In allotting tickets for the concert on Feb. 26, preference will be shown those schools who applied for tickets for the first concert but were unable to obtain them. Applications have already been received from more than 40 schools—enough to subscribe for all tickets for the second concert. Since Feb. 26 falls in the vacation period for many schools, tickets will be ready for distribution to the schools, Feb. 16 and 17, and may be returned, if unsold, on or before Feb. 20 (Prices 25, 35 and 50 cents, tax exempt). In view of the other engagements of the orchestra it will not be possible to give additional Young People's Concerts this season."

We are glad to observe that the concert was actually a children's concert. We are certain that we saw some auditors of about five years of age, and they ranged from that to fifteen, with a few adult juveniles among them. Descriptive notes of a chatty character were upon the programs, but a little verbal explanation with piano illustrations might strike home more thoroughly with the young folks. The audience filled the hall entirely and was applausive enough to show that the tonal banquet was relished.

The performance was of the usual high standard. Freedom shrieked upon the piccolo in the coda of the overture and the violins gave their high position with surety. It may be remembered that when this overture was written the violinists rebelled against these passages as impossible, but Beethoven would not change a note.

The Schubert symphony has recently been reviewed, and the "Sylvia" ballet music (the only very light work on the list) was given as M. Monteux always gives ballet-music, with the utmost delicacy and good taste. Therefore the new educational scheme is well launched and it deserves to rosper. A second concert is to be given on February 26, again on a Thursday afternoon.

JOURNAL
Providence, R. I.
JAN 24 1920

CONCERT GIVE BY SYMPHON

Third of the Series by Bo Orchestra Is Largely Attended.

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ere has this great work been p ith such surpassing tonal beauty xquisite phrasing, such magnific ect as last evening.

Mr. Monteux was several times re t the end of the symphony and s signalled his men to rise and, with share the plaudits of the audience.

The other number played by th chestra was Glazounoff's "Symp Poem" in which the orchestra agai played the perfection of its inheren sibilities under the skilful guidan the director.

Much of the interest of the concer tred naturally in the playing, by great Rachmaninoff, of his own certo and it is quite sufficient to ad he created a profound impression.

Rachmaninoff is now in his early and at the height of his powers. only is he justly regarded as one foremost living composers but his nificent playing stamps him as a great pianist as well.

The concerto is distinctly origina appealing in character and the first ment especially is most impressiv full of melody, so that the atte the hearer is at once riveted. T formance by the composer pianist remarkable one; remarkable ex Mr. Rachmaninoff. The pianist a poser were one and the same be

Throughout the concerto the pian hibited again the astonishin skill and dexterity the are beauty and sensitiveness to exquisite delicacy of fe raises his playing down the heights of per erson, M

The artis his gigantic

SYMPH FIRST FOR

The Boston Pierre Monteux first all-childre Hall yesterda Beethoven's c Schubert's Un the suite from Delibes. The

Post Jan 30

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Readily Understood

Of the orchestral performance of these pieces it is needless to speak in detail. The orchestra gave its best. The individual members of it, if one excepts a harp out of tune—excelled themselves in the performance of solo passages in which they displayed with exceptional mastery the capacities of different instruments. The general character of the music was melodious and comparatively easy to grasp. Whether those unaccustomed to music can be expected to feel the heroic spirit of Beethoven's overture is a question one does not answer with full confidence in the affirmative.

The lofty simplicity of Beethoven may be readily understood by children or youths, but many of us had to grow internally as well as musically for many years to comprehend the grandeur of this overture. It is, however, music, as it seems, of a drama, of movement, action; it has clear melodious outlines and a thrilling finale. And it is music which may well be a part of youth's heritage.

Interested in Players

The Schubert symphony is a work everyone should grow up with, and Mr. Monteux is particularly fortunate in his interpretation of this work. Listeners, old and young, took pleasure in the piquant music of Delibes.

The audience, consisting of children of rich and poor, from every quarter of the city and its environs, with a sprinkling of adults as escorts, was interested no less in the motions of the conductor and the movement of the men, the shape of the instruments, the occasional whistle of a piccolo or whack of the drum than in the melodies themselves. Occasionally, there was an exclamation or a crow from someone very young— a kind of musical commentary of a kind not included in the programme.

The second of these concerts will be given in Symphony Hall on Feb. 26, when preference will be given first to many who applied for tickets for the concert of yesterday afternoon after the hall was sold out. The programme for this concert will soon be announced.

Republican

CHILDREN HEAR CLASSIC MUSIC

Young People's Concert by Symphony Orchestra Is Rare Treat

PUPILS COME FROM MANY CITY SCHOOLS

By PHILIP HALE

The first Young People's Concert by the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The hall was filled with children of all ages and all sizes from the public and parochial schools and from the various settlements.

The program was as follows: Beethoven, overture to "Egmont"; Schubert's Unfinished Symphony; Delibes, Suite from the ballet "Sylvia."

The question at once comes up: What orchestral compositions are most appropriate for a concert of this nature? Should the music be first of all ear-tickling and heel-stirring? It should certainly be tuneful, and the rhythms should be strongly marked. It is a mistake to think that children do not enjoy music that gives older persons of musical experience genuine pleasure. Music that is often written deliberately for children may easily bore them. Mr. Guy Maier, who gave a piano recital not long ago for children, solved the problem, nor was their enjoyment solely derived from his agreeable talk about the music. They were pleased by the music itself. The selections were admirably chosen and the greater number were by acknowledged masters.

Were the little hearers in Symphony Hall so pleased yesterday that they would gladly attend a second concert? They applauded heartily; but applause does not necessarily mean enjoyment; it is often perfunctory, an expression of politeness, even at the Symphony concerts on Friday afternoons and Saturday nights. Children, fortunately are not sophisticated in this respect. They are, as a rule, brutally frank. The faces yesterday showed curiosity, wonder, pleasure. Some of the younger children, no doubt, twisted in their seats. Perhaps they were bodily uncomfortable; perhaps they were nervous. We have seen men and women restless when long winded symphonies were performed.

The experiment was at least worth trying. In all probability a new world was opened to many, a world that they would gladly visit again. They were not awed by the names "Beethoven," "Schubert." If they enjoyed the music it was not because they thought it necessary to pay homage to these men.

No committee of three or of 10 could vote unanimously for this or that program. One might ask for an overture by Auber, or the overture to "Mignon" or "Zampa"; a gay symphony by Haydn; some pretty Intermezzo or Prelude; a waltz by Johann Strauss. Another, some kill-joy, might say: "No, we must choose only educational music. These children must be trained to love the 'classics' ". And so through the three or 10. A Symphony Orchestra does not lose dignity on an occasion like this by playing a sparkling overture or one of Johann Strauss's waltzes.

The second concert will be on Thursday afternoon, Feb. 26 at 4 o'clock.

The program, which contained pertinent and entertaining notes by Mr. John N. Burke of Symphony Hall, made this announcement:

"In allotting tickets for the concert on Feb. 26, preference will be shown those schools who applied for tickets for the first concert but were unable to obtain them. Applications have already been received from more than 40 schools—enough to subscribe for all tickets for the second concert. Since Feb. 26 falls in the vacation period for many schools, tickets will be ready for distribution to the schools, Feb. 16 and 17, and may be returned, if unsold, on or before Feb. 20 (Prices 25, 35 and 50 cents, tax exempt). In view of the other engagements of the orchestra it will not be possible to give additional Young People's Concerts this season."

Globe Jan 30

SYMPHONY CONCERT IS A DELIGHT TO YOUNGSTERS

Symphony Hall was filled to capacity yesterday afternoon for the first of the new Boston Symphony Concerts for young people. The tickets were sold through schools and settlement houses at a nominal price, and each one bore a printed warning that the management reserved the right to refuse admittance if it should be presented by an adult. The result was an audience unique in the annals of the orchestra, with very few grown-ups and many tiny tots. There were children from every section of Greater Boston, representing every element in our cosmopolitan population and all ages from 3 to 18.

They were all on their best behavior, quite as well behaved and much more interested in the occasion than the regular Friday audience. Of course, some were restless and bored, but that has been known to happen at regular Symphony concerts. The majority of faces showed a quiet happiness which proved that "clouds of glory" were in the air.

The orchestra and Mr Monteaux did their part nobly in the chosen numbers, Beethoven's Overture to "Egmont," Schubert's "Unfinished" Symphony, and a Suite from Delibes' ballet, "Sylvia," and the audience applauded vigorously. It tried to encore the pretty "Pizzicati" from "Sylvia," and seemed to prefer the Schubert symphony to the Beethoven overture.

The program contained admirably written brief notes on the music played, which told just the things the thoughtful boy and girl would want to know about the chosen numbers.

The enormous demand for tickets has already exhausted the supply available for the second of these concerts, Feb 26. No others are possible this season, in view of other engagements of the orchestra.

Transcript Jan 30

Music

CONCERT-CHRONICLE

THE SYMPHONY ORCHESTRA'S NEW VENTURE

A First Afternoon for Young People—An Interested, Pleasured Audience and Generally Auspicious Outcome—The Cecilia, with Mr. Mitchell Leading, in Short, Variegated and Unaccompanied Choral Pieces—Mr. Busoni as Lion of London—A New Piece from Mr. Carpenter—Mr. McCormack's Plans

THERE were new sensations aplenty at the first concert of the Symphony Orchestra for young people in Symphony Hall yesterday afternoon. Contrary to custom, however, they sprang from the auditorium and not from the stage. There, as usual, sat the band in such dimensions as the chosen pieces required, and thence, much as usual in these days of Mr. Monteux, it played Beethovens' overture to Goethe's play of "Egmont," the Unfinished Symphony of Schubert and four numbers—the prelude of the huntresses of Diana, the waltz, the pizzicato polka, and the procession of Bacchus—from Delibes's ballet, "Sylvia." As was to be expected from a conductor and an orchestra with esprit de corps and honneur d'artiste—as the two happy French phrases go—it played all these pieces with the same regard for pace and rhythm, euphony and color, melodic beauty and imaginative suggestion as it is wont to show on a Saturday evening in Boston or a Thursday evening in New York. Exactly as on those occasions did the new audience applaud it, recalling Mr. Monteux at the end as though it already guessed the custom of the Symphony Concerts. Even programme-notes were not overlooked. This time, however, they filled but four pages where Mr. Burk of the staff of Symphony Hall had discerningly and ingeniously written them for young understandings. Whether the spoken word, such as Mr. Stock and Mr. Damrosch use at similar concerts in Chicago and New York, would have more interested the youngsters is hard to say. Mr. Monteux has many talents, but not yet the gift of tongues when he must speak in a free, lightly running and idiomatic English; while Symphony Hall lacks any spokesman likely to be at ease in explanation of music to 2000 young folk. Yet it is easy to remember how apt Mr. Guy Maier was in speech when he carried a similar audience through piano-pieces and how eagerly it followed him. For the purpose and in the circumstances the spoken word may be better than the printed page. If there is to be a series of concerts for young people at Symphony Hall next season, as all concerned now intend, why not "have in" Mr. Maier as "lecturer" of proved abilities?

In parquet and galleries a few seats were allotted to the guardian-teachers, to a few reporters, to a few more adult guests. Otherwise every chair held a young listener. As it seemed in a cursory survey of the hall, more were girls than boys—according to American habit in the concert-hall, or in any other exercise of the arts. As usual also in such circumstances, Italian, Jewish, Slavic, and European faces generally were not few; for the "alien" of much loud-mouthed and current scorn has a quick instinct for the finer things of music and the stage that hardly smoulders in many a native American. Unexpected, however, were the very young years of row upon row of children. Perhaps the unpractised, undiscriminating bachelor eye

[illegible] only saw teen [illegible] more than [illegible] ten or eleven summers; but, unless they were unsuspected and surprisingly numerous prodigies, they did seem rather too young for the pleasures of serious music; while before the hour was ended, more than one was naturally restless. On the other hand, youth of both sexes in their early teens or on the edge of them filled much more than half the hall; for them the concert was intended; and to it they responded with every auspicious sign. They were not merely attentive; they were interested; not merely dutiful but pleasured. They discriminated between the pieces as when they applauded the flowing song of Schubert's Andante more warmly than the less melodious Allegro; as when they perceived that the grace of Delibes's waltz and the snapping gayety of his polka were pleasanter to hear than his louder and more "stagey" music of prelude and procession. Honest, intelligent, too, were overheard comments from mouth to mouth in the intermission; while good to see was as intelligent a curiosity over the instruments and the workings in general of a full orchestra. It would not be misplaced in the audiences of Friday afternoon and Saturday evening.

Rightly for such youth are these concerts for young people designed; theirs are the likings to be fostered through the years in which most of us first discover what sort of entertainment gives us most pleasure entering, as it were, into the knowledge of good taste and bad taste; from them also must come in large part the public that twenty and thirty years hence will be the audience of the Symphony Orchestra. Enough then the reward of the day since the concert interested and pleased them. Would it have warmed them more, had the programme been lighter, had it included more short pieces? Would one movement from a symphony been wiser choice than two? Was the overture to "Egmont" somewhat over many a youngster's head? It is hard to answer. Mr. Stock's practice in Chicago favors more and shorter pieces. Mr. Damrosch's in New York agrees with Mr. Monteux's experimental programme. Inevitably, the youth of yesterday "caught on" quickly and gladly to the bright rhythms, the pretty tunes, the showy sonorities of Delibes's ballet. Yet their interest and seeming pleasure in Shubert (outside the first movement of the Unfinished Symphony) and even in the Beethoven of "Egmont" were not appreciably less.

H. T. P.

Monitor Jan 31

The Boston Symphony Orchestra laid a firm foundation stone for future audiences on January 29, when it gave a concert solely for children. Some 2500 youngsters, filling the capacity of the hall, paid strict attention to the music that was played them, liked it all, were especially pleased with the more obvious things, and clamored for more when the concert was over. Most of them heard this orchestra for the first time. Many of them had had no previous acquaintance with the kind of music set forth. All of them liked it well enough to cease their chatter when the conductor rapped on his desk and to settle down into close attention. The program was made up of Beethoven's overture to "Egmont," Schubert's "Unfinished" symphony, and Delibes' "Sylvia" ballet. For the sake of musical missionary work it is to be hoped that these concerts may be made a permanent thing in Boston. One other is scheduled for this season, on February 26.

Advertiser Feb 1

The most important concert of the week outside of the regular symphonic one was the concert for young people given Thursday afternoon by the Symphony Orchestra. It is a noble educational scheme for M. Monteux to give such concerts for the benefit chiefly of our young music-lovers, although there could be an occasional Strauss waltz or Meyerbeer march given, as Theodore Thomas used to do with his popular programs. The list of works given was as follows:

Beethoven, Egmont Overture.
Schubert, Unfinished Symphony.
Delibes, four numbers from "Sylvia."

A sensibly short program and not too heavy. It was delightful to observe that the concert was actually a children's concert. We are certain that we saw some auditors of about five years of age, and they ranged from that to fifteen, with a few adult juveniles among them. Descriptive notes of a chatty character were upon the programs, but a little verbal explanation with piano illustrations might strike home more thoroughly with the young folks. The audience filled the hall entirely and was applausive enough to show that the tonal banquet was relished.

The performance was of the usual high standard. Freedom shrieked upon the piccolo in the coda of the overture and the violins gave their high position with surety. It may be remembered that when this overture was written the violinists rebelled against these passages as impossible, but Beethoven would not change a note.

The Schubert symphony has recently been reviewed, and the "Sylvia" ballet music (the only very light work on the list) was given as M. Monteux always gives ballet-music, with the utmost delicacy and good taste. Therefore the new educational scheme is well launched and it deserves to rosper. A second concert is to be given, on February 26, again on a Thursday afternoon.

JOURNAL

ss Providence, R. I.

JAN 1 1920

RACHMANINOFF, PIANIST, TO PLAY HERE TUESD

Composer Will Give Latest C certo at Infantry Hall.

A feature of the Boston Symph Orchestra concert in Infantry Hall Tuesday evening will be the appeara of Sergei Rachmaninoff. The great c poser-pianist will play his latest certo, which is dedicated to Josef mann, but the latter has never atten this tremendous music of dark, rich orings, tinging rythms and fiery maxes. This concerto is said to replete with its creator's unique sonality and style that no one but self can do it full justice.

Pierre Monteux and his orchestra furnish additional interest by perfor Beethoven's Fifth Symphony in C-m which they recently played in Bost memory of Henry Lee Higginson, founder and sustainer of this his organization. The closing number be Glazounoff's symphonic poem, "St Razine," which is constructed upon folk songs of Russia.

Providence, R. I.

JAN 28 1920

CONCERT GIVE BY SYMPHON

This of the Series by B Orchestra Is Largely Attended.

Infantry Hall held one of the l and most brilliant audiences in it tory at the third in the series concerts by the Boston Symphor chestra, Pierre Monteux, conducto evening. And not only was the a one of vast size and notable bri but it was enthusiastic to a degre ly reached by conservative Prov concert-goers.

The concert, however, was unus its interest with such a genius key board as Sergei Rachmanin the solist in his own concerto.

Then, too, Mr. Monteux seemed spire his forces to an unusual for their playing, always well nig less in character, reached even heights of techincal efficiency if, that were possible and the au responded to the superb effects ac by the orchestra with spontaneous of applause.

The program follows: Symphony in C minor, Op. 67—I. Allegro co II. Andante con moto, III. Allegro IV. Allegro, Beethoven; Concert pianoforte with orchestra, in D No. 3, Op. 30—I. Allegro ma non II. Intermezzo: Adagio, III. Rachmaninoff; "Stenka Razine," phonic poem, Op. 13, Glazounoff.

Beethoven's melodious beautiful Symphony" never fails to char tireless concert goer. It is the in music, of the composer's defia fate, the battling of man with natu unseen forces. It is the story, sublime struggle and exulting t It has been played here by the Symphony Orchestra on many p occasions in the past two decad not in the memory of those who fail to attend Boston Symphony c

ere has this great work been p ith such surpassing tonal beauty, xquisite phrasing, such magnifice ect as last evening.

Mr. Monteux was several times re t the end of the symphony and f signalled his men to rise and, with share the plaudits of the audience.

The other number played by th chestra was Glazounoff's "Symp Poem" in which the orchestra again played the perfection of its inherent sibilities under the skillful guidan the director.

Much of the interest of the concer tred naturally in the playing, by great Rachmaninoff, of his own certo and it is quite sufficient to ad he created a profound impression.

Rachmaninoff is now in his early and at the height of his powers. only is he justly regarded as one foremost living composers but his nificent playing stamps him as a great pianist as well.

The concerto is distinctly origina appealing in character, and the first ment especially is most impressive full of melody, so that the atten the hearer is at once riveted. T formance by the composer pianis remarkable one; "remarkable Mr. Rachmaninoff." The pianist a poser were one and the same beg

Throughout the concerto the pian hibited again the astonishing skill and dexterity the [illegible] beauty and sensitiveness to exquisite delicacy of [illegible] raises his playing down to heights of per[illegible]son, M

The artist [illegible] has gigantic [illegible]

Traveler JANUARY 30, 1920

SYMPHONY GIVES FIRST CONCERT FOR CHILDREN

The Boston Symphony orchestra, Pierre Monteux, conducting, gave its first all-children's concert in Symphony Hall yesterday afternoon, playing Beethoven's overture to "Egmont"; Schubert's Unfinished Symphony, and the suite from the ballet "Sylvia," by Delibes. The hall was filled to the last seat by the little ones from the public schools, parochial schools and settlements. Never has the orchestra played to a more eager, attentive audience. The concert, giving hopes of interesting the younger folks in classical music, was an unqualified success.

As a result of the large demand for tickets for this concert, a demand that required twice the seating capacity of the hall, a second concert for children will be given on Thursday afternoon, Feb. 26, at 4.

Post Jan 30

CHILDREN HEAR THE SYMPHONY

Display Keen Interest at First School Concert

BY OLIN DOWNES

Those who boarded cars almost anywhere about Boston early yesterday afternoon found themselves surrounded by chattering schoolboys and girls of the city, apparently out for a lark. Passengers and conductors of non-musical habits were at a loss to explain this development. The children were bound for Symphony Hall and the first Young People's concert of the Boston Symphony Orchestra.

PIECES EASY TO GRASP

These concerts, one more of which will be given this season, have been arranged at a very low rate of admission for the younger people of the city, to give them the opportunity of hearing the Boston Symphony Orchestra and becoming acquainted under the best possible conditions with symphonic music. This is a new departure for the Boston Symphony, although similar undertakings have ere this met with success and made new audiences for orchestras in other cities. It is certainly a move calculated to make the Boston Symphony more than ever an integral part of the musical life of the community, and to democratize its mission.

The programme arranged by Mr. Monteux for this concert consisted of Beethoven's Overture to Goethe's "Egmont"; Schubert's "Unfinished" symphony; and the Prelude, Intermezzo and Waltz, "Pizzicati" and "Procession of Bacchus" from Delibe's ballet, "Sylvia."

Readily Understood

Of the orchestral performance of these pieces it is needless to speak in detail. The orchestra gave its best. The individual members of it, if one excepts a harp out of tune—excelled themselves in the performance of solo passages in which they displayed with exceptional mastery the capacities of different instruments. The general character of the music was melodious and comparatively easy to grasp. Whether those unaccustomed to music can be expected to feel the heroic spirit of Beethoven's overture is a question one does not answer with full confidence in the affirmative.

The lofty simplicity of Beethoven may be readily understood by children or youths, but many of us had to grow internally as well as musically for many years to comprehend the grandeur of this overture. It is, however, music, as it seems, of a drama, of movement, action; it has clear melodious outlines and a thrilling finale. And it is music which may well be a part of youth's heritage.

Interested in Players

The Schubert symphony is a work everyone should grow up with, and Mr. Monteux is particularly fortunate in his interpretation of this work. Listeners, old and young, took pleasure in the piquant music of Delibes.

The audience, consisting of children of rich and poor, from every quarter of the city and its environs, with a sprinkling of adults as escorts, was interested no less in the motions of the conductor and the movement of the men, the shape of the instruments, the occasional whistle of a piccolo or whack of the drum than in the melodies themselves. Occasionally, there was an exclamation or a crow from someone very young— a kind of musical commentary of a kind not included in the programme.

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Herald

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The program was as follows: Beethoven, overture to "Egmont"; Schubert's Unfinished Symphony; Delibes, Suite from the ballet "Sylvia."

The question at once comes up: What orchestral compositions are most appropriate for a concert of this nature? Should the music be first of all ear-tickling and heel-stirring? It should certainly be tuneful, and the rhythms should be strongly marked. It is a mistake to think that children do not enjoy music that gives older persons of musical experience genuine pleasure. Music that is often written deliberately for children may easily bore them. Mr. Guy Maier, who gave a piano recital not long ago for children, solved the problem, nor was their enjoyment solely derived from his agreeable talk about the music. They were pleased by the music itself. The selections were admirably chosen and the greater number were by acknowledged masters.

Were the little hearers in Symphony Hall so pleased yesterday that they would gladly attend a second concert? They applauded heartily; but applause does not necessarily mean enjoyment; it is often perfunctory, an expression of politeness, even at the Symphony concerts on Friday afternoons and Saturday nights. Children, fortunately are not sophisticated in this respect. They are, as a rule, brutally frank. The faces yesterday showed curiosity, wonder, pleasure. Some of the younger children, no doubt, twisted in their seats. Perhaps they were bodily uncomfortable; perhaps they were nervous. We have seen men and women restless when long winded symphonies were performed.

The experiment was at least worth trying. In all probability a new world was opened to many, a world that they would gladly visit again. They were not awed by the names "Beethoven," "Schubert." If they enjoyed the music it was not because they thought it necessary to pay homage to these men.

No committee of three or of 10 could vote unanimously for this or that program. One might ask for an overture by Auber, or the overture to "Mignon" or "Zampa"; a gay symphony by Haydn; some pretty Intermezzo or Prelude; a waltz by Johann Strauss. Another, some kill-joy, might say: "No, we must choose only educational music. These children must be trained to love the 'classics'". And so through the three or 10. A Symphony Orchestra does not lose dignity on an occasion like this by playing a sparkling overture or one of Johann Strauss's waltzes.

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The program, which contained pertinent and entertaining notes by Mr. John N. Burke of Symphony Hall, made this announcement:

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Globe Jan 30

SYMPHONY CONCERT IS A DELIGHT TO YOUNGSTERS

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They were all on their best behavior, quite as well behaved and much more interested in the occasion than the regular Friday audience. Of course, some were restless and bored, but that has been known to happen at regular Symphony concerts. The majority of faces showed a quiet happiness which proved that "clouds of glory" were in the air.

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Transcript Jan 30

Music

CONCERT-CHRONICLE

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A First Afternoon for Young People—An Interested, Pleasured Audience and Generally Auspicious Outcome—The Cecilia, with Mr. Mitchell Leading, in Short, Variegated and Unaccompanied Choral Pieces—Mr. Busoni as Lion of London—A New Piece from Mr. Carpenter—Mr. McCormack's Plans

THERE were new sensations aplenty at the first concert of the Symphony Orchestra for young people in Symphony Hall yesterday afternoon. Contrary to custom, however, they sprang from the auditorium and not from the stage. There, as usual, sat the band in such dimensions as the chosen pieces required, and thence, much as usual in these days of Mr. Monteux, it played Beethovens' overture to Goethe's play of "Egmont," the Unfinished Symphony of Schubert and four numbers—the prelude of the huntresses of Diana, the waltz, the pizzicato polka, and the procession of Bacchus—from Delibes's ballet, "Sylvia." As was to be expected from a conductor and an orchestra with esprit de corps and honneur d'artiste—as the two happy French phrases go—it played all these pieces with the same regard for pace and rhythm, euphony and color, melodic beauty and imaginative suggestion as it is wont to show on a Saturday evening in Boston or a Thursday evening in New York. Exactly as on those occasions did the new audience applaud it, recalling Mr. Monteux at the end as though it already guessed the custom of the Symphony Concerts. Even programme-notes were not overlooked. This time, however, they filled but four pages where Mr. Burk of the staff of Symphony Hall had discerningly and ingeniously written them for young understandings. Whether the spoken word, such as Mr. Stock and Mr. Damrosch use at similar concerts in Chicago and New York, would have more interested the youngsters is hard to say. Mr. Monteux has many talents, but not yet the gift of tongues when he must speak in a free, lightly running and idiomatic English; while Symphony Hall lacks any spokesman likely to be at ease in explanation of music to 2000 young folk. Yet it is easy to remember how apt Mr. Guy Maier was in speech when he carried a similar audience through piano-pieces and how eagerly it followed him. For the purpose and in the circumstances the spoken word may be better than the printed page. If there is to be a series of concerts for young people at Symphony Hall next season, as all concerned now intend, why not "have in" Mr. Maier as "lecturer" of proved abilities?

In parquet and galleries a few seats were allotted to the guardian-teachers, to a few reporters, to a few more adult guests. Otherwise every chair held a young listener. As it seemed in a cursory survey of the hall, more were girls than boys—according to American habit in the concert-hall, or in any other exercise of the arts. As usual also in such circumstances, Italian, Jewish, Slavic, and European faces generally were not few; for the "alien" of much loud-mouthed and current scorn has a quick instinct for the finer things of music and the stage that hardly smoulders in many a native American. Unexpected, however, were the very young years of row upon row of children. Perhaps the unpractised, undiscriminating bachelor eye mistakenly saw them as no more than of nine, ten or eleven summers; but, unless they were unsuspected and surprisingly numerous prodigies, they did seem rather too young for the pleasures of serious music; while before the hour was ended, more than one was naturally restless. On the other hand, youth of both sexes in their early teens or on the edge of them filled much more than half the hall; for them the concert was intended; and to it they responded with every auspicious sign. They were not merely attentive; they were interested; not merely dutiful but pleasured. They discriminated between the pieces as when they applauded the flowing song of Schubert's Andante more warmly than the less melodious Allegro; as when they perceived that the grace of Delibes's waltz and the snapping gayety of his polka were pleasanter to hear than his louder and more "stagey" music of prelude and procession. Honest, intelligent, too, were overheard comments from mouth to mouth in the intermission; while good to see was as intelligent a curiosity over the instruments and the workings in general of a full orchestra. It would not be misplaced in the audiences of Friday afternoon and Saturday evening.

Rightly for such youth are these concerts for young people designed; theirs are the likings to be fostered through the years in which most of us first discover what sort of entertainment gives us most pleasure entering, as it were, into the knowledge of good taste and bad taste; from them also must come in large part the public that twenty and thirty years hence will be the audience of the Symphony Orchestra. Enough then the reward of the day since the concert interested and pleased them. Would it have warmed them more, had the programme been lighter, had it included more short pieces? Would one movement from a symphony been wiser choice than two? Was the overture to "Egmont" somewhat over many a youngster's head? It is hard to answer. Mr. Stock's practice in Chicago favors more and shorter pieces. Mr. Damrosch's in New York agrees with Mr. Monteux's experimental programme. Inevitably, the youth of yesterday "caught on" quickly and gladly to the bright rhythms, the pretty tunes, the showy sonorities of Delibes's ballet. Yet their interest and seeming pleasure in Shubert (outside the first movement of the Unfinished Symphony) and even in the Beethoven of "Egmont" were not appreciably less.

H. T. P.

Monitor Jan 31

The Boston Symphony Orchestra laid a firm foundation stone for future audiences on January 29, when it gave a concert solely for children. Some 2500 youngsters, filling the capacity of the hall, paid strict attention to the music that was played them, liked it all, were especially pleased with the more obvious things, and clamored for more when the concert was over. Most of them heard this orchestra for the first time. Many of them had had no previous acquaintance with the kind of music set forth. All of them liked it well enough to cease their chatter when the conductor rapped on his desk and to settle down into close attention. The program was made up of Beethoven's overture to "Egmont," Schubert's "Unfinished" symphony, and Delibes' "Sylvia" ballet. For the sake of musical missionary work it is to be hoped that these concerts may be made a permanent thing in Boston. One other is scheduled for this season, on February 26.

Advertiser Feb 1

The most important concert of the week outside of the regular symphonic one was the concert for young people given Thursday afternoon by the Symphony Orchestra. It is a noble educational scheme for M. Monteux to give such concerts for the benefit chiefly of our young music-lovers, although there could be an occasional Strauss waltz or Meyerbeer march given, as Theodore Thomas used to do with his popular programs. The list of works given was as follows:

Beethoven, Egmont Overture.
Schubert, Unfinished Symphony.
Delibes, four numbers from "Sylvia."

A sensibly short program and not too heavy. It was delightful to observe that the concert was actually a children's concert. We are certain that we saw some auditors of about five years of age, and they ranged from that to fifteen, with a few adult juveniles among them. Descriptive notes of a chatty character were upon the programs, but a little verbal explanation with piano illustrations might strike home more thoroughly with the young folks. The audience filled the hall entirely and was applausive enough to show that the tonal banquet was relished.

The performance was of the usual high standard. Freedom shrieked upon the piccolo in the coda of the overture, and the violins gave their high position with surety. It may be remembered that when this overture was written the violinists rebelled against these passages as impossible, but Beethoven would not change a note.

The Schubert symphony has recently been reviewed, and the "Sylvia" ballet music (the only very light work on the list) was given as M. Monteux always gives ballet-music, with the utmost delicacy and good taste. Therefore the new educational scheme is well launched and it deserves to rosper. A second concert is to be given on February 26, again on a Thursday afternoon.

JOURNAL

ss Providence, R. I.

RACHMANINOFF, PIANIST, TO PLAY HERE TUESD

Composer Will Give Latest C certo at Infantry Hall.

A feature of the Boston Symph Orchestra concert in Infantry Hall Tuesday evening will be the appeara of Sergei Rachmaninoff. The great c poser-pianist will play his latest certo, which is dedicated to Josef mann, but the latter has never attem this tremendous music of dark, rich orings, tinging rythms and fiery maxes. This concerto is said to b replete with its creator's unique sonality and style that no one but self can do it full justice.

Pierre Monteux and his orchestra furnish additional interest by perfor Beethoven's Fifth Symphony in C-m which they recently played in Bost memory of Henry Lee Higginson, founder and sustainer of this hig organization. The closing number be Glazounoff's symphonic poem, "St Razine," which is constructed upon folk songs of Russia.

Providence, R. I.

CONCERT GIVE BY SYMPHON

...f the Series by Bo Orchestra Is Largely Attended.

Infantry Hall held one of the l and most brilliant audiences in it tory at the third in the series o concerts by the Boston Symphon chestra, Pierre Monteux, conducto evening. And not only was the au one of vast size and notable bri but it was enthusiastic to a degre ly reached by conservative Prov concert-goers.

The concert, however, was unus its interest with such a genius key board as Sergei Rachmanin the solist in his own concerto.

Then, too, Mr. Monteux seemed spire his forces to an unusual for their playing, always well nig less in character, reached even heights of techincal efficiency if, that were possible and the au responded to the superb effects ac by the orchestra with spontaneous of applause.

The program follows: Symphony in C minor, Op. 67—I. Allegro co II. Andante con moto, III. Allegro IV. Allegro, Beethoven; Concert pianoforte with orchestra, in D No. 3, Op. 30—I. Allegro ma non II. Intermezzo: Adagio, III. Rachmaninoff; "Stenka Razine," phonic poem, Op. 13, Glazounoff.

Beethoven's melodious beautiful Symphony" never fails to char tireless concert goer. It is the in music, of the composer's defia fato, the battling of man with natu unseen forces. It is the story, sublime struggle and exulting t It has been played here by the Symphony Orchestra on many p occasions in the past two decad not in the memory of those who fail to attend Boston Symphony c

ere has this great work been p ith such surpassing tonal beauty, xquisite phrasing, such magnificen ect as last evening.

Mr. Monteux was several times re t the end of the symphony and h signalled his men to rise and, with share the plaudits of the audience.

The other number played by th chestra was Glazounoff's "Symp Poem" in which the orchestra again played the perfection of its inherent sibilities under the skillful guidan the director.

Much of the interest of the concert tred naturally in the playing by great Rachmaninoff, of his own certo and it is quite sufficient to add he created a profound impression.

Rachmaninoff is now in his early f and at the height of his powers. only is he justly regarded as one o foremost living composers but his nificent playing stamps him as a great pianist as well.

The concerto is distinctly origina appealing in character and the first ment especially is most impressive full of melody, so that the attenti the hearer is at once riveted. The formance by the composer pianist remarkable one; remarkable even Mr. Rachmaninoff. The pianist and poser were one and the same being

Throughout the concerto the pian hibited again the astonishing skill and dexterity the are beauty and sensitiveness to quisite delicacy of raises his playing heights of perfe

The artist wa his gigantic pe

Post Traveler JANUARY 30, 1920

SYMPHONY GIVES FIRST CONCERT FOR CHILDREN

The Boston Symphony orchestra, Pierre Monteux, conducting, gave its first all-children's concert in Symphony Hall yesterday afternoon, playing Beethoven's overture to "Egmont"; Schubert's Unfinished Symphony, and the suite from the ballet "Sylvia," by Delibes. The hall was filled to the last seat by the little ones from the public schools, parochial schools and settlements. Never has the orchestra played to a more eager, attentive audience. The concert, giving hopes of interesting the younger folks in classical music, was an unqualified success.

As a result of the large demand for tickets for this concert, a demand that required twice the seating capacity of the hall, a second concert for children will be given on Thursday afternoon, Feb. 26, at 4.

Jan 29 Music and Mus

CONVERSE'S SYMPHONY

HIS EMOTIONAL BACKGROUND OF THE WAR

The New Piece to Be Played at the Symphony Concerts of Tomorrow and Saturday—Course and Structure of the Music—Implications Along the Way—Ripened Work in the Voice of a Matured Composer

IN the past, war has not infrequently kindled the imagination of composers. Even in the remote sixteenth century, Clément Jannequin, a pioneer realist, was moved to depict in tones the signal victory of the French over the Swiss at the battle of Marignan. The resultant choral work has recently diverted not a little the audiences of Mr. Schindler's Schola Cantorum in New York and of the Cecilia in Boston. Weber, after stirring all Germany with his settings of Körner's "Lyre and Sword," followed up his success with a spirited cantata "Struggle and Victory." After the battle of Waterloo Beethoven sought the same end in his little known "Battle Symphony." Chaikovsky's "1812" overture, perilously near hackneyed though it be, is still a compelling record of patriotic emotion when heard under the baton of Mr. Stokowski. Even Liszt's symphonic poem "The Battle of the Huns" though of necessity inspired by Kaulbach's painting instead of the reality, may fitly be cited as another instance of music proceeding from a military source.

The recent world-war has had its proportionate share in re-vitalizing the creative forces of composers, although the vast scale of operations in the field, as well as the comprehensive disturbance of civilian and industrial life were so gigantic as rather to chill inspiration and baffle the adequate picturing of the material and spiritual upheaval involved. Mr. Casella, whose "War Films" were first played in this country under Mr Damrosch, and which were only heard here privately in a four-hand version, were composed from the suggestion of the screen and not from the actual scenes. If the "Defile of German Heavy Artillery" and the "Charge of Russian Cossacks" were exceedingly vivid pictures which well-nigh overwhelmed by their unique descriptive force, they were after all exterior in viewpoint, and left sentiment relatively untouched. On the other hand, Mr. d'Indy in his third symphony, "De Bello Fallico," dealt largely with the spiritual aspects of struggle and ultimate victory, although he also made a telling use of an irony whose significance escaped the major part of his listeners. But aside from Debussy's "Berceuse Héroique," dedicated to King Albert of Belgium, and a few scattering pieces, European composers as a rule shunned music of the war because doubtless they had known too much of its intolerable hardships to wish to perpetuate their impressions in tones.

Backgrounds

Mr. Converse, like other American musicians of his generation, did what he could to turn his professional capacities to the service of his country. He served on a committee to reorganize bands; he wrote war-songs; he addressed or conducted "community sings," arranged music for bands and orchestrated "The Star-Spangled Banner" for performance at our Symphony Concerts. Now, he like d'Indy, has put into music the emotional and spiritual reaction of the war upon himself, and like d'Indy also has chosen the symphony as the medium of expression best suited to his purpose. Since this symphony, the first he has composed since his student days at Munich, is to have its first performances at the forthcoming Symphony Concerts of Friday and Saturday, some statement as to the emotional background as well as some hints as to the constructive features may possibly heighten the receptivity of the listener on these occasions.

Mr. Converse's symphony has no "programme" in the ordinarily accepted sense of the term. It pictures no definite series of events, no precise personal ties; it does not attempt to illustrate. With the possible exception of the dramatic finale, it may be listened to as "absolute music." Its architecture, emotional content and orchestral effect are self-sufficient. First of all, then, this music stands the test along critical lines. It is obedient to the basic principles of symphonic form; its musical style is purely symphonic and does not at all encroach upon the domain of the symphonic poem. It remains a symphony and achieves its end as such. None the less, in composing this music Mr. Converse kept in mind certain generalized moods. He bethought himself of the common experience of thousands of young men and young women during the past few years, and the consciousness of their existence vitalized his musical thought. The main themes of the first movement symbolize in his mind the ardent and self-sacrificing youth eager to answer the call of his country, and the young girl equally bent upon having her lover assert his patriotism even at the expense of their mutual happiness. The slow movement, voicing the calm and penetrating sentiment of the thoughtful night, suggests also an intimate dialogue of lovers facing the future with a resolute acceptance of duty. The scherzo is a typical moment of play, such as were found in hundreds of instances in the football games behind the English lines, in the baseball or other sports behind those of the Americans, or in the many and widespread camps of this country. It suggests the few minutes snatched from responsibility to enjoy muscular exertion to the utmost tempered only by momentary pause for thought. The finale movement presents the march to battle, complex and titanic struggle, with the overmastering triumph of a victorious return. As stated before, these vivid and searching imaginings of Mr. Converse served first of all to quicken his musical invention through the visualization of a dramatic picture. None the less they remained subordinate in his mind to the problems of construction and expression embodied in the symphony. They must also rest securely in the background with the listener, since the intrinsically musical qualities of the symphony are their own justification. Certain features, however, of the thematic manipulation do gain in poignancy if the general emotional drift of the symphony be kept in mind. Their significance will be apparent when the structural basis of the symphony has been analyzed.

Process

The first movement proper is preceded by a short introduction, adagio misterioso. This begins with a "motto" of three chords for divided strings answered by muted horn. This motto exercises a very definite unifying power. It is utilized as an introduction to the finale; it appears in the "transition" of the same movement, again in extended form as the second subject and it adds significantly to the exaltation of the conclusion. The motto is repeated for stopped trumpets, woodwind and lower strings, and is once more answered by the horn leading directly to the first movement, allegro moderato. The first subject is given out by second violins, violas and English horn. A complementary phrase, allegro appassionato, leads to an extension of the first theme. The transition to the second subject begins with a mysterious figure in horns, violas and harp under an ascending phrase divided between oboe, flute and clarinet. This phrase plays an important part in the scherzo and is heard again at the end of the finale. The figure gains greatly in force and animation, spreading through the entire orchestra. The second theme, of feminine sensibility, is given to the oboe with accompaniment of bass clarinet, horns and lower strings. It is transferred to the violins at some length, gradually leading to a quiet close of the "exposition." The "development section," brilliant and dramatic in character, employs the first theme in various aspects, some of them in "augmented" notation. Skillful use is made of the "allegro appassionato" phrase heard just after the initial appearance of the first theme. The second subject is also drawn upon for diverse commentary. The "recapitulation" begins with a forceful utterance of the first theme by the horns. "Transition" passages and the second subject follow in due course, but with a notably varied treatment. With a short coda, maestoso, the movement ends firmly and vigorously.

The slow movement, adagio tranquillo molto e rubato, after one preliminary measure, begins with a serene and idyllic theme in a clarinet over horns and lower strings. This is continued with varying rhythms in the accompaniment. The strings carry on the same idea with flutes and celesta breathing ineffable calm and peace. A new phrase momentarily heard in the oboe is likewise taken up by violins, giving way in turn to a return of the first subject with still different rhythmical figures in flutes, clarinet and strings. A contrasting section is cast in dialogue form for solo 'cello and solo violin in which the respective phrases are derived from the first and second themes of the opening movement. After a somewhat extended elaboration of this material in which all the 'cellos and first violins are added, the first idea returns still in solo clarinet, with a freshly diversified accompaniment. The strings take the theme into a new key. Returning to its original tonality, the movement closes with fainter and fainter sonorities over which the solo violin soars.

After a few introductory measures, the scherzo begins with a jocose and playful theme in the clarinet, continued by the flute in a figure modified from the "transition" passage in the first movement. The theme is tossed from clarinet to oboe and horn with whimsical and engrossing humor. Little by little the whole orchestra becomes engaged, a transformation of the first subject in the first movement is heard, the mood becomes more animated, and the fun becomes "fast and furious." The trio is more serious and reflective, while a new modification of the transition passage serves as background. Then with a few preparatory measures the scherzo returns, but considerably abbreviated, offering a different presentation of material, but retaining enough of its essence for continuity and proportion. A droll trill on kettledrums, 'cellos and double basses and the mood of play vanishes.

The finale, somewnat further removed from orthodox course than the other movements, is still reasonably close to sonata form, and attains undeniably the emotional climax of the symphony. In it are found references to the first and second themes of the first movement, while the "motto" is employed in the transition to the second subject, of which it is an extension, as well as at the close of the movement. Material from the scherzo, part of which in turn came from the "transition" passage of the first movement, also adds additional interest to the coda. There is no attempt to follow the "cyclical" method of treatment dear to Franck and his pupils, but merely a spontaneous use of "cross references" by which structural and emotional unity are maintained. The finale opens, allegro maestoso, with a statement of the motto as in the beginning of the symphony, sonorous and assertive rather than mysterious. The stopped horn phrase of the former instance is now transferred robustly to the trombones, leading at once to the main body of the movement, molto con fuoco e marziale. Its theme is an old Indian war song, utilized by Mr. Converse in his cantata "The Peace Pipe," here given to the trumpets with an incisive triplet figure in the violas. This theme is developed at some length with sharp and intense rhythms. A reference to the principal theme of the first movement in trombones and violas introduces the transition in which the melody of the "motto" occurs in the bass. The second subject, an extremely expressive amplification of the "motto" melody is given to the oboe with first horn and strings. It is continued by the clarinet to the accompaniment of wind instruments. It passes to the violins in octaves, when the harps give additional rhythmic and coloristic support.

This episode, broadly treated and poignantly emotional, completes the "exposition." The "development" following portrays graphically the breathless strain of combat, although never losing its character as an architectural element in the structure of the movement as a whole. In it the Indian war song, given as before to the trumpet, takes the first place with varying rhythmical changes in the accompaniment. Then, the principal subject of the first movement appears in the basses combined contrapuntally with the war-song motive. This material is considerably extended by fresh rhythmic and contrapuntal devices through various tonalities. At length there is a lull in the conflict. The first theme does not "return" in conventional aspect, but instead over the high tremolo of violins a faint echo of it is heard, first in clarinet and horns, then in flutes. Then follow two meausres, derived from part of the first theme and now suggesting a premonition of a victorious song in folk-style. They are abruptly cut short by the "motto" to which is added a brilliant flourish of trumpets hinting at the plaudits of a welcoming throng. This is repeated, and the song of triumph gains in force as if the conquerors were drawing near. Again the "motto" asserts itself, and the concluding phrase of the second subject from the opening movement, at first somewhat modified, then in almost literal quotation, adds emphasis to the pæan of victory. In the coda, the second subject of the finale is heard in the trumpet over a rapid figure for clarinet, harp and violas. It passes to violins and flute with increasing animation in the accompaniment. Fragments of the Indian war-song are interwoven. As the coda swells in sonority, the principal subject from the first movement is combined with the war-song with increasing sweep and vigor. In conclusion, the "motto" is triumphantly affirmed, while the scherzo theme, in ascending figure, the dominating subject of the second theme of the first movement, heard in succession and in combination, portray graphically the comprehensive triumph of victory and safe return.

Style

Such, in outline, are the main features of the formal manipulation employed by Mr. Converse in his symphony. His devices are clear in architectural purpose, resourcefully carried out, and above all are devoid of mere concession to convention. The contrapuntal style of this symphony is especially notable; it grows out of the material and is never a scholastic substitute for inspiration. Nor is Mr. Converse's thematic treatment an exhibit of technical dexterity. It is allied to his dramatic plan, while it is the obvious outcome of a cogent grasp upon his medium of expression. Mr. Converse has been content to remain within the "frame" of the symphony, and the resultant stylistic balance seems to have insured greater resilience of expression rather than that inhibition of spontaneity which too often attacks a composer when confronted with this time-honored, if academic, form.

From the viewpoint of orchestral style, Mr. Converse has attained firm and ingratiating sonority without abuse of resource, variety and distinction in color without seeking extremes, and his indication of the polyphonic outlines has been happy in its due sense of emphasis. To select a few instances: the mysterious poetry of the opening measures of the introduction, the broad lyricism of the second theme, the delicate sonorities and "half-lights" of the slow movement, the brilliant humor of the scherzo and the dramatic grimness of the finale attest his flexible mastery of the orchestral medium.

Quality

It remains to indicate something of the musical contents of this symphony. If the "motto" of the introduction at once arrests the attention by reason of its poetry and originality, the first movement as a whole leaves an impression of a dominating vigor. The themes, characteristic in rhythm and harmonic conception, are well contrasted; the commentaries on them found in the "development" section are vitally fresh modifications, and their restatement avoids the pitfalls of monotony too often disfiguring this portion of the sonata-form. In the slow movement the atmospheric mood of thoughtful and reflective poetry is well sustained and deftly varied with a sure and delicate craftsmanship. The contagious humor of the scherzo is of an original type for which there exists no precedent in musical literature. It is at once notably fluid in musical texture, abounding in unexpected turns of thematic expansion, whimsical and droll in musical idiom, yet carried out with a sure mastery of logical continuity. In the repetition of the scherzo, where many a composer is turned into the ruts of an unwilling and literal restatement, Mr. Converse surprises and delights with his fund of new resource. The finale, as unhappily is not always the case, affords a genuine climax of sheer power in emotional realization, while the lovely and poignant second theme is perhaps the jewel of the entire work. In the development section one notes with relief the absence of the studied tricks by which conflict is usually represented, the irresistible onsweep of tragic force with its telling quotations from other movements, and the compelling realization at the end, of a triumph which is not material but inherently spiritual.

The dominating quality of this symphony is its vitality. It possesses a mature and deep-rooted vigor which one involuntarily compares with the immeasurable outpouring of energy which this country was put to bear on entering the war. This parallel seems so apt that Mr. Converse seems unconsciously to have been the spokesman of his country's heart. It is a concrete expression of "the American spirit" from a new angle, which as far as I know has not been approached in this country. Other American-born composers in Mr. Converse's generation have written symphonies in which there may have been more subtlety of musical expression, greater complexity of outline and striving towards originality. But these works, despite their virtues, have suffered as symphonies. In striving to be more "personal" these composers have lost their grip on the fundamental problems of symphonic form and style. Mr. Converse has not forgotten these responsibilities, and the gain is his and ours. He has become more universal but none the less eloquent, and unless all signs fail he is likely to attain fresh laurels at the forthcoming Symphony Concerts.

EDWARD BURLINGAME HILL

American

NY, JANUARY 31, 1920

NEW CONVERSE WORK CHARMS

Boston Composer's Symphony Fanciful and Artistic; Bedetti Skilful Soloist

By FRED J. McISAAC.

A new and interesting symphony by a Boston composer, Frederick S. Converse, was the feature of yesterday's program at Symphony Hall. Mr. Converse wrote in C minor. It seemed to me that this composition contains the best work that he has done since the "Mystic Trumpeter."

The central idea is a musical expression of some of the emotions and trials of our young people during the war. There is no effort at description or program music, but the moods and fancies of the symphony suggest something of the sort. To my mind the second and third movements are the most attractive, the scherzo being quite delightful and ingenious. Mr. Converse's istrumentation throughout is noted for its cleverness and skillful use of the colors of the different orchestral voices. The finale is very impressive.

Jean Bedetti, the new French cellist of the orchestra, was soloist and in the Schumann concerto for that instrument gave evidence of exceptional talent.

Monitor

, SATURDAY, JANUAR

MUSIC 31

The Music of Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The years of war through which the world has been passing are beginning now to be reflected in the creative works from those who minister to us through the arts. Such a work is the new symphony in C minor by Frederick S. Converse, which had its first presentation at the Friday afternoon concert of the Boston Symphony Orchestra on January 30. It is a grave and thoughtful work and a first hearing impresses one that it is the best thing that has thus far come from Mr. Converse's pen. The weight of the war years hung heavy over him as he wrote it, and even in the scherzo-like third movement there is little lightness of touch, although the ending is clev... There is a duet for 'cello and so... violin with a quiet background ... accompaniment in the second mov... ment, which is very lovely. The la... movement seems the most closely k... of the four, though the whole sy... phony is a scholarly piece of work.

Jean Bedetti, the first 'cellist of t... orchestra, left his place to play t... Schumann concerto and received t... warmest of applause, and deserved... for his playing. His intonation ... impeccable, and he has a flair for t... right nuance that betokens the tr... artist. He is a rare addition to t... orchestra.

Rimsky-Korsakoff's "Russian Easte... overture concluded the program.

SYMPHONY TO GIVE CARPENTER NUMBER

Pierre Monteux and the Boston Symphony Orchestra will introduce to Boston at the concerts of Friday and Saturday, Feb. 13 and 14, the Piano Concertino by John Alden Carpenter, American composer. The soloist will be Robert E. Schmitz, French pianist. Schumann's "Rhenish" Symphony No. 3 and Goldmark's overture to "Sakuntala" complete the program.

NEW CONVERSE SYMPHONY MADE GOOD IMPRESSION

Tribune

The Symphony in C minor by F. S. Converse, given for the first time at the Symphony concerts yesterday afternoon, was well received. In it the composer seeks to give his impressions of some features of the world war. The first hearing leaves the feeling that the work, while interesting in spots, is not as a whole up to Mr. Converse's best, nor does it seem to convey any adequate idea of the great conflict. Perhaps it's too early for as clear an expression of that great event as could be desired. Mr. Monteux gave the work a fine reading.

Second only in interest to the first hearing of the Converse number was the first appearance of Mr. Dedetti, leader of the 'cellos, as soloist. He elected the Schumann concerto and played it as can few 'cellists of today. True artist that he is, never did he lose sight of the fact a

that the composition came first and the artist second.

A notably brilliant reading was given Rimsky-Korsakoff's "The Russian Easter."

There will be no concerts the coming week, the orchestra making one of its periodical trips.

Jan 29 Music and Mus

CONVERSE'S SYMPHONY

HIS EMOTIONAL BACKGROUND OF THE WAR

The New Piece to Be Played at the Symphony Concerts of Tomorrow and Saturday—Course and Structure of the Music—Implications Along the Way—Ripened Work in the Voice of a Matured Composer

IN the past, war has not infrequently kindled the imagination of composers. Even in the remote sixteenth century, Clément Jannequin, a pioneer realist, was moved to depict in tones the signal victory of the French over the Swiss at the battle of Marignan. The resultant choral work has recently diverted not a little the audiences of Mr. Schindler's Schola Cantorum in New York and of the Cecilia in Boston. Weber, after stirring all Germany with his settings of Körner's "Lyre and Sword," followed up his success with a spirited cantata "Struggle and Victory." After the battle of Waterloo Beethoven sought the same end in his little known "Battle Symphony." Chaikovsky's "1812" overture, perilously near hackneyed though it be, is still a compelling record of patriotic emotion when heard under the baton of Mr. Stokowski. Even Liszt's symphonic poem "The Battle of the Huns" though of necessity inspired by Kaulbach's painting instead of the reality, may fitly be cited as another instance of music proceeding from a military source.

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Backgrounds

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Mr. Converse's symphony has no "programme" in the ordinarily accepted sense of the term. It pictures no definite series of events, no precise personal ties; it does not attempt to illustrate. With the possible exception of the dramatic finale, it may be listened to as "absolute music." Its architecture, emotional content and orchestral effect are self-sufficient. First of all, then, this music stands the test along critical lines. It is obedient to the basic principles of symphonic form; its musical style is purely symphonic and does not at all encroach upon the domain of the symphonic poem. It remains a symphony and achieves its end as such. None the less, in composing this music Mr. Converse kept in mind certain generalized moods. He bethought himself of the common experience of thousands of young men and young women during the past few years, and the consciousness of their existence vitalized his musical thought. The main themes of the first movement symbolize in his mind the ardent and self-sacrificing youth eager to answer the call of his country, and the young girl equally bent upon having her lover assert his patriotism even at the expense of their mutual happiness. The slow movement, voicing the calm and penetrating sentiment of the thoughtful night, suggests also an intimate dialogue of lovers facing the future with a resolute acceptance of duty. The scherzo is a typical moment of play, such as were found in hundreds of instances in the football games behind the English lines, in the baseball or other sports behind those of the Americans, or in the many and widespread camps of this country. It suggests the few minutes snatched from responsibility to enjoy muscular exertion to the utmost tempered only by momentary pause for thought. The finale movement presents the march to battle, complex and titanic struggle, with the overmastering triumph of a victorious return. As stated before, these vivid and searching imaginings of Mr. Converse served first of all to quicken his musical invention through the visualization of a dramatic picture. None the less they remained subordinate in his mind to the problems of construction and expression embodied in the symphony. They must also rest securely in the background with the listener, since the intrinsically musical qualities of the symphony are their own justification. Certain features, however, of the thematic manipulation do gain in poignancy if the general emotional drift of the symphony be kept in mind. Their significance will be apparent when the structural basis of the symphony has been analyzed.

Process

The first movement proper is preceded by a short introduction, adagio misterioso. This begins with a "motto" of three chords for divided strings answered by muted horn. This motto exercises a very definite unifying power. It is utilized as an introduction to the finale; it appears in the "transition" of the same movement, again in extended form as the second subject and it adds sigrificantly to the exaltation of the conclusion. The motto is repeated for stopped trumpets, woodwind and lower strings, and is once more answered by the horn leading directly to the first movement, allegro moderato. The first subject is given out by second violins, violas and English horn. A complementary phrase, allegro appassionato, leads to an extension of the first theme. The transition to the second subject begins with a mysterious figure in horns, violas and harp under an ascending phrase divided between oboe, flute and clarinet. This phrase plays an important part in the scherzo and is heard again at the end of the finale. The figure gains greatly in force and animation, spreading through the entire orchestra. The second theme, of feminine sensibility, is given to the oboe with accompaniment of bass clarinet, horns and lower strings. It is transferred to the violins at some length, gradually leading to a quiet close of the "exposition." The "development section," brilliant and dramatic in character, employs the first theme in various aspects, some of them in "augmented" notation. Skillful use is made of the "allegro appassionato" phrase heard just after the initial appearance of the first theme. The second subject is also drawn upon for diverse commentary. The "recapitulation" begins with a forceful utterance of the first theme by the horns. "Transition" passages and the second subject follow in due course, but with a notably varied treatment. With a short coda, maestoso, the movement ends firmly and vigorously.

The slow movement, adagio tranquillo molto e rubato, after one preliminary measure, begins with a serene and idyllic theme in a clarinet over horns and lower strings. This is continued with varying rhythms in the accompaniment. The strings carry on the same idea with flutes and celesta breathing ineffable calm and peace. A new phrase momentarily heard in the oboe is likewise taken up by violins, giving way in turn to a return of the first subject with still different rhythmical figures in flutes, clarinet and strings. A contrasting section is cast in dialogue form for solo 'cello and solo violin in which the respective phrases are derived from the first and second themes of the opening movement. After a somewhat extended elaboration of this material in which all the 'cellos and first violins are added, the first idea returns still in solo clarinet, with a freshly diversified accompaniment. The strings take the theme into a new key. Returning to its original tonality, the movement closes with fainter and fainter sonorities over which the solo violin soars.

After a few introductory measures, the scherzo begins with a jocose and playful theme in the clarinet, continued by the flute in a figure modified from the "transition" passage in the first movement. The theme is tossed from clarinet to oboe and horn with whimsical and engrossing humor. Little by little the whole orchestra becomes engaged, a transformation of the first subject in the first movement is heard, the mood becomes more animated, and the fun becomes "fast and furious." The trio is more serious and reflective, while a new modification of the transition passage serves as background. Then with a few preparatory measures the scherzo returns, but considerably abbreviated, offering a different presentation of material, but retaining enough of its essence for continuity and proportion. A droll trill on kettledrums, 'cellos and double basses and the mood of play vanishes.

The finale, somewnat further removed from orthodox course than the other movements, is still reasonably close to sonata form, and attains undeniably the emotional climax of the symphony. In it are found references to the first and second themes of the first movement, while the "motto" is employed in the transition to the second subject, of which it is an extension, as well as at the close of the movement. Material from the scherzo, part of which in turn came from the "transition" passage of the first movement, also adds additional interest to the coda. There is no attempt to follow the "cyclical" method of treatment dear to Franck and his pupils, but merely a spontaneous use of "cross references" by which structural and emotional unity are maintained. The finale opens, allegro maestoso, with a statement of the motto as in the beginning of the symphony, sonorous and assertive rather than mysterious. The stopped horn phrase of the former instance is now transferred robustly to the trombones, leading at once to the main body of the movement, molto con fuoco e marziale. Its theme is an old Indian war song, utilized by Mr. Converse in his cantata "The Peace Pipe," here given to the trumpets with an incisive triplet figure in the violas. This theme is developed at some length with sharp and intense rhythms. A reference to the principal theme of the first movement in trombones and violas introduces the transition in which the melody of the "motto" occurs in the bass. The second subject, an extremely expressive amplification of the "motto" melody is given to the oboe with first horn and strings. It is continued by the clarinet to the accompaniment of wind instruments. It passes to the violins in octaves, when the harps give additional rhythmic and coloristic support.

This episode, broadly treated and poignantly emotional, completes the "exposition." The "development" following portrays graphically the breathless strain of combat, although never losing its character as an architectural element in the structure of the movement as a whole. In it the Indian war song, given as before to the trumpet, takes the first place with varying rhythmical changes in the accompaniment. Then, the principal subject of the first movement appears in the basses combined contrapuntally with the war-song motive This material is considerably extended by fresh rhythmic and contrapuntal devices through various tonalities. At length there is a lull in the conflict. The first theme does not "return" in conventional aspect, but instead over the high tremolo of violins a faint echo of it is heard, first in clarinet and horns, then in flutes. Then follow two meausres, derived from part of the first theme and now suggesting a premonition of a victorious song in folk-style. They are abruptly cut short by the "motto" to which is added a brilliant flourish of trumpets hinting at the plaudits of a welcoming throng. This is repeated, and the song of triumph gains in force as if the conquerors were drawing near. Again the "motto" asserts itself, and the concluding phrase of the second subject from the opening movement, at first somewhat modified, then in almost literal quotation, adds emphasis to the pæan of victory. In the coda, the second subject of the finale is heard in the trumpet over a rapid figure for clarinet, harp and violas. It passes to violins and flute with increasing animation in the accompaniment. Fragments of the Indian war-song are interwoven. As the coda swells in sonority, the principal subject from the first movement is combined with the war-song with increasing sweep and vigor. In conclusion, the "motto" is triumphantly affirmed, while the scherzo theme, in ascending figure, the dominating subject of the second theme of the first movement heard in succession and in combination, portray graphically the comprehensive triumph of victory and safe return.

Style

Such, in outline, are the main features of the formal manipulation employed by Mr. Converse in his symphony. His devices are clear in architectural purpose, resourcefully carried out, and above all are devoid of mere concession to convention. The contrapuntal style of this symphony is especially notable; it grows out of the material and is never a scholastic substitute for inspiration. Nor is Mr. Converse's thematic treatment an exhibit of technical dexterity. It is allied to his dramatic plan, while it is the obvious outcome of a cogent grasp upon his medium of expression. Mr. Converse has been content to remain within the "frame" of the symphony, and the resultant stylistic balance seems to have insured greater resilience of expression rather than that inhibition of spontaneity which too often attacks a composer when confronted with this time-honored, if academic, form.

From the viewpoint of orchestral style, Mr. Converse has attained firm and ingratiating sonority without abuse of resource, variety and distinction in color without seeking extremes, and his indication of the polyphonic outlines has been happy in its due sense of emphasis. To select a few instances: the mysterious poetry of the opening measures of the introduction, the broad lyricism of the second theme, the delicate sonorities and "half-lights" of the slow movement, the brilliant humor of the scherzo and the dramatic grimness of the finale attest his flexible mastery of the orchestral medium.

Quality

It remains to indicate something of the musical contents of this symphony. If the "motto" of the introduction at once arrests the attention by reason of its poetry and originality, the first movement as a whole leaves an impression of a dominating vigor. The themes, characteristic in rhythm and harmonic concention, are well contrasted; the commentaries on them found in the "development" section are vitally fresh modifications, and their restatement avoids the pitfalls of monotony too often disfiguring this portion of the sonata-form. In the slow movement the atmospheric mood of thoughtful and reflective poetry is well sustained and deftly varied with a sure and delicate craftsmanship. The contagious humor of the scherzo is of an original type for which there exists no precedent in musical literature. It is at once notably fluid in musical texture, abounding in unexpected turns of thematic expansion, whimsical and droll in musical idiom, yet carried out with a sure mastery of logical continuity. In the repetition of the scherzo, where many a composer is turned into the ruts of an unwilling and literal restatement, Mr. Converse surprises and delights with his fund of new resource. The finale, as unhappily is not always the case, affords a genuine climax of sheer power in emotional realization, while the lovely and poignant second theme is perhaps the jewel of the entire work. In the development section one notes with relief the absence of the studied tricks by which conflict is usually represented, the irresistible onsweep of tragic force with its telling quotations from other movements, and the compelling realization at the end, of a triumph which is not material but inherently spiritual.

The dominating quality of this symphony is its vitality. It possesses a mature and deep-rooted vigor which one involuntarily compares with the immeasurable outpouring of energy which this country brought to bear on entering the war. This parallel seems so apt that Mr. Converse seems unconsciously to have been the spokesman of his country's heart. It is a concrete expression of "the American spirit" from a new angle, which as far as I know has not been approached in this country. Other American-born composers in Mr. Converse's generation have written symphonies in which there may have been more subtlety of musical expression, greater complexity of outline and striving towards originality. But these works, despite their virtues, have suffered as symphonies. In striving to be more "personal" these composers have lost their grip on the fundamental problems of symphonic form and style. Mr. Converse has not forgotten these responsibilities, and the gain is his and ours. He has become more universal but none the less eloquent, and unless all signs fail he is likely to attain fresh laurels at the forthcoming Symphony Concerts.

EDWARD BURLINGAME HILL

American

[illegible], January 31, 1920

NEW CONVERSE WORK CHARMS

Boston Composer's Symphony Fanciful and Artistic; Bedetti Skilful Soloist

By FRED J. McISAAC.

A new and interesting symphony by a Boston composer, Frederick S. Converse, was the feature of yesterday's program at Symphony Hall. Mr. Converse wrote in C minor. It seemed to me that this composition contains the best work that he has done since the "Mystic Trumpeter."

The central idea is a musical expression of some of the emotions and trials of our young people during the war. There is no effort at description or program music, but the moods and fancies of the symphony suggest something of the sort. To my mind the second and third movements are the most attractive, the scherzo being quite delightful and ingenious. Mr. Converse's istrumentation throughout is noted for its cleverness and skillful use of the colors of the different orchestral voices. The finale is very impressive.

Jean Bedetti, the new French cellist of the orchestra, was soloist and in the Schumann concerto for that instrument gave evidence of exceptional talent.

Monitor

[illegible], SATURDAY, JANUAR

MUSIC 31

The Music of Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The years of war through which the world has been passing are beginning now to be reflected in the creative works from those who minister to us through the arts. Such a work is the new symphony in C minor by Frederick S. Converse, which had its first presentation at the Friday afternoon concert of the Boston Symphony Orchestra on January 30. It is a grave and thoughtful work and a first hearing impresses one that it is the best thing that has thus far come from Mr. Converse's pen. The weight of the war years hung heavy over him as he wrote it, and even in the scherzo-like third movement there is little lightness touch, although the ending is clev There is a duet for 'cello and sc violin with a quiet background accompaniment in the second mov ment, which is very lovely. The la movement seems the most closely k of the four, though the whole sy phony is a scholarly piece of work.

Jean Bedetti, the first 'cellist of t orchestra, left his place to play t Schumann concerto and received t warmest of applause, and deserved for his playing. His intonation impeccable, and he has a flair for t right nuance that betokens the tr artist. He is a rare addition to t orchestra.

Rimsky-Korsakoff's "Russian Easte overture concluded the program.

SYMPHONY TO GIVE CARPENTER NUMBER

Pierre Monteux and the Boston Symphony Orchestra will introduce to Boston at the concerts of Friday and Saturday, Feb. 13 and 14, the Piano Concertino by John Alden Carpenter, American composer. The soloist will be Robert E. Schmitz, French pianist. Schumann's "Rhenish" Symphony No. 3 and Goldmark's overture to "Sakuntala" complete the program.

NEW CONVERSE SYMPHONY MADE GOOD IMPRESSION

The Symphony in C minor by F. S. Converse, given for the first time at the Symphony concerts yesterday afternoon, was well received. In it the composer seeks to give his impressions of some features of the world war. The first hearing leaves the feeling that the work, while interesting in spots, is not as a whole up to Mr. Converse's best, nor does it seem to convey any adequate idea of the great conflict. Perhaps it's too early for as clear an expression of that great event as could be desired. Mr. Monteux gave the work a fine reading.

Second only in interest to the first hearing of the Converse number was the first appearance of Mr.—Dedetti, leader of the 'cellos, as soloist. He elected the Schumann concerto and played it as can few 'cellists of today. True artist that he is, never did he lose sight of the fact that the composition came first and the artist second.

A notably brilliant reading was given Rimsky-Korsakoff's "The Russian Easter."

There will be no concerts the coming week, the orchestra making one of its periodical trips.

Herald Jan 31

PLAY SYMPHONY INSPIRED BY WAR

Converse's Work Portrays Emotions Evolved by Titanic Conflict

SHUDDER OF NATURE IN MYSTIC OPENING

By PHILIP HALE

The 13th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Converse, Symphony in C-minor (first performance); Schumann, Violoncello Concerto (Mr. Bedetti, violoncellist); Rimsky-Korsakoff, "The Russian Easter."

Mr. Converse's symphony, composed during the summer and fall of 1919, was inspired by the great war; it expresses moods and emotion due to the terrible struggle. Mr. Converse says there is no program, but he has told what he had in mind. Even if he had said merely that the war had urged him to composition, a hearer of the music might easily shape a program for himself that probably would not be wholly foreign to Mr. Converse's thoughts. He would find in the two chief themes of the first movement, the heroic resolve of men and the tender solicitude of women, loving and anxious; he would trace the employment of these themes. In the Finale he would note the unmistakably martial character, the fanfares of victory, the tumultuous rejoicing, the ecstatic reunions. For this Finale the familiar lines of Schiller describing the return of troops in triumph might serve as a motto. And in the solemn section of this Finale, he would recognize the remembrance of those that perished nobly for an ideal.

Yet those portions of the Symphony that appeal especially to one hearing it for the first time are not indissolubly associated with the thought of war. We refer to the second movement, a Nocturne of rare beauty, in which a poetic mood is maintained throughout, and the light-hearted Scherzo, a spontaneous expression of gaiety, with contrasting measures of a fateful nature. To these movements must be added the mysterious opening of the Symphony, which are as a shudder of nature foreseeing the impending cataclasm. These pages seem to us the most noteworthy. Mr. Converse may well be proud of them.

In the first movement the expression of heroism, of the spasm and shudder of war, of the world's turmoil, is more convincing than the theme given to woman. This theme has a homely character—we use the word "homely" in its old sense, it has warmth, but it does not make an irresistible appeal; it is dangerously near the commonplace. So, too, in the finale there are pages that are conventionally triumphal, though the composer has avoided the vulgarity that often taints musical jubilation. It is not an easy thing to be strikingly jubilant even with a full modern orchestra. It is easy to be merely noisy. Mr. Converse has shunned this pitfall. It was given to Beethoven with a comparatively small orchestra, an orchestra that a young composer today would despise, to voice the frantic joy of a liberated people in his overture to "Egmont."

One finds in this symphony a curious mixture of ultra-modern musical thought—witness the opening measures of the symphony and those of the nocturne—and that which is orthodox and of long standing. One also finds in the first movement and in the finale a lack of condensation, a too great amplification of rhetorical expression, so many climaxes that the effect of the one great climax is anticipated or at least lessened.

The performance was a brilliant one; carefully prepared, carefully considered, conducted and played appreciatively and sympathetically.

Mr. Bedetti did not choose for his first appearance as soloist at a Symphony concert a work in which he could win easy success. Schumann's concerto is seldom performed; when it is played it is for the sake of the romantically dreamy and lovely andante. Mr. Bedetti, it is needless to say, played this andante most poetically; but he did more than this; by his technical skill, his unfailing accuracy, his beautiful tonal quality, his phrasing, his fine differentiation, he made the other portions of the concerto interesting; perhaps it is not extravagant to say, engrossing. Even the passage-work, inherently dry, was vitalized by his skill, tone and taste.

Rimsky-Korsakoff's overture had not been performed at a Symphony concert since 1897, the year that "Scheherezade" introduced this composer to a Symphony audience. Yesterday the performance of this subtly and gorgeously orchestrated overture revealed again the great talent—he was a genius in orchestration—of this man of Oriental feeling, a disciple of Berlioz and Liszt. How infinitely varied are the repetitions of the liturgical theme! Here are repetitions of which one does not weary.

This concert will be repeated tonight. There will be no concerts next week. The program of Feb. 13-14 is as follows: Schumann, Symphony in E flat, No. 3 (Rhenish); Carpenter, Concertino for piano and orchestra (first time here); Goldmark, Overture to "Sakuntala." Mr. E. Robert Schmitz, a Parisian pianist, now sojourning in New York, will play in Boston for the first time.

Post Jan 31

CONVERSE'S SYMPHONY PERFORMED

First Hearing of Work —Bedetti a First Rank Artist

BY OLIN DOWNES

F. S. Converse's Symphony in C minor was played for the first time at the concert of the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. On this occasion Jean Bedetti, the new first 'cellist of the Boston Symphony, made his first appearance at these concerts as soloist, and Rimsky-Korsakoff's overture, "The Russian Easter," brought the programme to an end.

ON WAR EXPERIENCES

Mr. Converse states in the programme book that he took to the symphony form as his vehicle of expression, not because he had determined to write a symphony, but simply because this form seemed the most fitting vehicle for the natural and logical expression of his ideas. The symphony, which was completed in 1919, has no detailed programme, but there is the thought of "the experiences" of the young men and women of our land during the trials of the war—the thought of high resolve, of farewells, of the triumphant return and reunion.

The opening movement is spirited, with motives stern and tender, with three introductory chords which occur significantly in the course of the work. There is a slow movement in the character of a nocturne, a portrayal, perhaps, of moonshine and flowing waters; a gay scherzo; a finale which is energetic, martial, with reminiscences of themes of earlier movements.

Two Distinct Elements

The curious thing is that on a first hearing this symphony resolves itself into two divisions of elements—the first and fourth movements, and the second and third. In the first and fourth movements Mr. Converse is symphonic in thought as well as in method. In the two middle movements, which are much simpler, he is simple and melodious, and not to our mind, symphonic—this though the outward dictates of the form of the symphony are followed. Nor do the two middle movements seem especially related, despite such thematic affiliations as there may be with the other two movements. And what have they, necessarily, to do with the war?

The audience enjoyed these movements with reason. The slow movement is a simple song without words. There are long, melodious phrases, and pretty accompaniments. The scherzo is for us trivial and wholly beneath the symphonic ideal, and also rather too short for just proportion with the other movements. This may be said: The composer dares to use well-known chords, and musical phrases of orthodox divisions and cadences, without pretence or affectation. His sincerity is felt, his thought is readily grasped. But for us this is not symphonic music, and we do not have the feeling of continuity of thought running through the four movements of the work.

Large Masses of Tone

The other two movements are very vigorous in feeling, admirably put together, with a sure hand in the development of the themes and with very brilliant and pleasing instrumentation. Perhaps too many instruments are used too much of the time, but the tonal canvass is itself large, and large masses of tone are not disproportionate to its measurements. But on initial acquaintance with this symphony we do not find the distinction of themes and the closely welded development, the long sustained musical breath of, for example, Mr. Converse's tone poem after Whitman, "The Mystic Trumpeter."

The work, with all its sincerity, straightforwardness and practiced workmanship, does not remove the scepticism we entertain of any music inspired by the recent war. We believe that substantial musical results of the war will not be seen for perhaps another generation.

Bedetti a First Rank Artist

Mr. Bedetti proved himself an extraordinary artist. In all respects he is an addition to the Symphony Orchestra of which that organization may well feel proud.

The Schumann concerto is not in itself a strong work, but Mr. Bedetti gave so artistic and so intimate a performance of this music, he played it with such consummate technical skill, such fine molding of every phrase and such genuinely Schumannish sentiment, that one was glad instead of sorry to have listened to it, from beginning to end, once more. The conception of the interpreter was an orchestral conception, a conception of the work as a whole, and not the conception of a soloist who was every moment seeking a chance for individual display.

Even today, when players should know better, how often the sensation obtains of a player who performs his solo as brilliantly as possible, resting for a little while during which the orchestra makes a noise to distract the audience, and then going at it again, with renewed bounce and vigor. But Mr. Bedetti was conveying the musical thought of the composer, whether in singing passages to which he gave the utmost richness and variety of tone color, or in tracing fleet arabesques about a melody given to the instruments of the orchestra.

His technical resources seemed to be endless. There was no difficulty, however unwieldy the occasional passage for solo instrument, which he did not completely and masterfully surmount, and every talent of the performer was modestly subordinated to the message of the music. Mr. Bedetti was recalled with a warmth most emphatically deserved. He took his place as one of the most gifted 'cellists who have been associated with this orchestra.

Russian Easter Music

Rinsky-Korsakoff's "Russian Easter" is a typical musical sketch of a Russian scene. It echoes the antiphonal chants, the churchly ceremonies and festivities of the Russian Christmastide. There is not very much real musical development of the old model chants of the Greek church, but simply tone-painting of the most gorgeous kind-tone painting as it were, in reds and blues and golds of the interior of a cathedral during Easter services, and a close with the ringing of bells, which echoes jubilantly the outbursts of the choir and the popular rejoicing.

The orchestral performances of the afternoon were of the highest quality, and Mr. Converse's symphony, in particular, was received with much enthusiasm.

Advertiser Feb 1

Bedetti Scores Triumph at Symphony

By LOUIS C. ELSON.

PROGRAM.

Converse, Symphony in C minor.
Schumann, Violoncello Concerto.
Soloist, M. Jean Bedetti.
Rimsky-Korsakoff, "The Russian Easter," overture on Russian church themes

IT is gratifying to see that the great violoncello traditions, in which Boston has been prominent even from the days of Fritz Giese, have now a new and excellent exponent in M. Jean Bedetti. One could have wished a more effective work for the artist, for although there are some fine touches in this concerto, the highest powers of Schumann are not present and the cello works of Lalo, Boellman, Saint-Saens, Volkmann, or even of Dvorak, are more effective. All the more credit, then, to the artist who carried the composition to success. M. Bedetti has abundant technique and temperament, too, although there were not many opportunities to display the latter. He has a sympathetic rather than a broad tone, but his effects upon the C string were striking. His cadenza work was remarkably fluent. He was greatly applauded and on Friday afternoon was recalled three times at the end of the concerto.

Rimsky-Korsakoff's work, the "Easter Overture," is caviare to the general, but it is as Russian as Bortsch. Russia is the land of wonderful basses, which are very prominent in the church music, and the deep and ponderous effects of the trombones in this work called these vividly to mind. Many of the ecclesiastical works are founded on the Byzantine scale (the scale of C with D and A flat), and this gave a flavor that was very quaint at times. As the overture is dedicated to the memory of Moussorgsky and Borodin, one can imagine that it is entirely Muscovite in its construction; there is not a trace of German influence in its measures. There were strange antiphonal passages between trombones and strings that were finely brought out, and these points, if not beautiful, were at least bizarre and unusual. There was but little continuity in the work, and its sketchy character may be considered a fault. Everything was dramatic; sudden and portentous pause ushered in the wildest percussion, from Glockenspiel to gong. In fact, there was so much percussion that at times one thought rather of a blacksmith's shop than of a church. The end was noisy beyond compare, the din suggesting wild festivity in which vodka played a prominent part. All this was read by the conductor in a flttingly emphatic manner, and the whole work was so out of the common that it became very attractive and interesting, perhaps beyond its intrinsic musical merits.

* * *

The new symphony by Mr. Converse is an important work. Although we admire this eminent composer most in the freer forms, where his poetic instinct has more unrestricted play, yet his mastery of the modern orchestra and his melodic thought make itself felt no matter what form he may choose. Mr. Converse is not one of the modern noise-mongers. He shows himself master of the symphonic form instead of being mastered by it, for the shape of the epic form is preserved, but the movements are not conventional. The scherzo, for example, which we found the most interesting portion of the work, has the regular form, but with such varied treatment that it may stand as a model for modern composers.

Continuity and homogeneity is attained by considerable transference of thematic material from movement to movement, and there is also one chief figure (three chords) which plays an important part in the finale as well as in the first movement. Without seeking a definite picture of the recent war in the work, one can recognize the note of triumph and victory in the great climax of the last movement of this American heroic symphony, yet the two interior movements show us the composer in his most natural mood. Mr. Converse has probably never given us a work in which so much of learning is displayed. There is an abundance of contrapuntal treatment and, as already intimated, the great modern orchestra is handled with complete mastery.

* * *

We are told that there is a real Indian war song used in the last movement. We are not of those who believe that there is any reason to go back to aboriginal, tribal music. MacDowell's Indian Suite and the last movement of this symphony are interesting and beautiful because of the treatment of the theme and not because of its origin or of its intrinsic worth. The symphony as a whole is too intricate to become immediately popular, but repeated hearing would reveal many unexpected beauties. The military character of the finale and the sparkling vein of the scherzo, however, are sufficiently obvious to win immediate recognition.

The execution of the work was an excellent one and M. Monteux had evidently spared no pains to make this first performance a success. Altogether the new symphony is a most important addition to the American repertoire, and we trust that at least the scherzo will also be heard abroad, to prove to Europeans that there are American symphonies worthy of the classical name.

CONVERSE LIMNS WAR MOODS IN MUSIC

Symphony in C Minor Given First Time in Public —New Composition by an American Warmly Applauded

The chief item on the program of yesterday's Symphony concert was the first performance in public of the Symphony in C minor by F. S. Converse, completed last month at his home in Westwood and begun last August at Lake Sunapee, N H. The composer explains in a note printed in the program book that although the work has no "program," "there is an expression of moods and emotions, which I think reflects something of the feelings that we have all been through during the stress of the last few years.

"I had in mind the experiences of the young men and women of our land during the trials of the war. The two main themes of the first movement, suggesting the high resolve of the youths and the tenderer feminine traits of the maidens, the wives and mothers, move through the whole work, like characters through the varied situations of a drama.

"The point of view is subjective and human, rather than impersonal and epic. I have used the symphonic form because it suited my needs of expression, not from my especial desire to write a conventional symphony. The large modern orchestra is used."

Fine Orchestral Technique

These quotations sufficiently explain the scope and intention of the new work, and suggest comparisons with "Wellington's Victory" by Beethoven, Tschaikowsky's "1812 Overture," Liszt's "Battle of the Huns" and D'Indy's "Brief Symphony on the War in France," recently played here, not forgetting Debussy's "Berceuse Heroique," dedicated to King Albert of Belgium.

Mr Converse avoids the error made by some of his predecessors in literal echoing of the tumult and shouting of warfare. Like Beethoven in the "Pastoral" Symphony, he is concerned chiefly with the depiction of moods. There were many subtle touches which proved his fine orchestral technique and ingenuity in thematic development. The result is one of the best of American compositions. It was warmly applauded by yesterday's audience.

The scherzo with its sparkling theme and cleverly interwoven rhythms is a genuine triumph. Mr Converse excels in such music. The slow movement, as Mr Converse says, is "a sort of nocturne, quiet and tranquil as a moonlit night by some still lake." The first movement and finale alternate adroitly between martial flourishes of trumpets and gentler, more serious, more feminine passages.

These contrasts add attractiveness to the work and give it the variety without which, proverbially, there can be no unity. There is little doubt that this symphony will soon be heard in many other cities, and applauded for its many merits.

Solo From Schumann

Jen Bedetti, the new first 'cellist of the orchestra, played the solo part in Schumann's Concerto in A minor with the skill and taste which have been evident in the numerous solo passages he has played in various works this season.

He surpasses any of his recent predecessors and adds strength to one of the most salient portions of the orchestra. The concerto is rather too long for the value of the musical material it contains, but well adapted to the purpose of allowing the soloist to display his technique.

The other number was Rimsky-Korsakoff's overture, "The Russian Easter," based on the music of the Russian Church, of the sort sung here by the Russian Cathedral Choir of New York two years ago. It has not been played here since 1897, and is far inferior to "Scheherezade" and "Antar," though not without interest, especially for the student of orchestration.

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Globe Feb 1

Events and Comments

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Advertiser Feb 1

SYMPHONY PROGRAM

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Transcript Jan 30

News and Prospects

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When the Symphony Orchestra visits New York next week, it will play both Mr. d'Indy's and Mr. Converse's symphonies from recent programmes in Boston. Brooklyn, as well, will hear Mr. Converse's new music; while Philadelphia and Baltimore are to have the pleasure of d'Indy's. Outside New York, Mr. Kreisler will play with the orchestra—in one of Viotti's ancient concertos.

Herald Feb 1

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Transcript Feb 31

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Saturday afternoon, Feb. 14, in [illegible] who are principa[illegible] orchestra [illegible]erson, M[illegible]

Herald Jan 31

PLAY SYMPHONY INSPIRED BY WAR

Converse's Work Portrays Emotions Evolved by Titanic Conflict

SHUDDER OF NATURE IN MYSTIC OPENING

By PHILIP HALE

The 13th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Converse, Symphony in C minor (first performance); Schumann, Violoncello Concerto (Mr. Bedetti, violoncellist); Rimsky-Korsakoff, "The Russian Easter."

Mr. Converse's symphony, composed during the summer and fall of 1919, was inspired by the great war; it expresses moods and emotion due to the terrible struggle. Mr. Converse says there is no program, but he has told what he had in mind. Even if he had said merely that the war had urged him to composition, a hearer of the music might easily shape a program for himself that probably would not be wholly foreign to Mr. Converse's thoughts. He would find in the two chief themes of the first movement, the heroic resolve of men and the tender solicitude of women, loving and anxious; he would trace the employment of these themes. In the Finale he would note the unmistakably martial character, the fanfares of victory, the tumultuous rejoicing, the ecstatic reunions. For this Finale the familiar lines of Schiller describing the return of troops in triumph might serve as a motto. And in the solemn section of this Finale, he would recognize the remembrance of those that perished nobly for an ideal.

Yet those portions of the Symphony that appeal especially to one hearing it for the first time are not indissolubly associated with the thought of war. We refer to the second movement, a Nocturne of rare beauty, in which a poetic mood is maintained throughout, and the light-hearted Scherzo, a spontaneous expression of gaiety, with contrasting measures of a fateful nature. To these movements must be added the mysterious opening of the Symphony, which are as a shudder of nature foreseeing the impending cataclasm. These pages seem to us the most noteworthy. Mr. Converse may well be proud of them.

In the first movement the expression of heroism, of the spasm and shudder of war, of the world's turmoil, is more convincing than the theme given to woman. This theme has a homely character—we use the word "homely" in its old sense, it has warmth, but it does not make an irresistible appeal; it is dangerously near the commonplace. So, too, in the finale there are pages that are conventionally triumphal, though the composer has avoided the vulgarity that often taints musical jubilation. It is not an easy thing to be strikingly jubilant even with a full modern orchestra. It is easy to be merely noisy. Mr. Converse has shunned this pitfall. It was given to Beethoven with a comparatively small orchestra, an orchestra that a young composer today would despise, to voice the frantic joy of a liberated people in his overture to "Egmont."

One finds in this symphony a curious mixture of ultra-modern musical thought—witness the opening measures of the symphony and those of the nocturne—and that which is orthodox and of long standing. One also finds in the first movement and in the finale a lack of condensation, a too great amplification of rhetorical expression, so many climaxes that the effect of the one great climax is anticipated or at least lessened.

The performance was a brilliant one; carefully prepared, carefully considered, conducted and played appreciatively and sympathetically.

Mr. Bedetti did not choose for his first appearance as soloist at a Symphony concert a work in which he could win easy success. Schumann's concerto is seldom performed; when it is played it is for the sake of the romantically dreamy and lovely andante. Mr. Bedetti, it is needless to say, played this andante most poetically; but he did more than this; by his technical skill, his unfailing accuracy, his beautiful tonal quality, his phrasing, his fine differentiation, he made the other portions of the concerto interesting; perhaps it is not extravagant to say, engrossing. Even the passage-work, inherently dry, was vitalized by his skill, tone and taste.

Rimsky-Korsakoff's overture had not been performed at a Symphony concert since 1897, the year that "Scheherezade" introduced this composer to a Symphony audience. Yesterday the performance of this subtly and gorgeously orchestrated overture revealed again the great talent—he was a genius in orchestration—of this man of Oriental feeling, a disciple of Berlioz and Liszt. How infinitely varied are the repetitions of the liturgical theme! Here are repetitions of which one does not weary.

This concert will be repeated tonight. There will be no concerts next week. The program of Feb. 13-14 is as follows: Schumann, Symphony in E flat, No. 3 (Rhenish); Carpenter, Concertino for piano and orchestra (first time here); Goldmark, Overture to "Sakuntala." Mr. E. Robert Schmitz, a Parisian pianist, now sojourning in New York, will play in Boston for the first time.

Post Jan 31

CONVERSE'S SYMPHONY PERFORMED

First Hearing of Work —Bedetti a First Rank Artist

BY OLIN DOWNES

F. S. Converse's Symphony in C minor was played for the first time at the concert of the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. On this occasion Jean Bedetti, the new first 'cellist of the Boston Symphony, made his first appearance at these concerts as soloist, and Rimsky-Korsakoff's overture, "The Russian Easter," brought the programme to an end.

ON WAR EXPERIENCES

Mr. Converse states in the programme book that he took to the symphony form as his vehicle of expression, not because he had determined to write a symphony, but simply because this form seemed the most fitting vehicle for the natural and logical expression of his ideas. The symphony, which was completed in 1919, has no detailed programme, but there is the thought of "the experiences" of the young men and women of our land during the trials of the war—the thought of high resolve, of farewells, of the triumphant return and reunion.

The opening movement is spirited, with motives stern and tender, with three introductory chords which occur significantly in the course of the work. There is a slow movement in the character of a nocturne, a portrayal, perhaps, of moonshine and flowing waters; a gay scherzo; a finale which is energetic, martial, with reminiscences of themes of earlier movements.

Two Distinct Elements

The curious thing is that on a first hearing this symphony resolves itself into two divisions of elements—the first and fourth movements, and the second and third. In the first and fourth movements Mr. Converse is symphonic in thought as well as in method. In the two middle movements, which are much simpler, he is simple and melodious, and not to our mind, symphonic—this though the outward dictates of the form of the symphony are followed. Nor do the two middle movements seem especially related, despite such thematic affiliations as there may be with the other two movements. And what have they, necessarily, to do with the war?

The audience enjoyed these movements with reason. The slow movement is a simple song without words. There are long, melodious phrases, and pretty accompaniments. The scherzo is for us trivial and wholly beneath the symphonic ideal, and also rather too short for just proportion with the other movements. This may be said: The composer dares to use well-known chords, and musical phrases of orthodox divisions and cadences, without pretence or affectation. His sincerity is felt, his thought is readily grasped. But for us this is not symphonic music, and we do not have the feeling of continuity of thought running through the four movements of the work.

Large Masses of Tone

The other two movements are very vigorous in feeling, admirably put together, with a sure hand in the development of the themes and with very brilliant and pleasing instrumentation. Perhaps too many instruments are used too much of the time, but the tonal canvass is itself large, and large masses of tone are not disproportionate to its measurements. But on initial acquaintance with this symphony we do not find the distinction of themes and the closely welded development, the long sustained musical breath of, for example, Mr. Converse's tone poem after Whitman, "The Mystic Trumpeter."

The work, with all its sincerity, straightforwardness and practiced workmanship, does not remove the scepticism we entertain of any music inspired by the recent war. We believe that substantial musical results of the war will not be seen for perhaps another generation.

Bedetti a First Rank Artist

Mr. Bedetti proved himself an extraordinary artist. In all respects he is an addition to the Symphony Orchestra of which that organization may well feel proud.

The Schumann concerto is not in itself a strong work, but Mr. Bedetti gave so artistic and so intimate a performance of this music, he played it with such consummate technical skill, such fine molding of every phrase and such genuinely Schumannish sentiment, that one was glad instead of sorry to have listened to it, from beginning to end, once more. The conception of the interpreter was an orchestral conception, a conception of the work as a whole, and not the conception of a soloist who was every moment seeking a chance for individual display.

Even today, when players should know better, how often the sensation obtains of a player who performs his solo as brilliantly as possible, resting for a little while during which the orchestra makes a noise to distract the audience, and then going at it again, with renewed bounce and vigor. But Mr. Bedetti was conveying the musical thought of the composer, whether in singing passages to which he gave the utmost richness and variety of tone color, or in tracing fleet arabesques about a melody given to the instruments of the orchestra.

His technical resources seemed to be endless. There was no difficulty, however unwieldy the occasional passage for solo instrument, which he did not completely and masterfully surmount, and every talent of the performer was modestly subordinated to the message of the music. Mr. Bedetti was recalled with a warmth most emphatically deserved. He took his place as one of the most gifted 'cellists who have been associated with this orchestra.

Russian Easter Music

Rinsky-Korsakoff's "Russian Easter" is a typical musical sketch of a Russian scene. It echoes the antiphonal chants, the churchly ceremonies and festivities of the Russian Christmastide. There is not very much real musical development of the old model chants of the Greek church, but simply tone-painting of the most gorgeous kind-tone painting as it were, in reds and blues and golds of the interior of a cathedral during Easter services, and a close with the ringing of bells, which echoes jubilantly the outbursts of the choir and the popular rejoicing.

The orchestral performances of the afternoon were of the highest quality, and Mr. Converse's symphony, in particular, was received with much enthusiasm.

Advertiser Feb 1

Bedetti Scores Triumph at Symphony

By LOUIS C. ELSON.

PROGRAM.

Converse, Symphony in C minor.
Schumann, Violoncello Concerto.
Soloist, M. Jean Bedetti.
Rimsky-Korsakoff, "The Russian Easter," overture on Russian church themes

It is gratifying to see that the great violoncello traditions, in which Boston has been prominent even from the days of Fritz Giese, have now a new and excellent exponent in M. Jean Bedetti. One could have wished a more effective work for the artist, for although there are some fine touches in this concerto, the highest powers of Schumann are not present and the cello works of Lalo, Boellman, Saint-Saens, Volkmann, or even of Dvorak, are more effective. All the more credit, then, to the artist who carried the composition to success. M. Bedetti has abundant technique and temperament, too, although there were not many opportunities to display the latter. He has a sympathetic rather than a broad tone, but his effects upon the C string were striking. His cadenza work was remarkably fluent. He was greatly applauded and on Friday afternoon was recalled three times at the end of the concerto.

Rimsky-Korsakoff's work, the "Easter Overture," is caviare to the general, but it is as Russian as Bortsch. Russia is the land of wonderful basses, which are very prominent in the church music, and the deep and ponderous effects of the trombones in this work called these vividly to mind. Many of the ecclesiastical works are founded on the Byzantine scale (the scale of C with D and A flat), and this gave a flavor that was very quaint at times. As the overture is dedicated to the memory of Moussorgsky and Borodin, one can imagine that it is entirely Muscovite in its construction; there is not a trace of German influence in its measures. There were strange antiphonal passages between trombones and strings that were finely brought out, and these points, if not beautiful, were at least bizarre and unusual. There was but little continuity in the work, and its sketchy character may be considered a fault. Everything was dramatic; sudden and portentous pause ushered in the wildest percussion, from Glockenspiel to gong. In fact, there was so much percussion that at times one thought rather of a blacksmith's shop than of a church. The end was noisy beyond compare, the din suggesting wild festivity in which vodka played a prominent part. All this was read by the conductor in a fittingly emphatic manner, and the whole work was so out of the common that it became very attractive and interesting, perhaps beyond its intrinsic musical merits.

* * *

The new symphony by Mr. Converse is an important work. Although we admire this eminent composer most in the freer forms, where his poetic instinct has more unrestricted play, yet his mastery of the modern orchestra and his melodic thought make itself felt no matter what form he may choose. Mr. Converse is not one of the modern noise-mongers. He shows himself master of the symphonic form instead of being mastered by it, for the shape of the epic form is preserved, but the movements are not conventional. The scherzo, for example, which we found the most interesting portion of the work, has the regular form, but with such varied treatment that it may stand as a model for modern composers.

Continuity and homogeneity is attained by considerable transference of thematic material from movement to movement, and there is also one chief figure (three chords) which plays an important part in the finale as well as in the first movement. Without seeking a definite picture of the recent war in the work, one can recognize the note of triumph and victory in the great climax of the last movement of this American heroic symphony, yet the two interior movements show us the composer in his most natural mood. Mr. Converse has probably never given us a work in which so much of learning is displayed. There is an abundance of contrapuntal treatment and, as already intimated, the great modern orchestra is handled with complete mastery.

* * *

We are told that there is a real Indian war song used in the last movement. We are not of those who believe that there is any reason to go back to aboriginal, tribal music. MacDowell's Indian Suite and the last movement of this symphony are interesting and beautiful because of the treatment of the theme and not because of its origin or of its intrinsic worth. The symphony as a whole is too intricate to become immediately popular, but repeated hearing would reveal many unexpected beauties. The military character of the finale and the sparkling vein of the scherzo, however, are sufficiently obvious to win immediate recognition.

The execution of the work was an excellent one and M. Monteux had evidently spared no pains to make this first performance a success. Altogether the new symphony is a most important addition to the American repertoire, and we trust that at least the scherzo will also be heard abroad, to prove to Europeans that there are American symphonies worthy of the classical name.

Herald Feb 1

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CONVERSE LIMNS WAR MOODS IN MUSIC

Symphony in C Minor Given First Time in Public —New Composition by an American Warmly Applauded

The chief item on the program of yesterday's Symphony concert was the first performance in public of the Symphony in C minor by F. S. Converse, completed last month at his home in Westwood and begun last August at Lake Sunapee, N H. The composer explains in a note printed in the program book that although the work has no "program," "there is an expression of moods and emotions, which I think reflects something of the feelings that we have all been through during the stress of the last few years.

"I had in mind the experiences of the young men and women of our land during the trials of the war. The two main themes of the first movement, suggesting the high resolve of the youths and the tenderer feminine traits of the maidens, the wives and mothers, move through the whole work, like characters through the varied situations of a drama.

"The point of view is subjective and human, rather than impersonal and epic. I have used the symphonic form because it suited my needs of expression, not from my especial desire to write a conventional symphony. The large modern orchestra is used."

Fine Orchestral Technique

These quotations sufficiently explain the scope and intention of the new work, and suggest comparisons with "Wellington's Victory" by Beethoven, Tschaikowsky's "1812 Overture," Liszt's "Battle of the Huns" and D'Indy's "Brief Symphony on the War in France," recently played here, not forgetting Debussy's "Berceuse Heroique," dedicated to King Albert of Belgium.

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The scherzo with its sparkling theme and cleverly interwoven rhythms is a genuine triumph. Mr Converse excels in such music. The slow movement, as Mr Converse says, is "a sort of nocturne, quiet and tranquil as a moonlit night by some still lake." The first movement and finale alternate adroitly between martial flourishes of trumpets and gentler, more serious, more feminine passages.

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Advertiser Feb

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Transcript Jan 30

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Saturday afternoon, Feb. 14, in Jordan

INFORMATION OBSCURED

Transcript Jan 31

SYMPHONY CONCERT

RUSSIAN REVIVAL AND AMERICAN "NOVELTY"

Mr. Monteux Deservingly Resurrects a Churchly Overture of Rimsky-Korsakov—The Intermezzo of Mr. Bedetti as Rare Violoncellist—Mr. Converse's New Symphony of War-Time Moods — Clear Merits, Obvious Shortcomings and Notably American Voice

FOR the first time in many a week an overture stood, yesterday afternoon, on the programme of the Symphony Concert—an overture, moreover, unheard in Boston for twenty-two years, Rimsky-Korsakov's "Russian Easter." The names of few composers seem more familiar in the repertory of the orchestra; yet as a curious table in the indefatigable programme-book disclosed, not a measure of his music was played at its concerts until they had been established fifteen years. It was the catholic and energetic Paur who then led him into Symphony Hall with the glowing suite, "Scheherazade," so well liked that heard first in April, it was repeated in the following October. In the ensuing twenty years, not only "Scheherazade," but also "Antar," the "Spanish Caprice" and the overture to the opera, "The Betrothed or the Tsar" have all passed into the active repertory of the band; while twice it has played the tone-poem of "Sadko" and the underworld of the waters. Somehow until Mr. Monteux resurrected it, the overture of the Russian Easter has been overlooked from the distant day in which Mr. Paur first set it in a programme. It deserved the conductor's pains and the audience's interest and applause; it hinted also that equally pleasurable discoveries might be possible in the neglected music of Rimsky-Korsakov. A month ago, for example, Mr. Bodanzky and his New Symphony Orchestra played in New York the suite that the Russian arranged from his opera of old legend, "The Tale of Tsar Saltan." The three tone-pictures are indeed no "Scheherazade," but the first in which the Tsar goes forth to war, is a spirited and colorful music; the second, in which the Tsaritsa sails the sea in the cask in which she and her suspected babe were imprisoned, is plaintive and pleasing; while the third, of the wondrous enchanted isle on which she is cast and whither the Tsar comes to rescue her, is bravely fantastic with Rimsky's magic of imagination and of voice. Evidently score and parts are obtainable in this country. They even await Mr. Monteux's hand.

Verses from the Psalm, "Let God Arise, Let His Enemies Be Scattered"; verses from the gospel of Mark, wherein "Mary Magdalen and Mary, the mother of James and Salome" come to the empty tomb of Jesus; and sundry pious "ejaculations" (to borrow George Herbert's word) of the composer himself, preface the Easter overture; while the title specifies the motivs as drawn from the liturgy of the Greek church. The music begins in finely drawn, shadowy preluding as of a holy mystery. The single voice of the violin, familiar device of Rimsky, bears it into measures of more churchly accent; the trombones, grave and stately, sound the liturgical note. The ready violin leads the orchestra out of darkness into light. There is hint of the joy of the festival; the rejoicing of folk, as well of priests, sounds. Upon music very like an Easter hymn Rimsky-Korsakov lavishes his rhythmic verve, his glow of harmonic and instrumental color. Out of scanty motivs he makes much; the churchly voices recur; the voices of a gladdened world absorb them. No masterpiece is this overture, but music good to hear for a richness of imagination, a warmth of mood flowering into a like richness and warmth of expression. As usual, by instinct, by practice, Rimsky seeks motion, color, heat. Not for him the bare austerities, the piercing simplicities of the evangelist, albeit he quotes him:

> And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted. And he saith unto them: Be not affrighted; ye seek Jesus of Nazareth, which was crucified. He is risen.

Of the composers of Rimsky-Korsakov's generation only a d'Indy—and not even he in more sophisticated moods—could set music to these words that should be like unto them.

The middle piece of the day was Schumann's Concerto for violoncello, with Mr. Bedetti of the orchestra to play the solo part, as a fortnight ago at Cambridge. For one reason only the 'cellists do well to perpetuate a piece that otherwise would be as rarely heard as that other music of Schumann's clouding years, the Fantasia for violin, once revived by Mr. Kreisler and more recently by Mr. Thibaud. That reason is the undiminishing beauty of the slow division—the Andante in which Schumann rises to a sustained loveliness of song that is not invention but inspiration, that distills for the instant the purest essence of music, that turns to water the listening ear, mind and heart. In the "literature" of the violoncello, cursorily recalled, there is nothing to match it in beauty of ordered sound or charm of pensive melancholy. Played as it was by Mr. Bedetti, it is the singing voice of the violoncello idealized almost beyond composer's or virtuoso's vision. For it the usually tedious "passage-work" of the first division, the no less tedious figuration and ornament of the third are relatively easy to endure. Moreover, Mr. Bedetti's playing steadily lightened, at moments almost dispelled, this tedium. Only by Mr. Casals and Miss Harrison has the violoncello been played in Boston in recent years—[illegible] ease and s[illegible]

ness and elastic[illegible] bow and fingers, rich, transparent, unforced tone, such freedom from every trick of displayful or sentimental exaggeration, such taste, sensibility and intelligence of musician as well as virtuoso. When Mr. Monteux persuaded Mr. Bedetti, his friend, into the Symphony Orchestra, it gained one of the rare violoncellists of this present day.

Mr. Converse's new symphony filled the rest of the concert. The more the pity that it did not also fill the second balcony, usually tenanted to the last chair, and that the applause, both in the intervals and at the end, was not more hearty and less labored. Since the days of "The Mystic Trumpeter," his tone-poem of 1905, he has written no such interesting music—no music, indeed, that seems so clearly the outcome of upspringing creative impulse rather than of deliberating will and musicianly calculation. As it seemed at a single hearing, there were obvious shortcomings, but shortcomings, for the most part, that resolute revision and self-criticism might remove. Possibly, for example, the tumults of the first movement are long-drawn until they tend to become prolix, monotonous. Shortened, sharpened, they might be more impressive. So, too, with the martial and triumphant music of the Finale. It gets under way slowly; at moments it halts as though it were becoming unwieldy of progress; once and again it sounds too thick-voiced. More concision, more clarity might speed it—and as the Scherzo proved, Mr. Converse can be both succinct and vivid in tones. Again, as in many a measure in the slow movement, he can use readily and imaginatively the harmonic and instrumental devices for coloring and atmosphere that it is the custom to call ultra-modern. At the same time he is prone, as by a sort of composing habit, to the thick tonal texture of the musical generation rooted in Liszt and Wagner and flowering in Strauss. A minor outcome is a certain contradiction of style as tonal paragraph succeeds tonal paragraph; a major outcome are occasional measures repeating trite formulas of romantic music and so inviting excision. It is not wise for a composer of Mr. Converse's stature to be too eclectic—better his own chosen manner. In a symphony in which he has much to say that is interesting and spontaneous, he has no need to pad—to linger, as it were, until he gains his second creative wind.

To set down these reservations and suggestions is not to diminish the clear merit, the quickening interest of the symphony. With reason, students of form will admire the fertility and the skill with which, by interplay, repetition, and transformation of motivs, Mr. Converse keeps his music in unified expansion upon itself; while even the casual listener will feel the sustained unfolding of his large design. With seeming ease he manipulates the exacting symphonic form, yet he conditions it steadily to his more imaginative and emotional purposes. In turn, students of modulation, harmonic texture and instrumental color will take keen pleasure in the misty measures of the beginning, in which the music as from spiritual contemplation flames into lusty vigor; in the soft and silvery lustres, the gentle undulation, of not a little of the slow movement; in the quick and novel turns of the beginning and the end of the Scherzo. For the merely curious ear there is atmosphere in the introductory Adagio; illusion, besides, in the whole slow movement, outside a few superfluous measures wherein it drops for the instant into commonplace; while the Scherzo stings with high musical spirits at once robust and fanciful. If Mr. Converse would shorten the tumults of the first movement, they would seem less rhetorical. Did he lighten the progress of the Finale, it would swell more surely into idealized and elate march of victory.

Above all, Mr. Converse has written an American music—a music that does speak in tones the American spirit, through the late war, especially as it shone out of those who voluntarily gave their bodies, their substance, their every personal service to the cause in which they believed. (Not for a horde of "draftees" is the high voice of music.) Nay, some of the very shortcomings of the symphony make it the more expressive of the war-time moods of this democracy of ours. Imagine Sibelius, for example, setting to pages, as Mr. Converse does in the first movement, that should be both grim and ardent with the resolution of war time. How bare would be the texture, austere the progress, sharp the modulations, economical the means, of the Finn's music! Thereby he would release a wholly individual, an irremovably self-centred temperament. In contrast, Mr. Converse in his thick-fibred, full voiced, reiterative, insistent periods, speaks the American mood in those first months of preparation.

Or imagine Liszt, who dearly loved an "Allegro molto con fuoco e marziale" as Mr. Converse labels his Finale, writing such a music of conflict touched with exaltation of victory almost mute with elation. It would reek of the theatre; the eye of the imagination would see the procession advancing upon the stage from the wings as it does in the "triumph" of Tasso, in the apotheosis of Mazeppa. Mr. Converse, in a Finale in which emotion struggles into expression and sometimes remains inarticulate, but not a whit less genuine, is transfusing into tones, feelingly, graphically, an American mood at the end of the war. There is not a trace of sensuous passion in his music through the slow movement of the communing and parting lovers in the night; the substance and the coloring of the motiv of the stirred maiden in the first movement, are idealized, yielding not a hint of "sex." Yet how clear through it and through the "Adagio Tranquillo" runs the tender sentiment that in the arts—and presumably the hearts—of most Americans is the substitute for passion. Again, how altogether American are the lusty high spirits, the hearty and changeful play, the momentary lapse into more subdued mood, of the Scherzo. Play it in London, in Paris, in Munich, in Vienna and twenty listeners, who know our temperament and ways would say under their breaths: "What a very American [illegible]"

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H. T. PARKER

Transc. Feb 2

Music

CONCERT-CHRONICLE

AS AN "OUTSIDER" HEARS OUR ORCHESTRA

A Chicagoan Reviewer's Impressions of Pieces and Performance—Mr. Hofmann Pursues Perfection, Gains and Sustains It—His Rarefied but by No Means Passionless Playing—Kreisler and the Harvard Glee Club—Without Demur, London Hears the Music of a Living German

HEARING the Symphony Orchestra week after week from October through April its public may easily fall into routine before it, become too indifferent to its virtues, too accustomed to its shortcomings. It is timely and tonic, then, to set down the impressions of it and of a Symphony Concert as a whole that a practised "outsider" received last Friday afternoon. He is Mr. Maurice Rosenfeld, the reviewer of concerts and opera for The Chicago Daily News, and at The Transcript's request, he hands it a copy of the telegram he sent to his own paper:

> Visitors are expected to repay hospitality at least with the coin of gratitude, and thus after the kindness accorded me by my colleagues of the press and by the management of the Boston Symphony Orchestra, I am sure that my opinion of that organization and its playing should be complimentary. Indeed, were I ungrateful, still in honesty I could hardly find fault with the concert which the orchestra gave last Friday afternoon at Symphony Hall under the direction of Pierre Monteux.
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> Reports have reached the West that the orchestra was somewhat disintegrated since last summer, and that a considerable part of the personnel had been changed. This, I was informed, was not the case, and there were fewer changes than had been mentioned. Thus, the orchestra as it stands today, resembles the Chicago Symphony Orchestra closely, in the dignity of its mien, in the evident artistic striving of each individual player, as was noticed in their performance, and in the cohesive unity of musical intent and purpose. Perhaps much of this new virility, this enthusiasm and this eagerness is due to the serious, business-like methods of Mr. Monteux and to the care and pains taken by the men at rehearsals. It is surely a fact, that no symphonic body comes nearer the Western ideals of the Chicago Orchestra than does the Boston, and these two bands stand forth preëminent as the representative symphonic bodies of America. No comparison has been contemplated, but the Bostonians have some qualities which might be equalled but not excelled. Their string division is particularly suave and velvety in tone: the 'celli and violas deep and sonorous in quality. The oboe possesses a unique timbre never heard in any other orchestra, and the entire wood-winds are of rare tonal charm.
>
> There was a new symphony by F. S. Converse on the programme, for a première performance, and the virtuosity of the orchestra came to the fore in the interpretation given this music. It adds a distinctive composition to the symphonic literature by American writers and is a piece which has strong native characteristics. It is straightforward and clear in outline and in structure. The four movements are definite in contrasting moods, and there are more than a few melodic themes of original pattern and design. The performance of Schumann's violoncello concerto, by Jean Bedetti, the young French principal 'cellist of the orchestra, was brilliant, and the second section of the piece disclosed musical feeling. The closing number, an overture by Rimsky-Korsakov, on themes of the Russian Church, while impressively played, is not an engrossing symphonic number.

Advertiser Feb 8

Dollar Reward" comedy and news films and new vaudeville.

SYMPHONY CONCERTS

An event of some importance at the Symphony concerts next Friday and Saturday will be the first Boston performance of John Alden Carpenter's concertino for piano and orchestra. The piano part will be played by E. Robert Schmitz, the French pianist, who will make his first visit to Boston for the purpose. Schuman[illegible] Rhenish" symphony and Gold[illegible]

Transc. Feb 7

Concerts-P[illegible]

CONCERTS NEXT WEEK

A New Piece by Mr. Carpenter and Schmitt's Remarkable Quintet in Prospect—Mr. Ysaye and Mr. Elman Together—Mr. de Gogorza, Mr. McCormack and Other Singers—An Evening of Folk-Music — Young Mr. Smith, Pianist

THE one symphonic piece by Mr. Carpenter that has not yet been played at the Symphony Concerts will be heard at them on Friday afternoon and Saturday evening next—his Concertino for piano and orchestra originally produced by the Chicago Orchestra on March 10, 1916. In spite of the diminutive title, the music runs through half an hour, divided between an Allegro con Moto, a Lento Grazioso and an Allegro Risoluto. For the first performances of the Concertino the composer drafted the following note for the programme-book of the Chicago Orchestra:

> Not to impose upon it a definite programme, but merely to establish the mood of the piece, it may be suggested that the Concertino is, in effect, a light-hearted conversation between piano and orchestra—as between two friends who have travelled different paths and become a little garrulous over their separate experiences. The conversation is mostly of rhythms—American, oriental and otherwise. The rules of polite talk, as always, between friends, are not strictly observed. Often, in animated moments they talk both at once, each hearing only what he says himself. Presently the moment comes, as always, between friends, when no conversation is necessary—a relaxed moment, when Friendship itself takes them in hand, and they have nothing to say. But the reaction is quick and strong: there is still so much that presses to be said—on a pleasant night—with youth in the air—between friends.
>
> In form the Concertino is in three short movements: Allegro con moto, Lento grazioso, and Allegro risoluto—the last two separated by an almost imperceptible pause. Each movement is in the simplest song form—first subject, second subject and repetition—except the last movement, which has a short coda based on the first subject in the first movement.

Otherwise there is no clue to music designed to speak for itself. Here in Boston Mr. Robert Schmitz, a young French pianist, lately come to America and called to the Symphony Concerts at Mr. Monteux's request, will play the pianoforte part. At a recital a month or two ago in New York, reviewers and audience thought well of him. Schumann's symphony in E-flat major—the "Rhenish Symphony" seldom heard in recent years in Boston, will precede the Concertino. Goldmark's lush and colorful overture to the romantic Hindu play, "Sakuntala," will follow it.

On Thursday evening in Sanders Theatre at Harvard Mr. Monteux and the orchestra give the fifth of their series of concerts in Cambridge. They will begin the programme with Mr. Converse's new symphony and end it with Goldmark's overture to "Sakuntala." The middle piece is Saint-Saëns's seldom chosen concerto in F major for pianoforte and orchestra in which Miss Martha Baird, the young pianist of Boston, recently heard and applauded in a recital of her own, will play the solo part.

Globe Feb 8

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra, 14th program: Schumann, Symphony No. 3, "Rhenish"; Carpenter, "Concertino" for piano and orchestra; Goldmark, "Sakuntala" overture. Soloist, E. Robert Schmitz.

[illegible] HALL — Tuesday at 8:15 [illegible] ated it.

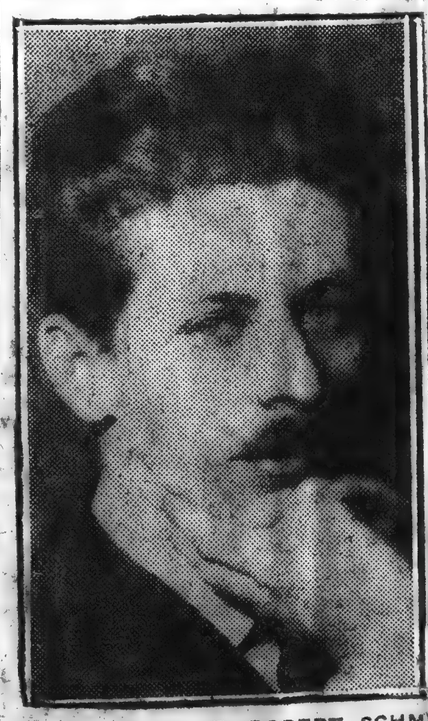
The much discussed French pianist, E. Robert Schmitz, will make his first appearance in Boston when he plays Carpenter's Concertino with the Boston Symphony Orchestra this week. As a pupil of Diemer and a winner of the first prize at the Paris Conservatory, he gave recitals in each musical metropolis.

A versatile musician and a thorough artist, he founded and conducted his own Symphony Orchestra in Paris, consorted closely with such men as Debussy, Saint-Saens and d'Indy, and figured prominently upon certain memorable programs of the Schola Cantorum.

Joining his country's Army in 1914, he fought actively in the fiercest campaigns of the war with an anti-aircraft battery. Honorably discharged by Premier Clemenceau, he came to this country and took up his abode in Chicago, where his concerts became immediately popular. In New York he was received with enthusiasm as a brilliant musician and as a devoted exponent of the works of such composers as Debussy, Ravel and Maganard. He has lately announced a series of lecture-recitals to be given there.

Herald Feb 8

E. Robert Schmitz



LEFT TO RIGHT—E. ROBERT SCHM[illegible]

E. Robert Schmitz, pianist, who will play at the Symphony concerts this week, was born in Paris of an Alsatian family. He studied the piano at the Paris Conservatory with the late Louis Diemer and was awarded the first prize in 1910. He then made concert tours and accompanied Maggie Teyte, Julia Culp, Lula Mysz-Gmeiner and other singers. In 1911-12 he began as pianist and conductor to give concerts in Paris and paid especial attention to the works of the ultra-modern composers. He played the piano part D'Indy's "Mountain" Symphony, with the composer conducting. In the foundation of the "Association des Concerts Schmitz" he was assisted by Debussy, Gabriel Faure, Saint-Saens, Bruneau, Diemer, Florent Schmitt and others. In 1914 he joined the army of France, and during a service of 38 months was wounded twice, gassed severely, and sent to a hospital, where he remained six months. In the fall of 1918, honorably discharged, he went to Chicago, where he taught for a few months and played in public. Go[illegible] ng to New York, which is now his home, he at once gained fame by his recital in Aeolian Hall on April 17, 1919. He gave a second recital on Dec. 6. He began in New York on the 22d of last month a series of four recitals with comments. The general subject is "The Spirit of Modern Music compared with the Spirit of Classical and Romantic Music and its Relations with the other Fine Arts." The subject of the last (Feb. 11) is: "The Scientific connection between the fine arts, the tradition of the masses in its erroneous expression: Bach, the first cubist; Debussy, the first classic."

SYMPHONY CONCERTS

At the Boston Symphony concerts in Symphony Hall next Friday and Saturday the Piano Concertino by John Alden Carpenter of Chicago will have its first performances here. The piano part will be played by E. Robert Schmitz, a French pianist, who will be heard here for the first time. For the same program Mr. Monteux has chosen Schumann's "Rhenish" Symphony, No. 3, and Goldmark's overture to "Sakuntala."

INFORMATION OBSCURED

Transcript Jan 31

SYMPHONY CONCERT

RUSSIAN REVIVAL AND AMERICAN "NOVELTY"

Mr. Monteux Deservingly Resurrects a Churchly Overture of Rimsky-Korsakov —The Intermezzo of Mr. Bedetti as Rare Violoncellist—Mr. Converse's New Symphony of War-Time Moods — Clear Merits, Obvious Shortcomings and Notably American Voice

FOR the first time in many a week an overture stood, yesterday afternoon, on the programme of the Symphony Concert—an overture, moreover, unheard in Boston for twenty-two years, Rimsky-Korsakov's "Russian Easter." The names of few composers seem more familiar in the repertory of the orchestra; yet as a curious table in the indefatigable programme-book disclosed, not a measure of his music was played at its concerts until they had been established fifteen years. It was the catholic and energetic Paur who then led him into Symphony Hall with the glowing suite, "Scheherazade," so well liked that heard first in April, it was repeated in the following October. In the ensuing twenty years, not only "Scheherazade," but also "Antar," the "Spanish Caprice" and the overture to the opera, "The Betrothed of the Tsar" have all passed into the active repertory of the band; while twice it has played the tone-poem of "Sadko" and the underworld of the waters. Somehow until Mr. Monteux resurrected it, the overture of the Russian Easter has been overlooked from the distant day in which Mr. Paur first set it in a programme. It deserved the conductor's pains and the audience's interest and applause; it hinted also that equally pleasurable discoveries might be possible in the neglected music of Rimsky-Korsakov. A month ago, for example, Mr. Bodanzky and his New Symphony Orchestra played in New York the suite that the Russian arranged from his opera of old legend, "The Tale of Tsar Saltan." The three tone-pictures are indeed no "Scheherazade," but the first in which the Tsar goes forth to war, is a spirited and colorful music; the second, in which the Tsaritsa sails the sea in the cask in which she and her suspected babe were imprisoned, is plaintive and pleasing; while the third, of the wondrous enchanted isle on which she is cast and whither the Tsar comes to rescue her, is bravely fantastic with Rimsky's magic of imagination and of voice. Evidently score and parts are obtainable in this country. They even await Mr. Monteux's hand.

Verses from the Psalm, "Let God Arise, Let His Enemies Be Scattered"; verses from the gospel of Mark, wherein "Mary Magdalen and Mary, the mother of James and Salome" come to the empty tomb of Jesus; and sundry pious "ejaculations" (to borrow George Herbert's word) of the composer himself, preface the Easter overture; while the title specifies the motivs as drawn from the liturgy of the Greek church. The music begins in finely drawn, shadowy preluding as of a holy mystery. The single voice of the violin, familiar device of Rimsky, bears it into measures of more churchly accent; the trombones, grave and stately, sound the liturgical note. The ready violin leads the orchestra out of darkness into light. There is hint of the joy of the festival; the rejoicing of folk, as well of priests, sounds. Upon music very like an Easter hymn Rimsky-Korsakov lavishes his rhythmic verve, his glow of harmonic and instrumental color. Out of scanty motivs he makes much; the churchly voices recur; the voices of a gladdened world absorb them. No masterpiece is this overture, but music good to hear for a richness of imagination, a warmth of mood flowering into a like richness and warmth of expression. As usual, by instinct, by practice, Rimsky seeks motion, color, heat. Not for him the bare austerities, the piercing simplicities of the evangelist, albeit he quotes him:

> And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted. And he saith unto them: Be not affrighted; ye seek Jesus of Nazareth, which was crucified. He is risen.

Of the composers of Rimsky-Korsakov's generation only a d'Indy—and not even he in more sophisticated moods—could set music to these words that should be like unto them.

The middle piece of the day was Schumann's Concerto for violoncello, with Mr. Bedetti of the orchestra to play the solo part, as a fortnight ago at Cambridge. For one reason only the 'cellists do well to perpetuate a piece that otherwise would be as rarely heard as that other music of Schumann's clouding years, the Fantasia for violin, once revived by Mr. Kreisler and more recently by Mr. Thibaud. That reason is the undiminishing beauty of the slow division—the Andante in which Schumann rises to a sustained loveliness of song that is not invention but inspiration, that distills for the instant the purest essence of music, that turns to water the listening ear, mind and heart. In the "literature" of the violoncello, cursorily recalled, there is nothing to match it in beauty of ordered sound or charm of pensive melancholy. Played as it was by Mr. Bedetti, it is the singing voice of the violoncello idealized almost beyond composer's or virtuoso's vision. For it the usually tedious "passage-work" of the first division, the no less tedious figuration and ornament of the third are relatively easy to endure. Moreover, Mr. Bedetti's playing steadily lightened, at moments almost dispelled, this tedium. Only by Mr. Casals and Miss Harrison has the violoncello been played in Boston in recent years—[illegible] technical ease and s[illegible] bow and fingers, rich, transparent, unforced tone, such freedom from every trick of displayful or sentimental exaggeration, such taste, sensibility and intelligence of musician as well as virtuoso. When Mr. Monteux persuaded Mr. Bedetti, his friend, into the Symphony Orchestra, it gained one of the rare violoncellists of this present day.

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> Reports have reached the West that the orchestra was somewhat disintegrated since last summer, and that a considerable part of the personnel had been changed. This, I was informed, was not the case, and there were fewer changes than had been mentioned. Thus, the orchestra as it stands today, resembles the Chicago Symphony Orchestra closely, in the dignity of its mien, in the evident artistic striving of each individual player, as was noticed in their performance, and in the cohesive unity of musical intent and purpose. Perhaps much of this new virility, this enthusiasm and this eagerness is due to the serious, business-like methods of Mr. Monteux and to the care and pains taken by the men at rehearsals. It is surely a fact, that no symphonic body comes nearer the Western ideals of the Chicago Orchestra than does the Boston, and these two bands stand forth preëminent as the representative symphonic bodies of America. No comparison has been contemplated, but the Bostonians have some qualities which might be equalled but not excelled. Their string division is particularly suave and velvety in tone; the 'celli and violas deep and sonorous in quality. The oboe possesses a unique timbre never heard in any other orchestra, and the entire wood-winds are of rare tonal charm.
>
> There was a new symphony by F. S. Converse on the programme, for a première performance, and the virtuosity of the orchestra came to the fore in the interpretation given this music. It adds a distinctive composition to the symphonic literature by American writers and is a piece which has strong native characteristics. It is straightforward and clear in outline and in structure. The four movements are definite in contrasting moods, and there are more than a few melodic themes of original pattern and design. The performance of Schumann's violoncello concerto, by Jean Bedetti, the young French principal 'cellist of the orchestra, was brilliant, and the second section of the piece disclosed musical feeling. The closing number, an overture by Rimsky-Korsakov, on themes of the Russian Church, while impressively played, is not an engrossing symphonic number.

Trans. Feb 7

Concerts-P[illegible]

CONCERTS NEXT WEEK

A New Piece by Mr. Carpenter and Schmitt's Remarkable Quintet in Prospect—Mr. Ysaye and Mr. Elman Together—Mr. de Gogorza, Mr. McCormack and Other Singers—An Evening of Folk-Music — Young Mr. Smith, Pianist

THE one symphonic piece by Mr. Carpenter that has not yet been played at the Symphony Concerts will be heard at them on Friday afternoon and Saturday evening next—his Concertino for piano and orchestra originally produced by the Chicago Orchestra on March 10, 1916. In spite of the diminutive title, the music runs through half an hour, divided between an Allegro con Moto, a Lento Grazioso and an Allegro Risoluto. For the first performances of the Concertino the composer drafted the following note for the programme-book of the Chicago Orchestra:

> Not to impose upon it a definite programme, but merely to establish the mood of the piece, it may be suggested that the Concertino is, in effect, a light-hearted conversation between piano and orchestra—as between two friends who have travelled different paths and become a little garrulous over their separate experiences. The conversation is mostly of rhythms—American, oriental and otherwise. The rules of polite talk, as always, between friends, are not strictly observed. Often, in animated moments they talk both at once, each hearing only what he says himself. Presently the moment comes, as always, between friends, when no conversation is necessary—a relaxed moment, when Friendship itself takes them in hand, and they have nothing to say. But the reaction is quick and strong; there is still so much that presses to be said—on a pleasant night—with youth in the air—between friends. . . .
>
> In form the Concertino is in three short movements: Allegro con moto, Lento grazioso, and Allegro risoluto—the last two separated by an almost imperceptible pause. Each movement is in the simplest song form—first subject, second subject and repetition—except the last movement, which has a short coda based on the first subject in the first movement.

Otherwise there is no clue to music designed to speak for itself. Here in Boston Mr. Robert Schmitz, a young French pianist, lately come to America and called to the Symphony Concerts at Mr. Monteux's request, will play the pianoforte part. At a recital a month or two ago in New York, reviewers and audience thought well of him. Schumann's symphony in E-flat major—the "Rhenish Symphony" seldom heard in recent years in Boston, will precede the Concertino. Goldmark's lush and colorful overture to the romantic Hindu play, "Sakuntala," will follow it.

On Thursday evening in Sanders Theatre at Harvard Mr. Monteux and the orchestra give the fifth of their series of concerts in Cambridge. They will begin the programme with Mr. Converse's new symphony and end it with Goldmark's overture to "Sakuntala." The middle piece is Saint-Saëns's seldom chosen concerto in F major for pianoforte and orchestra in which Miss Martha Baird, the young pianist of Boston, recently heard and applauded in a recital of her own, will play the solo part.

Club Feb 8

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra, 14th program. Schumann, Symphony No. 3, "Rhenish." Carpenter, "Concertino" for piano and orchestra; Goldmark, "Sakuntala" overture. Soloist, E. Robert Schmitz.

[illegible] HALL.—Tuesday at 8:15 ated it.

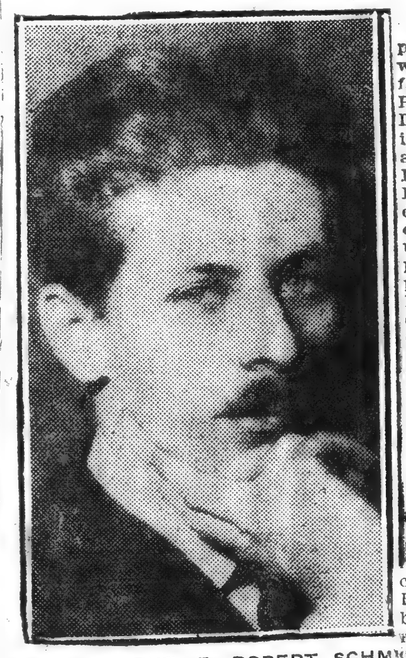
The much discussed French pianist, E. Robert Schmitz, will make his first appearance in Boston when he plays Carpenter's Concertino with the Boston Symphony Orchestra this week. As a pupil of Diemer and a winner of the first prize at the Paris Conservatory, he gave recitals in each musical metropolis.

A versatile musician and a thorough artist, he founded and conducted his own Symphony Orchestra in Paris, consorted closely with such men as Debussy, Saint-Saens and d'Indy, and figured prominently upon certain memorable programs of the Schola Cantorum.

Joining his country's Army in 1914, he fought actively in the fiercest campaigns of the war with an anti-aircraft battery. Honorably discharged by Premier Clemenceau, he came to this country and took up his abode in Chicago, where his concerts became immediately popular. In New York he was received with enthusiasm as a brilliant musician and as a devoted exponent of the works of such composers as Debussy, Ravel and Magnard. He has lately announced a series of lecture-recitals to be given there.

Herald Feb 8

E. Robert Schmitz



LEFT TO RIGHT—E. ROBERT SCHM[illegible]

E. Robert Schmitz, pianist, who will play at the Symphony concerts this week, was born in Paris of an Alsatian family. He studied the piano at the Paris Conservatory with the late Louis Diemer and was awarded the first prize in 1910. He then made concert tours and accompanied Maggie Teyte, Julia Culp, Lula Mysz-Gmeiner and other singers. In 1911-12 he began as pianist and conductor to give concerts in Paris and paid especial attention to the works of the ultra-modern composers. He played the piano part D'Indy's "Mountain" Symphony, with the composer conducting. In the foundation of the "Association des Concerts Schmitz" he was assisted by Debussy, Gabriel Faure, Saint-Saens, Bruneau, Diemer, Florent Schmitt and others. In 1914 he joined the army of France, and during a service of 38 months was wounded twice, gassed severely, and sent to a hospital, where he remained six months. In the fall of 1918, honorably discharged, he went to Chicago, where he taught for a few months and played in public. Going to New York, which is now his home, he at once gained fame by his recital in Aeolian Hall on April 17, 1919. He gave a second recital on Dec. 6. He began in New York on the 22d of last month a series of four recitals with comments. The general subject is "The Spirit of Modern Music compared with the Spirit of Classical and Romantic Music and its Relations with the other Fine Arts." The subject of the last (Feb. 11) is: "The Scientific connection between the fine arts, the tradition of the masses in its erroneous expression: Bach, the first cubist; Debussy, the first classic."

Advertiser Feb 8

Dollar Reward" comedy and news films and new vaudeville.

SYMPHONY CONCERTS

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SYMPHONY CONCERTS

At the Boston Symphony concerts in Symphony Hall next Friday and Saturday the Piano Concertino by John Alden Carpenter of Chicago will have its first performances here. The piano part will be played by E. Robert Schmitz, a French pianist, who will be heard here for the first time. For the same program Mr. Monteux has chosen Schumann's "Rhenish" Symphony, No. 3, and Goldmark's overture to "Sakuntala."

INFORMATION OBSCURED

Post Feb 8

Robert Schmidt, pianist, soloist this week with the Boston Symphony.

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URDAY, FEBRUARY 7,

As the World Wags

By PHILIP HALE.

Teutons Still Toot

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Did you notice how the recent Symphony concert at which Wagner reappeared brought out our pre-war German friends? One greeted me "sehr lebhaft" in the corridor during the intermission—"Isn't it beautiful, like a little bit of Germany again yet, German songs and a German singer?" (Matzenauer).

I couldn't let it go. "Oh, Matzenauer? She is a Hungarian."

"So? Yes, but she married a German."

I couldn't let it go either. "Oh, yes, but she also married an Italian."

Spiteful American. Yet I did refrain from saying, "Bruennhilde sings English now." I didn't think of it in time.

Boston. SYLVA LYNING.

Feb 9

What Does He Sell?

As the World Wags:

Coming out of a concert after Bruennhilde's "Immolation" music had been sung, I heard two men talking it over. One said: "That's a fine song." The other said: "Yes, and she demonstrated it well, too." J. L. B.

Boston.

om JOURNAL

dress Providence, R. I.

te JAN 2 4 1920 A

With Sergei Rachmaninoff scheduled for two concerts in the space of a week Providence can well afford a few moments of self-congratulation. His recitals will inaugurate a fairly substantial musical schedule for the coming weeks when numerous offerings from the clubs of the city will fill the interim of concerts arranged in the Steinert series.

The Boston Symphony Orchestra on Tuesday evening at Infantry Hall will play Rachmaninoff's Third Concerto, which has never been given in this city. Critics have described it as full of "dark and splendid colorings, with wide rhythms and fiery climaxes," and is essentially characteristic of Rachmaninoff's style. Beethoven's Fifth Symphony in C Minor, which was recently played in Boston in memory of Henry Lee Higginson and which has not been heard here since 1915, will be played, as will also Glazounoff's symphonic poem, "Stenka Razine," built upon the haunting folk-song of Russia.

Next Sunday in his recital at the Shubert Majestic Rachmaninoff will play his "Valse, opus 10" and the "Etude, tableaux, opus 39." Other numbers of the programme are: "Sonata, Opus 31, No. 2,"; Allegro, Adagio, Allgretto, Beethoven; "Rondo Capriccioso," Mendelssohn; "Ballade, F minor," "Valse," "Scherzo, Opus 31," Chopin; valse, "Faust," Gounod-Liszt.

NEW YORK

ESTABLISHED 1861

Bulletin

From Providence, R. I.

JAN 24 1920 A

RACHMANINOFF, PIANIST, TO PLAY HERE TUESDAY

Composer Will Give Latest Concerto at Infantry Hall.

A feature of the Boston Symphony Orchestra concert in Infantry Hall next Tuesday evening will be the appearance of Sergei Rachmaninoff. The great composer-pianist will play his latest concerto, which is dedicated to Josef Hofmann, but the latter has never attempted ...ndous music of dark, rich col... ...ging rythms and fiery cli... his concerto is said to be so ...th its creator's unique per... ...nd style that no one but him... ...o it full justice.

...onteux and his orchestra will ...ditional interest by performing ...s Fifth Symphony in C-minor, ... recently played in Boston in ...f Henry Lee Higginson, the ...nd sustainer of this historic ...on. The closing number will ...hoff's symphonic poem, "Stenka ...which is constructed upon the ... of Russia.

...announced last night by trus... ...he orchestra that M. Monteux ...made permanent conductor, and ...ill continue in that position dur... ...easons of 1920, 1921 and 1922. ...tor Monteux made a favorable

From Bulletin Providence, R. I. JAN 17 1920

Famous Russian Pianist Coming.

Sergei Rachmaninoff, called the greatest pianist and composer that Russia has produced, will play his third and latest composition, "Concerto in D-minor," when he appears with the Boston Symphony Orchestra in Infantry Hall, Tuesday evening, Jan. 27. New York and Boston music lovers were unanimous in saying that such music and such playing had never been heard before. Pierre Monteux will conduct Beethoven's Fifth Symphony in C-minor. Liszt's "Mephisto Waltz" will be the closing number.

From Brooklyn Life New York City

Kreisler Soloist with Boston Symphony.

Those Boston Symphony concerts of past years in which Fritz Kreisler matched his exquisite tones with those of the great Orchestra stand out in the memories of many as supreme and unforgettable events. The master violinist's return as soloist at the Symphony concert to be given at the Academy of Music on Friday evening, February sixth, will be made the more notable by Beethoven's Violin Concerto, the finest ever composed. In such hands it should have an ideal performance. The same concert will be made memorable by a new symphony of Frederick Converse, the noted American composer, which Pierre Monteux is giving its first public performances. Rimsky Korsakoff's Overture on Russian Church themes, "A Russian Easter," will complete the program.

BOSTON ORCHESTRA UNDER M. MONTEAUX

Personnel Much Same as Before War; New Converse Symphony.

BY MAURICE ROSENFELD.

[Special Correspondence of The Daily News.]

Boston, Mass., Jan. 30.—Far afield, near the Atlantic coast, a stranger among friends, I visited Symphony hall and heard the Boston Symphony orchestra this afternoon under its director, Pierre Monteaux.

The impression that the orchestra has been disrupted and that it had undergone drastic changes in personnel is erroneous. W. H. Brennan, the manager, informed me that many of the members who had been dropped for a period were reinstated as soon as they had become citizens, and so nearly the entire orchestra remains as it was before the war.

There is a new horn quartet and there are also several members who are newcomers this year, but otherwise the change has been slight.

Resembles Chicago Orchestra.

As far as the orchestra is concerned, in dignity, in suavity and unity, it resembles the Chicago Symphony orchestra. It is a genuine symphonic body, which plays with the same spirit of artistry that distinguishes our orchestra, and no other orchestra that I have ever heard comes nearer to our ideal than does the Boston band.

Then also, M. Monteaux, the conductor, has some traits in common with Frederick Stock. Perhaps Monteaux has not quite that same elasticity, that broader sweep or that personal magnetism, particularly with the members of his orchestra that Stock has over his men, but he has excellent control over the band and produces fine graduations of tone, of power, of color and of accent.

Symphony hall is an ornate, impressive concert auditorium. Its acoustic properties are as near perfect as possible, and the music sounds effectively from any place in the hall. The seating capacity is but slightly in excess of that of Orchestra hall, but it is rather longer and not quite so high.

Architecturally it presents a very fine and imposing appearance.

Of the orchestra itself, there is a large string section, which is particularly good. Its tone, body and quality is rich and smooth and there is music in its tone production suggesting but little of the mechanical.

The new violoncellest, Jean Bedetti, is a French artist of high qualifications. His tone is true and ringing and it has a warm and human quality which is pitched low and sonorous.

He was the soloist of the day and played the Schumann concerto for violoncello with orchestral accompaniment in ... minor opus 109. The work itself is ... old time classic, but its second divi... on with its smoothly flowing legato ...elody was beautifully played by the ...oloist, and the accompaniment was a ...arvel of delicacy and accuracy of tempo. Then the oboe of Mr. Longy is known ...roughout the world and it has a pe...liarly fascinating timbre, quite differ...t from that of any other instrument ... its kind, and the entire woodwind ...ction is noted for its ready tonal char...ter.

...w Symphony by Boston Composer

The program contained a new symphony ... C minor by Frederick Shepherd Con...rse, a Boston composer, whose sym...phonic works have had performance with the Chicago orchestra. This work is the first of its kind which Composer Converse has presented and it is a fine addition to American symphonic literature.

Mr. Converse has kept to the older ...tructural form, though the ideas, the themes and their developments all have a flavor of newness in their build. Throughout the work, however, is some...ding suggestively American in rhythmic ...lse and beat, and also in thematic line. The four movements are written to a ...rt of mental program which is, as Mr. ...onverse expresses it, "subjective and ...uman, rather than impersonal and epic," ...nd so the second and third movements ...re most characteristic of the composer's ...usical ideals. The second is a fine, ...uiet movement, sustained and contem...lative, in which the mood is serene.

The third is gay and full of exuberance ...nd is sparkling with life and even hu...mor. The last division brings the threads ...f the entire symphony together in a ... march movement, which is a trifle long.

The orchestra gave to the performance of the symphony a virile and clearly defined interpretation and M. Monteaux brought forth its salient points comprehensively and with fine musical feeling.

The program closed with an overture, "La Grande Paque Russe," on themes of the Russian church, by Rimsky-Korsakow, and while it is an interesting example of Greek chants, converted into orchestral combinations and colors, is rather dry in content. It also was well performed by the orchestra.

From Providence Journal Providence, R. I. 108 JAN 25 1920 A

For the first time since the end of the war the Boston Symphony Orchestra played at its concert in Boston a little over a week ago excerpts from an opera by Wagner, and for the first time since the late war classic German songs were sung at a symphony concert. The songs were sung by Margaret Matzenauer and they were evidently appreciated by the audience, whose attitude was reflected in the remarks of the critics. The opera passages were from "The Dream of the Gods," the orchestral interlude recalling and glorifing the deed of the dead Siegfried and the long last speech of Brunhild before she mounts the pyre.

The songs had been translated by Mr. Krehbiel of the New York Tribune and were, according to the Boston Evening Transcript, "pleasing to the mind, the taste and the ear." Mr. Krehbiel has also translated the whole "book" of "Parsifal" which will soon be produced at the Metropolitan Opera House. The announcement of the German programme appeared to arouse no antagonism in Boston.

At the same concert a symphony new to Boston, Gluck's overture to his opera, "Iphigenia in Aulis," was played, but was rather overshadowed in attention by the Wagnerian music. Sigmund Stojowski's concerto in D-minor for piano and orchestra, which has been given in various European cities and in New York, was played for the first time by Mr. Monteux and his orchestra recently at Cambridge and repeated with interest.

* * *

Two compositions new to New York were brought forward by the New York Symphony Orchestra at a recent concert. The American John Alden Carpenter's first symphony, "Sermons in Stones," and the "Piano concerto in C-sharp," by the Russian, Tcherepnine, played by Benno Moiseiwitsch. New York was glad to hear these pieces and registered pride in its orchestra for playing the comparatively new American work. The Boston reviewers, however, see no reason why New York should pat itself on the back, as both Boston and Chicago orchestras recognized the symphony's merits last season and included it in their programmes.

It was played for the first time anywhere, two years and a half ago, at the annual music festival in Norfolk, and last season by the orchestras mentioned. Chicago has heard it several times this season and it is promised by Mr. Monteux for the current musical year. The critics are agreed as to the originality of the composition, its ingenuity and real value. But they view its modernity in entirely different lights.

Mr. Krehbiel of the Tribune feels that the "sometimes garish harmonious instrumental outfit" of the ground theme is prompted by a desire to be "original at any costs" and he regrets the use of the violins, "a la mandolin" in the Schertzo. The Sun also feels that the multitude of orchestral effects is astonishing, to say the least, and it can't help mourning the "good old days" when music employed few of the "bang-bang" instruments of the modern era. The Tribune, however, finds nothing but praise for Carpenter's work and lauds his courage in keeping clear of the old path of traditions and his success in the "thorniest paths of modern harmony."

* * *

Mr. Converse uses the largest of modern orchestras, and has sought a wealth of instrumental color that is often striking, and a potent enhancement of the value of the musical thought. The first movement is perhaps somewhat too long in elaboration; and there is a haunting feeling that all the movements would gain in power through a greater conciseness. There are beauty and deep feeling in the slow movement, and vigor and sonorous development in the last two. The music has not always the greatest distinction or the greatest originality in thematic material, but it is finely and deeply felt, and is developed with a more certain touch and a riper skill than any of Mr. Converse's previous productions.

Mr. Krehbiel, in The Tribune, judges "the symphony to be 'good music.' There are signs of labor in it, but the striving is not in vain. It yields results which charm the senses (especially in the second movement, with its peaceful nocturnal mood), excite the fancy and stir the emotions. As performed there were some crudenesses in the color scheme, in the combination of instruments, it seemed to us, but perhaps some of them did not sound in the mind of the composer as they came to the ears of the hearers. But the composer of today seems unable to dissociate conflict from noise and victory from din."

Feb. 9—Transcript

CONCERT-CHRONICLE

WELCOME BREAK IN ORCHESTRAL ROUTINE

The Impending Visit of Mr. Stransky and the New York Philharmonic Society—Mr. Ysaye and Mr. Elman in Seldon Heard Music for Two Violins, Variously Played—Mr. Lhevinne as a Pianist fo Pianists — Mr. Converse's Symphony Heard and Judged in New York—Programmes in Prospect

IT is not good for man or woman, institution or community, to fall int routine. Therefore there should be becoming curiosity among the frequenters of orchestral concerts in Boston to hear the Philharmonic Society of New York and Mr. Stransky, conductor, when they revisit Symphony Hall on Tuesday of next week. True, week in and week out from October through April, Bostonians may hear, and in numbers do hear, the orchestra that the successors of Mr. Higginson maintain for them. For that very reason, however, they should be the more eager to hear well-reputed bands from other cities. They do not come hither often; their visits in the past have oftener rewarded their pride than their pocket. Still, albeit at lengthening intervals, they come. There is not a conductor who would not prove his abilities upon new publics, an orchestra that would not show its mettle elsewhere than at home.

The more, perhaps, does a variously judged, a warmly debated conductor like Mr. Stransky crave such opportunity. He has devotees in New York who set him high among his fellow conductors in America; he enjoys there an eager following that flocks to his many concerts. On the other hand, there are those who reproach him with frequent shortcomings. Naturally he has set on his programme in Boston pieces (as even these detractors acknowledge) that suit his better powers—the Venusberg Music from "Tannhauser," for example, and Rakhmaninov's tone-poem, "The Isle of the Dead." Such music, moreover, invites the proved qualities of the Philharmonic Society, like breadth and sweep of tone, energy of accent, warmth of color. For the sake of these virtues in band and conductor, we must even make the best of Chaikovsky's thunderous overture, "1812"; while they are not without advantage to the chosen symphony, Beethoven's "Eroica."

Here in Boston we hear Mr. Stransky too seldom to take sides in the endless debate over his qualities as conductor; but that very debate sharpens curiosity. It is worse than provincial to believe that there are no interesting conductors outside the conductor who happens to be leading the Symphony Concerts and no orchestra to stir the ear except that which sits permanently in Symphony Hall. The Chicago Orchestra, Mr. Damrosch's, the Philharmonic itself, long ago gainsaid to the dullest Bostonian ear this parochial notion. By the same token, in the last ten years interesting conductors have been heard in Boston besides Dr. Muck and Mr. Monteux. The more heartily—and also the more discriminatingly—we come back to our own symphonic fare, when we have tasted that which

Mr. Converse Heard in New York

Mr. Converse's new symphony, played in New York last Saturday afternoon by Mr. Monteux and the Symphony Orchestra, was received by the reviewers there much as it was received by the reviewers here. Mr. Aldrich, for example, writes in The Times

From News Baltimore, Md. JAN 11 1920

A Revised Opinion.

I would not dare repeat—and The News wouldn't think for a moment of printing it if I did—the language I used following the local debut of Leo Ornstein, the extraordinary young Russian pianist, a couple of season's ago.

The occasion was one of those dreadful benefit affairs we all had to stand during the war. Probably it was no worse than a hundred others, but there were "features" (Oh! Oh!) that made it conspicuous. For instance, there was a certain young amateur Duchess soprano who publicly rebuked her accompanist and otherwise — but what's the use proceeding with further details of her part in the event?

It was Ornstein's "carryin's on" that contributed the most spectacular element. The audience roared and it seemed about as good a tribute as any vaudeville act could win.

I got the opinion, then and there, to summarize that here was surely the world's freakiest pianist. Accordingly, it was with great curiosity that I went to hear him at the Boston Symphony concert the other night. I wanted to discover what effect a second hearing, and under such vastly more important conditions, would produce.

And I am now convinced that something was very radically wrong either with me or with Ornstein on that former occasion.

He held me with a strong grip throughout his performance of the MacDowell Concerto by the strength, the virility of his reading and by his musical intelligence and insight. When he finished I felt that he was justly entitled to a place among the really big virtuosi of the day.

How foolish it is always to assert a dogmatic opinion at a premiere acquaintance! How dangerous extremes are anyway! And journalistic life be a proof of this.

Later Dates.

Among the events scheduled to take place later in the season are a recital by Tetrazzini on March 10 and a recital by Fritz Kreisler on March 24.

JACK DAW.

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dress Providence, R. I.

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With Sergei Rachmaninoff scheduled for two concerts in the space of a week Providence can well afford a few moments of self-congratulation. His recitals will inaugurate a fairly substantial musical schedule for the coming weeks when numerous offerings from the clubs of the city will fill the interim of concerts arranged in the Steinert series.

The Boston Symphony Orchestra on Tuesday evening at Infantry Hall will play Rachmaninoff's Third Concerto, which has never been given in this city. Critics have described it as full of "dark and splendid colorings, wi[ld] rhythms and fiery climaxes," and is essentially characteristic of Rachmaninoff's style. Beethoven's Fifth Symphony in C Minor, which was recently played in Boston in memory of Henry Lee Higginson and which has not been heard here since 1915, will be played, as will also Glazounoff's symphonic poem, "Stenka Razine," built upon the haunting folk-song of Russia.

Next Sunday in his recital at the Shubert Majestic Rachmaninoff will play his "Valse, opus 10" and the "Etude, tableaux, opus 39." Other numbers of the programme are: "Sonata, Opus 31, No. 2,"; Allegro, Adagio, Allgretto, Beethoven; "Rondo Capriccioso," Mendelssohn; "Ballade, F-minor," "Valse," "Scherzo, Op[us] 31," Chopin; valse, "Faust," Gounod-Liszt.

NEW YORK

ESTABLISHED 1881

From

RACHMANINOFF, PIANIST, TO PLAY HERE TUESDAY

Composer Will Give Latest Concerto at Infantry Hall.

A feature of the Boston Symphony Orchestra concert in Infantry Hall next Tuesday evening will be the appearance of Sergei Rachmaninoff. The great composer-pianist will play his latest concerto, which is dedicated to Josef Hofmann, but the latter has never attempted [the] tremendous music of dark, rich colo[r]ing, ringing rythms and fiery ch[a]racter. This concerto is said to be so [full] with its creator's unique personality and style that no one but himself can do it full justice.

Monteux and his orchestra will add additional interest by performing [Tchaikovsky's] Fifth Symphony in C-minor, [which] only recently played in Boston in memory of Henry Lee Higginson, the [great] friend and sustainer of this historic [institu]tion. The closing number will be Rimsky-Korsakoff's symphonic poem, "Stenka Razine," which is constructed upon the [folk-]songs of Russia.

It is announced last night by trustees of the orchestra that M. Monteux has been made permanent conductor, and that he will continue in that position during the seasons of 1920, 1921 and 1922. Director Monteux made a favorable

From

Brooklyn Life

New York City

JAN 17 19

Famous Russian Pianist Coming.

Sergei Rachmaninoff, called the greatest pianist and composer that Russia has produced, will play his third and latest composition, "Concerto in D-minor," when he appears with the Boston Symphony Orchestra in Infantry Hall, Tuesday evening, Jan. 27. New York and Boston music lovers were unanimous in saying that such music and such playing had never been heard before. Pierre Monteux will conduct Beethoven's Fifth Symphony in C-minor. Liszt's "Mephisto Waltz" will be the closing number.

Kreisler Soloist with Boston Symphony.

Those Boston Symphony concerts of past years in which Fritz Kreisler matched his exquisite tones with those of the great Orchestra stand out in the memories of many as supreme and unforgettable events. The master violinist's return as soloist at the Symphony concert to be given at the Academy of Music on Friday evening, February sixth, will be made the more notable by Beethoven's Violin Concerto, the finest ever composed. In such hands it should have an ideal performance. The same concert will be made memorable by a new symphony of Frederick Converse, the noted American composer, which Pierre Monteux is giving its first public performance. Rimsky Korsakoff's Overture on Russian Church themes, "A Russian Easter," will complete the program.

Chicago Press Feb 8

BOSTON ORCHESTRA UNDER M. MONTEAUX

Personnel Much Same as Before War; New Converse Symphony.

BY MAURICE ROSENFELD.

[Special Correspondence of The Daily News.]

Boston, Mass., Jan. 30.—Far afield, near the Atlantic coast, a stranger among friends, I visited Symphony hall and heard the Boston Symphony orchestra this afternoon under its director, Pierre Monteaux.

The impression that the orchestra has been disrupted and that it had undergone drastic changes in personnel is erroneous. W. H. Brennan, the manager, informed me that many of the members who had been dropped for a period were reinstated as soon as they had become citizens, and so nearly the entire orchestra remains as it was before the war.

There is a new horn quartet and there are also several members who are newcomers this year, but otherwise the change has been slight.

Resembles Chicago Orchestra.

As far as the orchestra is concerned, in dignity, in suavity and unity, it resembles the Chicago Symphony orchestra. It is a genuine symphonic body, which plays with the same spirit of artistry that distinguishes our orchestra, and no other orchestra that I have ever heard comes nearer to our ideal than does the Boston band.

Then also, M. Monteaux, the conductor, has some traits in common with Frederick Stock. Perhaps Monteaux has not quite that same elasticity, that broader sweep or that personal magnetism, particularly with the members of his orchestra that Stock has over his men, but he has excellent control over the band and produces fine graduations of tone, of power, of color and of accent.

Symphony hall is an ornate, impressive concert auditorium. Its acoustic properties are as near perfect as possible, and the music sounds effectively from any place in the hall. The seating capacity is but slightly in excess of that of Orchestra hall, but it is rather longer and not quite so high.

Architecturally it presents a very fine and imposing appearance.

Of the orchestra itself, there is a large string section, which is particularly good. Its tone, body and quality is rich and smooth and there is music in its tone production suggesting but little of the mechanical.

The new violoncellest, Jean Bedetti, is a French artist of high qualifications. His tone is true and ringing and it has a warm and human quality which is pitched low and sonorous.

He was the soloist of the day and played the Schumann concerto for violoncello with orchestral accompaniment in [A] minor opus 109. The work itself is [an] old time classic, but its second division with its smoothly flowing legato [mel]ody was beautifully played by the [so]loist, and the accompaniment was a [mar]vel of delicacy and accuracy of tempo. Then the oboe of Mr. Longy is known throughout the world and it has a peculiarly fascinating timbre, quite different from that of any other instrument [of] its kind, and the entire woodwind [sec]tion is noted for its reed[i]onal character.

New Symphony by Boston Composer

The program contained a new symphony [in] C minor by Frederick Shepherd Converse, a Boston composer, whose symphonic works have had performance with the Chicago orchestra. This work is the first of its kind which Composer Converse has presented and it is a fine addition to American symphonic literature.

Mr. Converse has kept to the older structural form, though the ideas, the themes and their developments all have a flavor of newness in their build. Throughout the work, however, is something suggestively American in rhythmic pulse and beat, and also in thematic line. The four movements are written to a part of mental program which is, as Mr. Converse expresses it, "subjective and human, rather than impersonal and epic," and so the second and third movements are most characteristic of the composer's musical ideals. The second is a fine, quiet movement, sustained and contemplative, in which the mood is serene.

The third is gay and full of exuberance and is sparkling with life and even humor. The last division brings the threads of the entire symphony together in a march movement, which is a trifle long.

The orchestra gave to the performance of the symphony a virile and clearly defined interpretation and M. Monteaux brought forth its salient points comprehensively and with fine musical feeling.

The program closed with an overture, "La Grande Paque Russe," on themes of the Russian church, by Rimsky-Korsakow, and while it is an interesting example of Greek chants, converted into orchestral combinations and colors, is rather dry in content. It also was well performed by the orchestra.

URNAL

Providence, R. I.

JAN 25 192[1]

For the first time since the end of the war the Boston Symphony Orchestra played at its concert in Boston a little over a week ago excerpts from an opera by Wagner, and for the first time since the late war classic German songs were sung at a symphony concert. The songs were sung by Margaret Matzenauer and they were evidently appreciated by the audience, whose attitude was reflected in the remarks of the critics. The opera passages were from "The Dream of the Gods," the orchestral interlude recalling and glorifing the deed of the dead Siegfried and the long last speech of Brunhild before she mounts the pyre.

The songs had been translated by Mr. Krehbiel of the New York Tribune and were, according to the Boston Evening Transcript, "pleasing to the mind, the taste and the ear." Mr. Krehbiel has also translated the whole "book" of "Parsifal" which will soon be produced at the Metropolitan Opera House. The announcement of the German programme appeared to arouse no antagonism in Boston.

At the same concert a symphony new to Boston, Gluck's overture to his opera, "Iphigenia in Aulis," was played, but was rather overshadowed in attention by the Wagnerian music. Sigmund Stojowski's concerto in D-minor for piano and orchestra, which has been given in various European cities and in New York, was played for the first time by Mr. Monteux and his orchestra recently at Cambridge and repeated with interest.

* * *

Two compositions new to New York were brought forward by the New York Symphony Orchestra at a recent concert. The American John Alden Carpenter's first symphony, "Sermons in Stones," and the "Piano concerto in C-sharp," by the Russian, Tcherepnine, played by Benno Moiseiwitsch. New York was glad to hear these pieces and registered pride in its orchestra for playing the comparatively new American work. The Boston reviewers, however, see no reason why New York should pat itself on the back, as both Boston and Chicago orchestras recognized the symphony's merits last season and included it in their programmes.

It was played for the first time anywhere, two years and a half ago, at the annual music festival in Norfolk, and last season by the orchestras mentioned. Chicago has heard it several times this season and it is promised by Mr. Monteux for the current musical year. The critics are agreed as to the originality of the composition, its ingenuity and real value. But they view its modernity in entirely different lights.

Mr. Krehbiel of the Tribune feels that the "sometimes garish harmonious instrumental outfit" of the ground theme is prompted by a desire to be "original at any costs" and he regrets the use of the violins, "a la mandolin" in the Schertzo. The Sun also feels that the multitude of orchestral effects is astonishing, to say the least, and it can't help mourning the "good old days" when music employed few of the "bang-bang" instruments of the modern era. The Tribune, however, finds nothing but praise for Carpenter's work and lauds his courage in keeping clear of the old path of traditions and his success in the "thorniest paths of modern harmony."

* * *

Mr. Converse uses the largest of modern orchestras, and has sought a wealth of instrumental color that is often striking, and a potent enhancement of the value of the musical thought. The first movement is perhaps somewhat too long in elaboration; and there is a haunting feeling that all the movements would gain in power through a greater conciseness. There are beauty and deep feeling in the slow movement, and vigor and sonorous development in the last two. The music has not always the greatest distinction or the greatest originality in thematic material, but it is finely and deeply felt, and is developed with a more certain touch and a riper skill than any of Mr. Converse's previous productions.

Mr. Krehbiel, in The Tribune, judges "the symphony to be 'good music.' There are signs of labor in it, but the striving is not in vain. It yields results which charm the senses (especially in the second movement, with its peaceful nocturnal mood), excite the fancy and stir the emotions. As performed there were some crudenesses in the color scheme, in the combination of instruments, it seemed to us, but perhaps some of them did not sound in the mind of the composer as they came to the ears of the hearers. But the composer of today seems unable to dissociate conflict from noise and victory from din."

Feb. 9—Transcript

CONCERT-CHRONICLE

WELCOME BREAK IN ORCHESTRAL ROUTINE

The Impending Visit of Mr. Stransky and the New York Philharmonic Society —Mr. Ysaye and Mr. Elman in Seldom Heard Music for Two Violins, Variously Played—Mr. Lhevinne as a Pianist fo[r] Pianists — Mr. Converse's Symphony Heard and Judged in New York—Programmes in Prospect

IT is not good for man or woman, institution or community, to fall into routine. Therefore there should be [a] becoming curiosity among the frequenters of orchestral concerts in Boston to hear the Philharmonic Society of New York and Mr. Stransky, conductor, when they revisit Symphony Hall on Tuesday of next week. True, week in and week out from October through April, Bostonians may hear, and in numbers do hear, the orchestra that the successors of Mr. Higginson maintain for them. For that very reason, however, they should be the more eager to hear well-reputed bands from other cities. They do not come hither often; their visits in the past have oftener rewarded their pride than their pocket. Still, albeit at lengthening intervals, they come. There is not a conductor who would not prove his abilities upon new publics, an orchestra that would not show its mettle elsewhere than at home.

The more, perhaps, does a variously judged, a warmly debated conductor like Mr. Stransky crave such opportunity. He has devotees in New York who set him high among his fellow conductors in America; he enjoys there an eager following that flocks to his many concerts. On the other hand, there are those who reproach him with frequent shortcomings. Naturally he has set on his programme in Boston pieces (as even these detractors acknowledge) that suit his better powers—the Venusberg Music from "Tannhäuser," for example, and Rakhmaninov's tone-poem, "The Isle of the Dead." Such music, moreover, invites the proved qualities of the Philharmonic Society, like breadth and sweep of tone, energy of accent, warmth of color. For the sake of these virtues in band and conductor, we must even make the best of Chaikovsky's thunderous overture, "1812"; while they are not without advantage to the chosen symphony, Beethoven's "Eroica."

Here in Boston we hear Mr. Stransky too seldom to take sides in the endless debate over his qualities as conductor; but that very debate sharpens curiosity. It is worse than provincial to believe that there are no interesting conductors outside the conductor who happens to be leading the Symphony Concerts and no orchestra to stir the ear except that which sits permanently in Symphony Hall. The Chicago Orchestra, Mr. Damrosch's, the Philharmonic itself, long ago gainsaid to the dullest Bostonian ear this parochial notion. By the same token, in the last ten years interesting conductors have been heard in Boston besides Dr. Muck and Mr. Monteux. The more heartily—and also the more discriminatingly—we come back to our own symphonic fare, when we have tasted that which [other] cities receive.

Mr. Converse Heard in New York

Mr. Converse's new symphony, played in New York last Saturday afternoon by Mr. Monteux and the Symphony Orchestra, was received by the reviewers there much as it was received by the reviewers here. Mr. Aldrich, for example, writes in The Times

From News Baltimore, Md.

A Revised Opinion.

I would not dare repeat—and The News wouldn't think for a moment of printing it if I did—the language I used following the local debut of Leo Ornstein, the extraordinary young Russian pianist, a couple of season's ago.

The occasion was one of those dreadful benefit affairs we all had to stand during the war. Probably it was no worse than a hundred others, but there were "features" (Oh! Oh!) that made it conspicuous. For instance, there was a certain young amateur Duchess soprano who publicly rebuked her accompanist and otherwise — but what's the use proceeding with further details of her part in the event?

It was Ornstein's "carryin's on" that contributed the most spectacular element. The audience roared and it seemed about as good a tribute as any vaudeville act could win.

I got the opinion, then and there, to summarize that here was surely the world's freakiest pianist. Accordingly, it was with great curiosity that I went to hear him at the Boston Symphony concert the other night. I wanted to discover what effect a second hearing, and under such vastly more important conditions, would produce.

And I am now convinced that something was very radically wrong either with me or with Ornstein on that former occasion.

He held me with a strong grip throughout his performance of the MacDowell Concerto by the strength, the virility of his reading and by his musical intelligence and insight. When he finished I felt that he was justly entitled to a place among the really big virtuosi of the day.

How foolish it is always to assert a dogmatic opinion at a premiere acquaintance! How dangerous extremes are anyway! And journalistic life be a proof of this.

Later Dates.

Among the events scheduled to take place later in the season are a recital by Tetrazzini on March 10 and a recital by Fritz Kreisler on March 24.

JACK DAW.

[Pe]rson, M[d.]

INFORMATION OBSCURED

New York City

For the season's last Boston Symphony concert but one, to be given on Thursday evening, February 5, at Carnegie Hall, Pierre Monteux has chosen chiefly Vincent d'Indy's Second Symphony, and for the ensuing Saturday matinee, a new symphony by the American composer, Frederick Converse.

HERALD

New York City

JAN 25 1920

The last but one Boston Symphony concert of the season, to be given in the Academy of Music on Friday evening, February 6, will be made memorable by the reappearance of Fritz Kreisler as soloist after an absence of two seasons. Fitting music for the occasion will be Beethoven's incomparable violin concerto. In such hands it should have an ideal performance. The same programme is notable on account of a new symphony by Frederick Converse, the admired American composer. Mr. Monteux is giving the work its first public performances. The closing number will be Rimsky-Korsakoff's overture on Russian church themes, "A Russian Easter."

ESTABLISHED 1881

From Morning Telegraph

New York City

JAN 25 1920

BOSTONIAN SYMPHONY.

Monteux Chooses Interesting Programme for Next Week's Concerts at Carnegie Hall.

For the season's last Boston Symphony Concert but one, to be given on Thursday evening, February 5, at Carnegie Hall, Pierre Monteux has chosen the following program: Vincent d'Indy's Second Symphony in B Flat, Mozart's Overture to "The Magic Flute," Wagner's Prelude and Love-Death, from "Tristan and Isolde," and Liszet's "Les Preludes." For the ensuing Saturday matinee the most notable work will be a new Symphony in C Minor, by the American composer, Frederick Converse, which Mr. Monteux is giving its first public performances. For the rest, Schubert's Unfinished Symphony and Rimsky-Korsakoff's Overture, "The Russian Easter," on themes of the Russ church.

EVENING SUN

New York City

JAN 24 1920

For the season's last Boston Symphony concert but one to be given on Thursday evening, Feb. 5, at Carnegie Hall, Pierre Monteux has chosen the following programme: Vincent d'Indy's Second Symphony in B flat, Mozart's Overture to "The Magic Flute," Wagner's Prelude and Love-Death from "Tristan and Isolde" and Liszt's "Les Preludes." For the ensuing Saturday matinee the most notable work will be a new symphony in C minor by the American composer, Frederick Converse, which Mr. Monteux is giving its first public performances. For the rest, Schubert's Unfinished Symphony and Rimsky-Korsakoff's Overture, "The Russian Easter," on themes of the Russian Church.

From WORLD,

New York City

JAN 25 1920

For the season's last Boston Symphony concert but one, to be given on Thursday evening, Feb. 5, at Carnegie Hall, Pierre Monteux has chosen the following programme: Vincent d'Indy's second symphony in B flat, Mozart's overture to "The Magic Flute," Wagner's prelude and Love-Death from "Tristan and Isolde," and Liszt's "Les Preludes." For the ensuing Saturday matinee the most notable work will be a new symphony in C minor by the American composer, Frederick Converse, which Mr. Monteux is giving its first public performances. For the rest, Schubert's Unfinished Symphony and Rimsky-Korsakoff's Overture, "The Russian Easter," on themes of the Russian Church.

From TIMES,

Brooklyn, N

JAN 25 1920

FRITZ KREISLER TO PLAY.

The last Boston Symphony concert but one of the season, to be given in the Academy of Music on Friday evening, February 6, will be made memorable by the reappearance of Fritz Kreisler as soloist after an absence of two seasons. Fitting music for the occasion will be Beethoven's incomparable violin concerto. In such hands it should have an ideal performance. The same program is notable on account of a new symphony by Frederick Converse, the admired American composer. Mr. Monteux is giving the work its first public performances. The closing number will be Rimsky-Korsakoff's Overture on Russian Church themes, "A Russian Easter."

From EVENING POST,

New York City

JAN 31 1920 K

Boston Symphony Programmes

AT the last Boston Symphony Orchestra evening concert but one, to be given in Carnegie Hall next Thursday, Pierre Monteux will conduct Vincent d'Indy's second symphony, Mozart's overture to "The Magic Flute," Wagner's Prelude and Love Death from "Tristan and Isolde" and Liszt's symphonic poem, "The Preludes."

For the following Saturday matinée, a new symphony in C minor by the American composer, Frederick Converse, will have its first performance in New York. The remainder of the programme will be Schubert's "Unfinished" symphony and Rimsky-Korsakoff's overture, "The Russian Easter."

om HERALD

dress New York City

SUN

FEB - 1 1920

The Boston Orchestra will play Thursday evening in Carnegie Hall D'Indy's symphony No. 2, Mozart's "Magic Flute" overture; the prelude and "Love Death" from "Tristan and Isolde" and Liszt's "Les Preludes." Saturday afternoon it will be heard in Frederick Converse's new symphony in C minor, which will then have its first public performance; Schubert's unfinished symphony and Rimsky-Korsakov's "Russian Easter" overture.

ESTABLISHED 1881

From American

New York City

FEB - 1 1920

THE Boston Symphony Orchestra, on the evening of February 5 in Carnegie Hall, plays Symphony No. 2 by d'Indy; overture to "Magic Flute," by Mozart; Prelude and Love-Death, from Wagner's "Tristan and Isolde"; "Les Preludes," by Liszt. On the afternoon of February 7 the orchestra will present Sympahony C minor, by Converse (first public performance); "Unfinished" symphony by Schubert; overture, "Rusisan Easter," by Rimsky-Karsakoff.

From Times

New York City

FEB 1 - 1920

The Boston Symphony Orchestra will play Thursday in Carnegie Hall D'Indy's symphony No. 2, Mozart's "Magic Flute" overture; the prelude and "Love Death" from "Tristan and Isolde" and Liszt's "Les Preludes."

EVENING SUN

New York City

JAN 31 1920 D

At the last Boston Symphony Orchestra evening concert but one, to be given in Carnegie Hall next Thursday, Pierre Monteux will conduct Vincent d'Indy's Second Symphony in B flat, Mozart's Overture to the "Magic Flute," Wagner's Prelude and Love-Death from "Tristan and Isolde," and Liszt's Symphonic Poem, "Les Preludes."

For the following Saturday matinee a new Symphony in C minor by the noted American composer Frederick Converse will have its first performance in New York. The remainder of the programme will be Schubert's "Unfinished" Symphony and Rimsky-Korsakoff's Overture, "The Russian Easter," on themes of the Russian Church.

EVENING JOURNAL

New York City

JAN 31 1920 K

At the Boston Symphony Orchestra's concert in Carnegie Hall next Thursday, Pierre Monteux will conduct Vincent d'Indy's Second Symphony, Mozart's overture to "The Magic Flute," Wagner's prelude and "Love-Death" from "Tristan and Isolda," and Liszt's "Les Preludes." For the following Saturday matinee a new symphony in C minor by Frederick Converse, will have its first performance in New York.

From Times

New York City

BROOKLYN MUSIC.

Alessandro Bonci will sing for the Little Italy Settlement on Monday evening at the Brooklyn Academy, assisted by Eleanor Brock.

Fritz Kreisler will play the Beethoven concerto with the Boston Symphony Orchestra at the Academy on Friday evening.

rom EAGLE

ddress Brooklyn, N. Y.

ate D JAN 25 1920

Fritz Kreisler will be the soloist with the Boston Symphony at the concert to be given at the Academy of Music, on Friday evening, Feb. 6. Beethoven's Violin Concerto is on the program. At that time also a new symphony of Frederick Converse, the American composer, which Pierre Monteux is giving its first public performances. Rimsky Korsakoff's overture on Russian Church themes, "A Russian Easter," will complete the programme.

ESTABLISHED 1881

From STANDARD UNION

Brooklyn, N. Y.

FEB 3 1920 A

Those Boston Symphony concerts of past years in which Fritz Kreisler matched his exquisite tones with those of the great orchestra, stand out in the memories of many as supreme and unforgetable events. The master violinist's return as soloist at the symphony concert to be given at the Academy of Music here on Friday evening, Feb. 6, will be made the more notable by Beethoven's Violin Concerto, the finest ever composed. In such hands it should have an ideal performance. The same concert will be made memorable by a new symphony of Frederick Converse, the noted American composer, which Pierre Monteux is giving its first public performances. Rimsky Korsakoff's overture on Russian Church themes, "A Russian Easter," will complete the programme.

m EAGLE

dress Brooklyn, N. Y.

Boston Symphony.

At the last Boston Symphony Orchestra evening concert, but one, to be given in Carnegie Hall next Thursday, Feb. 5, Pierre Monteux will conduct Vincent d'Indy's Second Symphany in B flat, Mozart's Overture to the "Magic Flute," Wagner's Prelude and Love-Death from "Tristan and Isolde," and Liszt's Symphonic Poem, "Les Preludes."

For the following Saturday matinee, a new symphony in C minor by the noted American composer, Frederick Converse, will have its first performance in New York. The remainder of the program will be Schubert's "Unfinished" Symphony and Rimsky-Korsakoff's Overture, "The Russian Easter," on themes of the Russian Church.

CITIZEN

ss: Brooklyn, N. Y.

MUSIC NOTES OF INTEREST

Fritz Kreisler to Be Soloist at Boston Symphony Concert.

Fritz Kreisler, the master violinis will be the soloist at the last Bosto Symphony concert of the season, bu one to be given in the Academy o Music next Friday evening, playing Beethoven's vlinon concerto. Another work of unusual interest will be Frederick Converse's new symphony in C minor which Pierre Monteux is giving its first public performance. Rimsky-Korsakoff's overture on Russian church themes, "The Russian Easter," will close the evening.

Sun

Baltimore, Md.

Kreisler With The Boston Symphony

The Boston Symphony concerts of past years in which Fritz Kreisler matched his exquisite tones with those of the great orchestra, stand out in the memories of many as supreme and unforgettable events. The master-violinist's return as soloist at the last symphony concert but one of the season, to be given at the Lyric Theatre on Wednesday evening, February 4, will be made the more notable by the music in hand—Viotti's graceful and sparkling Concerto in A minor, which Kreisler has revived and bestowed with a new fame.

Music which should also be particularly welcome in Vincent d'Indy's powerful and rhythmic Symphony in B flat No. 2, admittedly the composer's master work and the foremost of the French school. Pierre Monteux will close the concert with Rimsky-Korsakoff's "Russian Easter," a characteristic overture on themes of the Russian Church.

From News

Baltimore, Md.

JAN 25 1920

Music and Musicians

Kreisler's Return.

Fritz Kreisler will make his second local appearance of the season at the Lyric with the Boston Symphony Orchestra the night of February 4. He will present the rather unfamiliar Concerto by Viotti.

Mr. Kreisler will play here once again after this date, being booked for a recital at the Lyric on March 24.

Pierre Monteux, director of the Boston Symphony, further shows his fondness for novelties in the program he has arranged for his fourth Baltimore concert.

It is doubtful if there is any conductor now in this country who has

ESTABLISHED 1881

From EVENING SUN,

Baltimore, Md.

JAN 24 1920 E

Fritz Kreisler will play at the Boston Symphony Concert Wednesday evening, February 4, the little-known Viotti violin concerto in A minor. The symphony will be the wonderful one in B flat by D'Indy, also a very rarely played composition.

From AMERICAN,

Baltimore, Md.

JAN 25

KREISLER—BOSTON SYMPHONY

The master violinist, Fritz Kreisler's return as soloist at the last Boston Symphony concert, but one of the season to be given at the Lyric Theater on Wednesday evening, February 4, will be made the more notable by the music in hand—Viotti's graceful and sparkling Concerto in A minor, which Kreisler has revived and bestowed with a new fame.

From JAN 24 1920 E

Evening Star

Baltimore, Md.

THE BOSTON SYMPHONY

The last Boston Symphony concert but one, of the season, to be given at the Lyric Theater on Wednesday evening, February 4, will be made memorable by the reappearance with this orchestra of Fritz Kreisler, as soloist, after an absence of two seasons. Fitting music for the occasion is Viotti's sparkling and graceful Concerto in A minor, which, under the master's inspired bow, has made a new fame. Another notable part of the same concert will be d'Indy's powerful and eloquent Second Symphony in B flat, admittedly his master work and with scarcely a peer in the French school. Pierre Monteux will close the concert with Rimsky-Korsakoff's overture on Russian church themes, "A Russian Easter."

From JAN 1

EVENING SUN,

Baltimore, Md.

Fritz Kreisler, the master violinist, will be the soloist at the next concert of the Boston Symphony Orchestra, which takes place at the Lyric on the evening of Wednesday, February 4. He will also give a recital at the Lyric on March 24.

ESTABLISHED 1881

From

nquirer

Philadelphia, Pa.

JAN 25 1920 E

At the concert to be given by the Boston Symphony Orchestra on Monday evening, February 2, the programme will include d'Indy's second symphony in B flat and the Russian Easter overture of Rimsky-Kosakoff. Mr. Fritz Kreisler will be the assisting artist and will play a concerto by Viotti.

From JAN 24 1920 E

Evening Public Ledger

Philadelphia, Pa.

The next Boston Symphony concert at the Academy of Music on Monday evening, February 2, will be made memorable by the appearance of Fritz Kreisler as soloist in the Viotti A minor concerto. The orchestra Vincent d'Indy's second s

From North Amer

Jan 25

Philadelphia

Fritz Kreisler will be the soloist at the last Boston Symphony concert but one of the season at the Academy of Music on Monday evening, February 2. He will be heard in Viotti's concerto, which he has modernized in interest by his own genius. The principal orchestral work will be Vincent d'Indy's Second Symphony in B flat, admittedly d'Indy's masterwork. The closing piece will be Rimsky-Korsakoff's "Russian Easter," a characteristic overture on Russian church themes.

ESTABLISHED 1881

From STANDARD UNION

Brooklyn, N. Y.

Fritz Kreisler, the master violinist, will be the soloist at the last Boston Symphony concert of the season, but one, to be given in the Academy of Music next Friday evening, playing Beethoven's Violin Concerto. Surely no other violinist can reveal the greatness of this music in such impeccable fashion. Another work of unusual interest will be Frederick Converse's new Symphony in C minor which Pierre Monteux is giving its first public performance. Rimsky-Korsakoff's Overture on Russian Church Themes, "The Russian Easter," will close the evening.

om HERALD

dress: Washington, D. C.

te JAN 25 1920

The last but one Boston Symphony concert of the season to fall on Tuesday after, February 3, at the New National Theater, will be made memorable by the reappearance of Fritz Kreisler, as soloist, after an absence of two seasons. Fitting music for the occasion is Violti's graceful and sparkling concerto which under the master violinist's inspired bow has made a new fame. For the rest of the concert Pierre Monteux has chosen works of direct appeal which nevertheless constitute the highest symphonic achievement — Mozart's swift and dainty overture to "The Magic Flute," Schubert's immortal "Unfinished" Symphony, and Wagner's Prelude and Love-Death—the introduction and final apotheosis of the music drama, "Tristan and Isolde."

From

EVENING SUN,

Baltimore, Md.

BOSTON SYMPHONY

The next to the last Boston Symphony concert of the season will be given at the Lyric Theatre next Wednesday evening. It will mark the reappearance of Fritz Kreisler as soloist with the orchestra, playing Viotti's delightful concerto in A minor, and the revival by Pierre Monteaux, who has just been made permanent conductor of the Orchestra of Vincent d'Indy's second symphony in B flat. The power of this music and the brilliance of its performance under the baton of the composer's compatriot made a marked impression upon the audiences at the Boston concerts last week. The final number next Wednesday will be Rimsky-Korsakoff's overture, "The Russian Easter," built upon Russian church themes.

PUBLIC

EVENING TELEGRAM

Philadelphia, Pa.

FEB 1 - 1920 K

Viotti's delightful concerto in A minor, which has long been a special favorite with Fritz Kreisler's audiences, will be the music of the evening when the master violinist plays as soloist at the Boston Symphony concert, to be given in the Academy of Music tomorrow. Pierre Monteux, who has just been re-engaged as permanent conductor of the orchestra, will make this concert an event of two-fold interest, by reviving D'Indy's master work, the second symphony in B flat. The performance under the French conductor's baton has made a marked impression upon the audiences of Boston. The closing number will be Liszt's most popular symphonic poem, "The Preludes."

From JAN 25

Press,

Matching his exquisite tones with those of the Boston Symphony Orchestra, Fritz Kreisler should make the last Boston Symphony concert but one of the season at the Academy of Music on Monday evening, February 2, a memorable event. Suitable music for the occasion will be Viotti's sparkling and graceful concerto, which the master violinist has clothed with a new fame.

Pierce Monteux will make this concert further notable by conducting Vincent d'Indy's Second Symphony in B flat. This mighty, rhythmic music is admittedly d'Indy's masterwork, standing in unique grandeur among the achievements of the French school. The closing piece will be Rimsky-Korsakoff's "Russian Easter"— a characteristic Overture on Russian Church themes.

INFORMATION OBSCURED

EVENING JOURNAL
New York City

For the season's last Boston Symphony concert but one, to be given on Thursday evening, February 5, at Carnegie Hall, Pierre Monteux has chosen chiefly Vincent d'Indy's Second Symphony, and for the ensuing Saturday matinee, a new symphony by the American composer, Frederick Converse.

HERALD
New York City

The last but one Boston Symphony concert of the season, to be given in the Academy of Music on Friday evening, February 6, will be made memorable by the reappearance of Fritz Kreisler as soloist after an absence of two seasons. Fitting music for the occasion will be Beethoven's incomparable violin concerto. In such hands it should have an ideal performance. The same programme is notable on account of a new symphony by Frederick Converse, the admired American composer. Mr. Monteux is giving the work its first public performances. The closing number will be Rimsky-Korsakoff's overture on Russian church themes, "A Russian Easter."

ESTABLISHED 1881
From Morning Telegraph
New York City

BOSTONIAN SYMPHONY.

Monteux Chooses Interesting Program for Next Week's Concerts at Carnegie Hall.

For the season's last Boston Symphony Concert but one, to be given on Thursday evening, February 5, at Carnegie Hall, Pierre Monteux has chosen the following program: Vincent d'Indy's Second Symphony in B Flat, Mozart's Overture to "The Magic Flute," Wagner's Prelude and Love-Death, from "Tristan and Isolde," and Liszet's "Les Preludes." For the ensuing Saturday matinee the most notable work will be a new Symphony in C Minor, by the American composer. Frederick Converse, which Mr. Monteux is giving its first public performances. For the rest, Schubert's Unfinished Symphony and Rimsky-Korsakoff's Overture, "The Russian Easter," on themes of the Russ- church.

EVENING SUN
New York City

For the season's last Boston Symphony concert but one to be given on Thursday evening, Feb. 5, at Carnegie Hall, Pierre Monteux has chosen the following programme: Vincent d'Indy's Second Symphony in B flat, Mozart's Overture to "The Magic Flute," Wagner's Prelude and Love-Death from "Tristan and Isolde" and Liszt's "Les Preludes." For the ensuing Saturday matinee the most notable work will be a new symphony in C minor by the American composer, Frederick Converse, which Mr. Monteux is giving its first public performances. For the rest, Schubert's Unfinished Symphony and Rimsky-Korsakoff's Overture, "The Russian Easter," on themes of the Russian Church.

From
WORLD,
New York City

For the season's last Boston Symphony concert but one, to be given on Thursday evening, Feb. 5, at Carnegie Hall, Pierre Monteux has chosen the following programme: Vincent d'Indy's second symphony in B flat, Mozart's overture to "The Magic Flute," Wagner's prelude and Love-Death from "Tristan und Isolde," and Liszt's "Les Preludes." For the ensuing Saturday matinee the most notable work will be a new symphony in C minor by the American composer, Frederick Converse, which Mr. Monteux is giving its first public performances.

From
TIMES,
Brooklyn, N. Y.

FRITZ KREISLER TO PLAY.

The last Boston Symphony concert but one of the season, to be given in the Academy of Music on Friday evening, February 6, will be made memorable by the reappearance of Fritz Kreisler as soloist after an absence of two seasons. Fitting music for the occasion will be Beethoven's incomparable violin concerto. In such hands it should have an ideal performance. The same program is notable on account of a new symphony by Frederick Converse, the admired American composer. Mr. Monteux is giving the work its first public performances. The closing number will be Rimsky-Korsakoff's Overture on Russian [illegible] "A Russian Easter."

From
EVENING POST,
New York City

Boston Symphony Programmes

At the last Boston Symphony Orchestra evening concert but one, to be given in Carnegie Hall next Thursday, Pierre Monteux will conduct Vincent d'Indy's second symphony, Mozart's overture to "The Magic Flute," Wagner's Prelude and Love Death from "Tristan and Isolde" and Liszt's symphonic poem, "The Preludes."

For the following Saturday matinée, a new symphony in C minor by the American composer, Frederick Converse, will have its first performance in New York. The remainder of the programme will be Schubert's "Unfinished" symphony and Rimsky-Korsakoff's overture, "The Russian Easter."

om HERALD
ddress New York City

The Boston Orchestra will play Thursday evening in Carnegie Hall D'Indy's symphony No. 2, Mozart's "Magic Flute" overture; the prelude and "Love Death" from "Tristan and Isolde" and Liszt's "Les Preludes." Saturday afternoon it will be heard in Frederick Converse's new symphony in C minor, which will then have its first public performance; Schubert's unfinished symphony and Rimsky-Korsakov's "Russian Easter" overture.

ESTABLISHED 1881
From American
New York City

THE Boston Symphony Orchestra, on the evening of February 5 in Carnegie Hall, plays Symphony No. 2 by d'Indy; overture to "Magic Flute," by Mozart; Prelude and Love-Death, from Wagner's "Tristan and Isolde"; "Les Preludes," by Liszt. On the afternoon of February 7 the orchestra will present Sympahony C minor, by Converse (first public performance); "Unfinished" symphony by Schubert; overture, "Rusisan Easter," by Rimsky-Karsakoff.

From Times
New York City

The Boston Symphony Orchestra will play Thursday in Carnegie Hall D'Indy's symphony No. 2, Mozart's "Magic Flute" overture, Wagner's "Tristan" finale, and Liszt's "Les Preludes."

EVENING SUN
New York City

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For the following Saturday matinee a new Symphony in C minor by the noted American composer Frederick Converse will have its first performance in New York. The remainder of the programme will be Schubert's "Unfinished" Symphony and Rimsky-Korsakoff's Overture, "The Russian Easter," on themes of the Russian Church.

EVENING JOURNAL
New York City

At the Boston Symphony Orchestra's concert in Carnegie Hall next Thursday, Pierre Monteux will conduct Vincent d'Indy's Second Symphony, Mozart's overture to "The Magic Flute," Wagner's prelude and "Love-Death" from "Tristan and Isolda," and Liszt's "Les Preludes." For the following Saturday matinee a new symphony in C minor by Frederick Converse, will have its first performance in New York.

From Times
New York City

BROOKLYN MUSIC.

Alessandro Bonci will sing for the [illegible] tle Italy Settlement on Monday ev at the Brooklyn Academy, assiste Eleanor Brock.

Fritz Kreisler will play the Beeth concerto with the Boston Symphon chestra at the Academy on Friday ning.

rom EAGLE
ddress Brooklyn, N. Y.
ate D JAN 25 1920

Fritz Kreisler will be the soloi with the Boston Symphony at th concert to be given at the Academy Music, on Friday evening, Feb. 6. Be thoven's Violin Concerto is on t program. At that time also a ne symphony of Frederick Converse, th American composer, which Pierr

Monteux is giving its first public performances, will be heard. Rimsky-Korsakoff's overture on Russian church themes, "A Russian Easter," will complete the program.

ESTABLISHED 1881
From
STANDARD UNION
Brooklyn, N. Y.

Those Boston Symphony concerts of past years in which Fritz Kreisler matched his exquisite tones with those of the great orchestra, stand out in the memories of many as supreme and unforgetable events. The master violinist's return as soloist at the symphony concert to be given at the Academy of Music here on Friday evening, Feb. 6, will be made the more notable by Beethoven's Violin Concerto, the finest ever composed. In such hands it should have an ideal performance. The same concert will be made memorable by a new symphony of Frederick Converse, the noted American composer, which Pierre Monteux is giving its first public performances. Rimsky Korsakoff's overture on Russian Church themes, "A Russian Easter," will complete the programme.

m EAGLE
dress Brooklyn, N. Y.

Boston Symphony.

At the last Boston Symphony Orchestra evening concert, but one, to be given in Carnegie Hall next Thursday, Feb. 5, Pierre Monteux will conduct Vincent d'Indy's Second Symphany in B flat, Mozart's Overture to the "Magic Flute," Wagner's Prelude and Love-Death from "Tristan and Isolde," and Liszt's Symphonic Poem, "Les Preludes."

For the following Saturday matinee, a new symphony in C minor by the noted American composer, Frederick Converse, will have its first performance in New York. The remainder of the program will be Schubert's "Unfinished" Symphony and Rimsky-Korsakoff's Overture "The Russian Easter" on themes of the Russian Church.

CITIZEN
Brooklyn, N. Y.

MUSIC NOTES OF INTEREST

Fritz Kreisler to Be Soloist at Boston Symphony Concert.

Fritz Kreisler, the master violinis will be the soloist at the last Bosto Symphony concert of the season, bu one to be given in the Academy o Music next Friday evening, playing Beethoven's vlinon concerto. Another work of unusual interest will be Frederick Converse's new symphony in C minor which Pierre Monteux is giving its first public performance. Rimsky-Korsakoff's overture on Russian church themes, "The Russian Easter," will close the evening.

Sun
Baltimore, Md.

Kreisler With The Boston Symphony

The Boston Symphony concerts of past years, in which Fritz Kreisler matched his exquisite tones with those of the great orchestra, stand out in the memories of many as supreme and unforgettable events. The master-violinist's return as soloist at the last symphony concert but one of the season, to be given at the Lyric Theatre on Wednesday evening, February 4, will be made the more notable by the music in hand—Viotti's graceful and sparkling Concerto in A minor, which Kreisler has revived and bestowed with a new fa Music which should also be parti larly welcome is Vincent d'Indy's pow ful and rhythmic Symphony in B f No. 2, admittedly the composer's m ter work and the foremost of the Fren school. Pierre Monteux will close concert with Rimsky-Korsakoff's "R sian Easter," a characteristic overt on themes of the Russian Church.

From
Baltimore, Md.

Music and Musicians

Kreisler's Return.

Fritz Kreisler will make his second local appearance of the season at the Lyric with the Boston Symphony Orchestra the night of February 4. He will present the rather unfamiliar Concerto by Viotti.

Mr. Kreisler will play here once again after this date, being booked for a recital at the Lyric on March 24.

Pierre Monteux, director of the Boston Symphony, further shows his fondness for novelties in the program he has arranged for his fourth Baltimore concert.

It is doubtful if there is any conductor now in this country who has

ESTABLISHED 1881
From
EVENING SUN,
Baltimore, Md.

Fritz Kreisler will play at the Boston Symphony Concert Wednesday evening, February 4, the little-known Viotti violin concerto in A minor. The symphony will be the wonderful one in B flat by D'Indy, also a very rarely played composition.

From
AMERICAN,
Baltimore, Md.

KREISLER—BOSTON SYMPHONY

The master violinist, Fritz Kreisler's return as soloist at the last Boston Symphony concert, but one of the season to be given at the Lyric Theater on Wednesday evening, February 4, will be made the more notable by the music in hand—Viotti's graceful and sparkling Concerto in A minor, which Kreisler has revived and bestowed with a new fame.

From
Evening Star
Baltimore, Md.

THE BOSTON SYMPHONY

The last Boston Symphony concert but one, of the season, to be given at the Lyric Theater on Wednesday evening, February 4, will be made memorable by the reappearance with this orchestra of Fritz Kreisler, as soloist, after an absence of two seasons. Fitting music for the occasion is Viotti's sparkling and graceful Concerto in A minor, which, under the master's inspired bow, has made a new fame. Another notable part of the same concert will be d'Indy's powerful and eloquent Second Symphony in B flat, admittedly his master work and with scarcely a peer in the French school. Pierre Monteux will close the concert with Rimsky-Korsakoff's overture on Russian church themes, "A Russian Easter."

From
EVENING SUN,
Baltimore, Md.

Fritz Kreisler, the master violinist, will be the soloist at the next concert of the Boston Symphony Orchestra, which takes place at the Lyric on the evening of Wednesday, February 4. He will also give a recital at the Lyric on March 24.

ESTABLISHED 1881
From
nquirer
Philadelphia, Pa.

At the concert to be given by the Boston Symphony Orchestra on Monday evening, February 2, the programme will include d'Indy's second symphony in B flat and the Russian Easter overture of Rimsky-Kosakoff. Mr. Fritz Kreisler will be the assisting artist and will play a concerto by Viotti.

ESTABLISHED 1881
From
Evening Public Ledger
Philadelphia, Pa.

The next Boston Symphony concert, at the Academy of Music on Monday evening, February 2, will be made memorable by the appearance of Fritz Kreisler as soloist in the Viotti A minor concerto. The orchestr [illegible] Vincent d'Indy's second s [illegible] Korsako

From North Amer
Philadelphia

Fritz Kreisler will be the soloist at the last Boston Symphony concert but one of the season at the Academy of Music on Monday evening, February 2. He will be heard in Viotti's concerto, which he has modernized in interest by his own genius. The principal orchestral work will be Vincent d'Indy's Second Symphony in B flat, admittedly d'Indy's masterwork. The closing piece will be Rimsky-Korsakoff's "Russian Easter," a characteristic overture on Russian church themes.

ESTABLISHED 1881
From
STANDARD UNION
Brooklyn, N. Y.

Fritz Kreisler, the master violinist, will be the soloist at the last Boston Symphony concert of the season, but one, to be given in the Academy of Music next Friday evening, playing Beethoven's Violin Concerto. Surely no other violinist can reveal the greatness of this music in such impeccable fashion. Another work of unusual interest will be Frederick Converse's new Symphony in C minor which Pierre Monteux is giving its first public performance. Rimsky-Korsakoff's Overture on Russian Church Themes, "The Russian Easter," will close the evening.

om HERALD
ddress: Washington, D. C.
ate

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From
EVENING SUN,
Baltimore, Md.

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EVENING TELEGRAM
Philadelphia, Pa.

Viotti's delightful concerto in A minor, which has long been a special favorite with Fritz Kreisler's audiences, will be the music of the evening when the master violinist plays as soloist at the Boston Symphony concert, to be given in the Academy of Music tomorrow. Pierre Monteux, who has just been re-engaged as permanent conductor of the orchestra, will make this concert an event of two-fold interest, by reviving D'Indy's master work, the second symphony in B flat. The performance under the French conductor's baton has made a marked impression upon the audiences of Boston. The closing number will be Liszt's most popular symphonic poem, "The Preludes."

From
Press,

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Pierce Monteux will make this concert further notable by conducting Vincent d'Indy's Second Symphony in B flat. This mighty, rhythmic music is admittedly d'Indy's masterwork, standing in unique grandeur among the achievements of the French school. The closing piece will be Rimsky-Korsakoff's "Russian Easter"— a characteristic Overture on Russian Church themes.

INFORMATION OBSCURED

ESTABLISHED 1881
From FEB 6 1920 H
EVENING WORLD,
New York City

Vincent d'Indy's second symphony was the feature of the Boston Symphony Orchestra's concert in Carnegie Hall last night. It has not been heard so often that it has ceased to be novel, and it is intricate enough to demand close attention. Intellectual rather than emotional, up-to-date in construction, peppered with dissonances, it has fascinating

Rhythms and is full of color. It was exceedingly well played by the orchestra, and Mr. Monteux, as conductor, has never shone so signally. Mozart's overture to "The Magic Flute," Liszt's "The Preludes," and Wagner's prelude and love-death from "Tristan and Isolde" completed the programme.

CITIZEN
ess: Brooklyn, N. Y.

FRITZ KREISLER HERE.

Appears as Soloist with the Boston Orchestra.

The fourth of the series of concerts by the Boston Symphony Orchestra, with Pierre Monteaux conducting, was given at the Academy of Music last night. Fritz Kreisler was the soloist.

The entertainment opened with the first execution in Brooklyn of the new symphony in C minor (Converse), a very delightful composition, and arranged in four parts for orchestration. The first part is in three movements, adagio misteriosi, allegro moderato and allegro appassionato; part two, adagio tranquillo molto e rubato; part three, allegro vivace scherzando, and the fourth part, allegro maestoso molto con fuoco e marziale. As was to be expected, the Boston aggregation of artists under the able leadership of the great French conductor, played perfectly the many different moods of the piece and were tremendously encored by the packed house.

Fritz Kreisler, than whom there is no greater violinist, was on the programme for one solo, Beethoven's concerto in D major, Op. 61, one of the great composer's master works, but his work was so highly appreciated by the auditors that he favored with another number quite as ambitious and well-played.

The final number for the orchestra was composed of Russian Church music, "La Grance Paque Russe" (The Russian Easter), arranged by Rimsky-Korsakoff. It is music quite apart from the average run of Russian as we have come to know it in late years and was a pleasing finish to a great programme.

EVENING SUN
ress New York City
FEB 6 1920 D

D'Indy From Boston.

In Boston it is probable that the works of Vincent d'Indy find a more willing and understanding ear than they do in New York. Here Walter Damrosch has been the celebrated French composer's prophet and chief interpreter, and has worked sincerely against a public lassitude, to create a feeling for his chief works. Last night, however, it was for M. Monteux and his players of the Boston Symphony Orchestra to carry back to us the D'Indy Second Symphony and to bring home the learned, if unexciting, virtues of the work. It was finely played and had, no doubt, the native sympathy from its conductor. And this commodity was, in spite of all else, somewhat in demand.

For D'Indy is still upon a plateau high—and dry. His harmonics are those of a gray bearded Faust who is forever at his study table; the longing is there, but is hemmed about by knowledge—what a prodigious, passive, cautious knowledge of all musical idioms which must be shunned for the sake of an implacable artistic aristocracy! Dig deep, very deep under the aridity of it, and no doubt there are wells of thoughtfulness. But surface and subsoil are all of a desert monochrome, horny with inventions which will bloom only once a century. Harp and wood winds, muted horns: in this Second Symphony are all the instrumental characteristics of D'Indy's carefully cumbersome, reflective prose. Attending circumstances, and its worthy playing, were rather the features which made the return of the work interesting to the audience.

M. Monteux, thrice permanent conductor now of the Boston Orchestra, was equally fortunate in his directing of the overture to "The Magic Flute." Here was Mozart played with rare exquisiteness; and the prelude and "Love-Death" from "Tristan and Isolde," which followed it, served equally well, with the concluding "Les Preludes" of Liszt to bring the programme its balance of romanticism.

om Tribune
New York City

Boston Orchestra Revives Symphony By Vincent D'Indy

ork Given Here Ten Years Ago Still Impresses Upon Repetition as Failing to Attain Heights of Genius

By H. E. Krehbiel

ymphony concerts not only "tread each others' heels so fast they fol-," but their programs of late have ntained so many repetitions and so overlapped each other that to hear all the compositions in the current list one need but attend any single series of concerts. The Boston Orchestra gave its fourth evening concert for this year last night in Carnegie Hall. Its addition to the season's repertoire consisted of Vincent d' Indy's symphony in B flat. The rest of the program was made up of tales that have been more than twice told—Mozart's overtrue to "The Magic Flute," the prelude and finale of Wagner's "Tristan und Isaldi" and Liszt's "Preludes."

The symphony was doubtless a novelty, or as good as a novelty to the audience. The musicians from Boston gave it to us ten seasons ago. We were not favorably impressed with it then and last night's performance, perhaps equally intelligible if less finished, did not reconcile us to its dry scholasticism, its purely cerebral workmanship. Its harmonies did not lacerate our ears so much, but that may have been because we have heard so much dissonant music in the inerim that our sensibilities have been dulled. One may adhere to one' theory that a symphony should have charm, should present beautiful thoughts in a beautiful manner, and yet grow callous. Its structure was clear enough, its manifestation of skill and learning obvious, but æsthitically it still seemed to us an apotheosis of niggledly-piggedly, ingenious juggling with a fundamental theme which starts out with the motive which in Wagner's "Meistersinger" sings of love and youth and springtime, and with all its juggling does not get far beyond a bald presentation of the melodic germ.

Its third movement, which aims to be jocose, may be an expression of the composer's Gallicism in its multiplicity of rhythmical changes, but if it had been permitted to become frankly Gaelic, by which we mean modern Irish, as it seemed occasionally to be trying to do, it would have given us a more convincing proof of musical humor.

Obviously there was a programatic conceit at the bottom of the work in the mind of the composer, though the composer has not vouchsafed us a confession of the nature of the conceit. By saying that in absolute music form is becoming submissive to the incidents of veritable action, M. d'Indy has made confusion worse confounded, in this symphony at least.

m TELEGRAM
lress: New York City.
FEB 6 1
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French Conductor Leads French Symphony.

Without soloists to attract its audiences, the Boston Symphony Orchestra has held its public throughout the season under its new French conductor, Pierre Monteux. Last night it came to Carnegie Hall for its next to last Thursday concert. The most pretentious number was d'Indy's second symphony, in which the men from Boston were at their best. D'Indy's music is always a little dull, but Monteux made it as interesting as any of his hearers could have expected. Mozart's "The Magic Flute" overture and Liszt's "Les Preludes" also were heard, and, in addition, Wagner's Prelude and Finale to "Tristan and Isolde." In Paris before the war Mr. Monteux was considered a good Wagnerian conductor.

PAUL MORRIS.

dress New York City
FEB 6 - 1920 A
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BOSTON ORCHESTRA IN FOURTH CONCERT HERE

John Aubert, Pianist, Entertains Audience With Well-Played Recital Program.

Wild weather did not deter a loyal and even zealous army of symphony devotees from besieging Carnegie Hall last evening when the Boston Orchestra played its fourth New York concert. D'Indy's B-flat major Symphony (No. 2) occupied the first half of the program, and its four indescribably beautiful movements, with their singularly charming uses of the horn and reeds and the utter and unaffected absence of any definite dramatic argument or descriptive purpose in the sequence, fully rewarded the enthusiasts of the audience. The Overture to "The Magic Flute," the Prelude and Love-death from "Tristan and Isolde," and Liszt's Symphonic Poem, "Les Preludes" (after Lamartine) completed the program.

From WORLD, New York City

MUSICAL MANNA FROM BOSTON.

There is a certain musical provinciality about New York City that attracts the attention and doubtless the commisseration of such metropolises as Boston, Philadelphia, Chicago; else how account for the concert of the Boston Symphony Orchestra last night at Carnegie Hall? Had such a night to fetch musical manna from Bach Bay! We missed the prelude and love scene from "Tristan and Isolde" because we don't care for Bostonese Wagner. But there were the "Magic Flute" overture and that old warhorse, "Les Preludes," by Kriss-Kringle Liszt.

The clou of the evening, however, was Vincent D'Indy's symphony in B flat major, his second, in which is depicted the conflict between the composer's conscience and his craving to quote, boldly quote be it understood, from "The Mastersingers" and in which he compromises by absorbing the atmosphere and reproducing it in a scholastic manner; scholasticism doubled by cacophony. The facture is remarkable; D'Indy has intellect but little thematic invention. He is complex, cryptic, but in his third movement, when he does escape the Wagner obsession, he becomes Slavic, even Rimski-Korsakoff. The learning displayed is appalling, the results slender, musically speaking. It wasn't worth all the trouble that perspicacious Pierre Montenx bestowed upon the performance, which was not technically flawless. What went ye forth to hear last night, brother? Well, later we supped on the east wind. It was not too filling. Neither was D'Indy.

NEW YORK
ESTABLISHED 1881
FEB 6 - 1920 M
From Times
New York City

MUSIC

By Richard Aldrich

The Boston Symphony Orchestra.

Some of the auditors of the Boston Symphony Orchestra, who usually fill Carnegie Hall to the doors when it comes to New York, were kept away by the storm last evening from the fourth concert of the organization. Those who came heard a program composed of d'Indy's second symphony in B flat, the overture to Mozart's "Magic Flute," the prelude and final scene of Wagner's "Tristan and Isolde" and Liszt's symphonic poem "Les Préludes."

D'Indy's symphony has had a few, not many, performances in New York, the most notable doubtless having been the one by the Boston Orchestra under his own direction fifteen years ago. It seems now the most distinguished production of the modern French school, something that the composer himself has not surpassed and that he came far from equaling in his last symphony called "De Bello Gallico," played here earlier in the season.

The one heard last evening is a difficult and complex work, alike for players and listeners; nor is it too much to say that it is a profound one, the product not only of a fertile imagination and a masterly command of symphonic structure and orchestral technique, but also of a deep intellectual conception. In this symphony the principle of the development of a complex thematic outfit from a very few "generative themes" has been carried to its extreme. It is a principle that was much favored by d'Indy's master, César Franck, and one that he himself has worked much on in the compositions of his later period.

Such a principle, or any other in art, must be justified by its results. In this symphony the results are deeply engrossing, and comprise many pages of great beauty. Nor can the full significance of these results be seized by the most attentive listener except after considerable immersion in the work. It has been called "cerebral"; it is unquestionably an intellectual product, but it cannot be denied musical beauty of a high order, imagination, potent inventiveness.

D'Indy writes, of course, in the extreme of the modern French idiom. There are harmonic acerbities; there are evolved unusual and frequently shifting rhythms. The orchestration has not always richness of a deep and glowing sound, but often a many facetted brilliancy of varied and sometimes piercing instrumental timbres. The melodiousness and pulsing rhythm of the first theme, the seizing beauty of the slow movement, the folk-like tune first an-

SUN FEB 8
From Herald
New York City

BOSTON ORCHESTRA PLAYS.

Plays d'Indy's Second Symphony; Also Mozart and Liszt.

The fourth evening concert of the Boston Symphony Orchestra, Pierre Monteux conductor, took place last evening in Carnegie Hall. The programme comprised Vincent d'Indy's second symphony, in B flat, opus 57, the overture to "The Magic Flute" of Mozart, the prelude and "Love Death" from "Tristan and Isolde" and Liszt's symphonic poem, "Les Preludes."

The playing of the orchestra was very enjoyable, although its powers perhaps were not put to the fullest test in this programme. Mr. Monteux is an able conductor of the music of his native French soil, and in his reading of the

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FEB 8 1920 L

Boston Orchestra Plays Boston Symphony

Composition by Frederick Converse Heard at Carnegie Hall—Mme. Barrientos Returns to Metropolitan—Miss Garden in "Louise" at Lexington.

Boston is faithful to its own musicians The Boston Symphony Orchestra has always been liberal to its local composers Yesterday afternoon in Carnegie Hall it played a new symphony of Frederick Converse who is best known as the composer of the opera, "The Pipe of Desire," sung at the Metropolitan Opera House a few years ago. Other orchestral works of Mr. Converse have been played here, and in all he has shown an unusual talent combined with an immaturity of style. His music did not fit together well. But yesterday's symphony was an exception. Many recent symphonies from Europe heard here in the last few seasons have been less important.

The new work was written last summer and it had never been played in New York before. It is not a heavy, sorrow-laden symphony like the most famous German and Russian music in the same form. Its purpose is to "suggest the experiences of the young men and young women of our land during the trials of the war," to quote Mr. Converse. It is, to be sure a war symphony, but it is musically rather light. Mr. Converse's melodies are broad and weell suited to orchestral development. He has written good sweeping melody in earlier works. Not too original or too dissonant, the composer has avoided direct plagiarism. A few suggestions of Wagner are prominently noticeable and there is often a suggestion of the atmosphere of the modern French school. His harmonies are chromatic, but not too much so. The string section of the orchestra is well handled. There is, however, a little too much brass, and the wood winds at times appear to be neglected. But on the whole it is a good symphony, one of the best that has been introduced to New York this season.

The orchestra, led by Pierre Monteux, gave it a good reading. The tone of the string section has improved since the start of the season. Weak spots in the wood wind section, particularly among the clarinets, still are evident. Schubert's unfinished symphony and Rimsky-Korsakoff's "The Russian Easter" overture completed the programme.

ESTABLISHED 1881
FEB 8 - 1920 D
From Times
New York City

The Boston Symphony Orchestra.

At its afternoon concert in Carnegie Hall yesterday the Boston Symphony Orchestra played a program headed by a new symphony in C minor by Frederick Shepherd Converse, and containing also Schubert's Unfinished Symphony and Rimsky-Korsakoff's overture, "La Grande Pâque Russe."

Mr. Converse is well known as one of the most talented of the youngest—no, now, alas! middle-aged—American composers. He is remembered as the composer of the prize-winning American opera, "The Pipe of Desire," produced at the Metropolitan Opera House ten years ago; of the symphonic poems "The Mystic Trumpeter" and "Ormazd"; of a string quartet, and of other compositions declaring him a serious and accomplished musician.

He has written but this one symphony, which he says has no program, though in writing it he had in mind "the experiences of the young men and young women of our land during the trials of the war." The two main themes of the first movement suggest the high resolve of the youths and the tender feminine traits of the maidens, wives and mothers; and these, continues Mr. Converse, move through the whole work like characters through the varied situations of a drama.

He writes for the largest of modern orchestras, and has sought a wealth of instrumental color that is often striking, and a potent enhancement of the value of the musical thought. The first movement is sombre in mood; "stern and determined," the composer has characterized it, with a contrasting feminine quality in the second theme. It is perhaps somewhat too long in its elaboration; and there is a haunting feeling that all the movements would gain in power through a greater conciseness.

There are beauty and deep feeling in the slow movement, from which Mr. Converse hints at a nocturne-like character, and there are vigor and sonorous development in the last two, the last suggesting, as the composer intended it should suggest, war and struggle, and jubilation over victory.

And so the symphony may be considered a direct product of the war and its reaction upon the composer's inspiration; and it may not be rash to deem it superior in some respects to the other "war" symphony played not long ago, d'Indy's "De Bello Gallico."

It has not always the greatest distinction or the greatest originality in the thematic material, but the music is finely and deeply felt, and is developed with a more certain touch and a riper skill than any of Mr. Converse's previous productions.

Mr. Monteux conducted it with much zeal and with apparent sympathy, and it was well played.

From EVENING POST, New York City FEB 6 1920

Music

Henry T. Finck

Operas and Concerts

The Boston Symphony Orchestra, at its Carnegie Hall concert last night, featured the Second Symphony of Vincent d'Indy. It was played by the same orchestra a number of years ago, and it is not one of those works which, like good wine and coffee beans, improve with age. Of all the French composers of the period, D'Indy is the least interesting. He has plenty of scholarship but little invention. Form is to him more important than ideas, duration more important than inspiration. The symphony bears out these remarks. It was well played, under the bâton of M. Monteux, recently elected for three more years as the conductor of the Boston orchestra.

m HERALD
ress New York City
e FEB 8 1920

Boston Orchestra Heard.

The fourth afternoon concert of the Boston Symphony Orchestra took place yesterday in Carnegie Hall. The programme consisted of Frederick S. Converse's symphony in C minor, Schubert's "Unfinished" symphony and Rimsky-Korsakov's "Russian Easter." Mr. Converse, an American living in Boston, is well known to American music lovers. His "Mystic Trumpeter" in particular is remembered with favor. The symphony heard yesterday is his first composition in this form, which he chose, according to his own statement, not because he desired especially to write a symphony, but because the form readily lent itself to his ideas.

This music is the outcome of Mr. Converse's feelings and reflections during the great war. It was written at Lake Sunapee last summer and has no definite programmatic intent. Moods are its materials, and these are published in the traditional four symphonic movements, an opening and a closing allegro, a slow second movement and a scherzo as the third. Two principal themes appear in the first movement, one designed to express the resolution of young American manhood facing the conflict and the other the tenderness and fortitude of the women.

The slow movement is soberly reflective, while the scherzo, somewhat restrained in gayety at the outset, finally bursts into a brilliant waltz. In the finale the brazen challenge of martial trumpets is heard and the ultimate development of the two chief themes of the first movement, which dominate the entire composition, rises to warlike clangors. Mr. Converse's music is interesting. The character of the thematic subjects is dignified and the developments clear, and with only sufficient modern harmony to prevent continual sweetness.

The symphony shows much sincerity of feeling and some imagination. It is the creation of a mind accustomed to self analysis and to scrutiny of human experience. If it lacks the note of profound eloquence it is in company with practically all the music thus far suggested by the war. It was admirably conducted by Pierre Monteux.

ESTABLISHED 1881
FEB 6 - 1920
From American
New York City

Symphony Featured by Boston Orchestra

The Boston orchestra was heard in a conservative programme in Carnegie Hall last night. Mr. Monteux made his selection from works long familiar to the concert public. And following the fashion adopted for the past two years by the New Englanders, there was no soloist.

The opening number was D'Indy's Second Symphony, which was interpreted with a sympathetic understanding of its moods and message. Mr. Monteux, as in the past, has individual ideas of tempo and inflection, and these were prominent, though not unpleasant, points in his reading.

INFORMATION OBSCURED

ESTABLISHED 1881
From EVENING WORLD,
New York City

FEB 6 1920 E

Vincent d'Indy's second symphony was the feature of the Boston Symphony Orchestra's concert in Carnegie Hall last night. It has not been heard so often that it has ceased to be novel, and it is intricate enough to demand close attention. Intellectual rather than emotional, up-to-date in construction, peppered with dissonances, it has fascinating rhythms and is full of color. It was exceedingly well played by the orchestra, and Mr. Monteux, as conductor, has never shone so signally. Mozart's overture to "The Magic Flute," Liszt's "The Preludes," and Wagner's prelude and love-death from "Tristan and Isolde" completed the programme.

CITIZEN
ess: Brooklyn, N. Y.

FRITZ KREISLER HERE.

Appears as Soloist with the Boston Orchestra.

The fourth of the series of concerts by the Boston Symphony Orchestra, with Pierre Monteaux conducting, was given at the Academy of Music last night. Fritz Kreisler was the soloist.

The entertainment opened with the first execution in Brooklyn of the new symphony in C minor (Converse), a very delightful composition, and arranged in four parts for orchestration. The first part is in three movements, adagio misteriosi, allegro moderato and allegro appassionato; part two, adagio tranquillo molto e rubato; part three, allegro vivace scherzando, and the fourth part, allegro maestoso molto con fuoco e marziale. As was to be expected, the Boston aggregation of artists under the able leadership of the great French conductor, played perfectly the many different moods of the piece and were tremendously encored by the packed house.

Fritz Kreisler, than whom there is no greater violinist, was on the programme for one solo, Beethoven's concerto in D major, Op. 61, one of the great composer's master works, but his work was so highly appreciated by the auditors that he favored with another number quite as ambitious and well-played.

The final number for the orchestra was composed of Russian Church music, "La Grance Paque Russe" (The Russian Easter), arranged by Rimsky-Korsakoff. It is music quite apart from the average run of Russian as we have come to know it in late years and was a pleasing finish to a great programme.

EVENING SUN
ress New York City

FEB 6 1920 D

D'Indy From Boston.

In Boston it is probable that the works of Vincent d'Indy find a more willing and understanding ear than they do in New York. Here Walter Damrosch has been the celebrated French composer's prophet and chief interpreter, and has worked sincerely against a public lassitude, to create a feeling for his chief works. Last night, however, it was for M. Monteux and his players of the Boston Symphony Orchestra to carry back to us the D'Indy Second Symphony and to bring home the learned, if unexciting, virtues of the work. It was finely played and had, no doubt, the native sympathy from its conductor. And this commodity was, in spite of all else, somewhat in demand.

For D'Indy is still upon a plateau high—and dry. His harmonics are those of a gray bearded Faust who is forever at his study table; the longing is there, but is hemmed about by knowledge—what a prodigious, passive, cautious knowledge of all musical idioms which must be shunned for the sake of an implacable artistic aristocracy! Dig deep, very deep under the aridity of it, and no doubt there are wells of thoughtfulness. But surface and subsoil are all of a desert monochrome, horny with inventions which will bloom only once a century. Harp and wood winds, muted horns: in this Second Symphony are all the instrumental characteristics of D'Indy's carefully cumbersome, reflective prose. Attending circumstances, and its worthy playing, were rather the features which made the return of the work interesting to the audience.

M. Monteux, thrice permanent conductor now of the Boston Orchestra, was equally fortunate in his directing of the overture to "The Magic Flute." Here was Mozart played with rare exquisiteness; and the prelude and "Love-Death" from "Tristan and Isolde," which followed it, served equally well, with the concluding "Les Preludes" of Liszt to bring the programme its balance of romanticism.

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Tribune
New York City

Boston Orchestra Revives Symphony By Vincent D'Indy

ork Given Here Ten Years Ago Still Impresses Upon Repetition as Failing to Attain Heights of Genius

By H. E. Krehbiel

Symphony concerts not only "tread each others' heels so fast they fol-," but their programs of late have contained so many repetitions and so overlapped each other that to hear all the compositions in the current list one need but attend any single series of concerts. The Boston Orchestra gave its fourth evening concert for this year last night in Carnegie Hall. Its addition to the season's repertoire consisted of Vincent d' Indy's symphony in B flat. The rest of the program was made up of tales that have been more than twice told—Mozart's overture to "The Magic Flute," the prelude and finale of Wagner's "Tristan und Isaldi" and Liszt's "Preludes."

The symphony was doubtless a novelty, or as good as a novelty to the audience. The musicians from Boston gave it to us ten seasons ago. We were not favorably impressed with it then and last night's performance, perhaps equally intelligible if less finished, did not reconcile us to its dry scholasticism, its purely cerebral workmanship. Its harmonies did not lacerate our ears so much, but that may have been because we have heard so much dissonant music in the inerim that our sensibilities have been dulled. One may adhere to one' theory that a symphony should have charm, should present beautiful thoughts in a beautiful manner, and yet grow callous. Its structure was clear enough, its manifestation of skill and learning obvious, but æsthitically it still seemed to us an apotheosis of niggledly-piggedly, ingenious juggling with a fundamental theme which starts out with the motive which in Wagner's "Meistersinger" sings of love and youth and springtime, and with all its juggling does not get far beyond a bald presentation of the melodic germ.

Its third movement, which aims to be jocose, may be an expression of the composer's Gallicism in its multiplicity of rhythmical changes, but if it had been permitted to become frankly Gaelic, by which we mean modern Irish, as it seemed occasionally to be trying to do, it would have given us a more convincing proof of musical humor.

Obviously there was a programatic conceit at the bottom of the work in the mind of the composer, though the composer has not vouchsafed us a confession of the nature of the conceit. By saying that in absolute music form is becoming submissive to the incidents of veritable action, M. d'Indy has made confusion worse confounded, in this symphony at least.

m TELEGRAM
iress: New York City.

FEB 6

French Conductor Leads French Symphony.

Without soloists to attract its audiences, the Boston Symphony Orchestra has held its public throughout the season under its new French conductor, Pierre Monteux. Last night it came to Carnegie Hall for its next to last Thursday concert. The most pretentious number was d'Indy's second symphony, in which the men from Boston were at their best. D'Indy's music is always a little dull, but Monteux made it as interesting as any of his hearers could have expected. Mozart's "The Magic Flute" overture and Liszt's "Les Preludes" also were heard, and, in addition, Wagner's Prelude and Finale to "Tristan and Isolde." In Paris before the war Mr. Monteux was considered a good Wagnerian conductor.

PAUL MORRIS.

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FEB 6 1920 A

BOSTON ORCHESTRA IN FOURTH CONCERT HERE

John Aubert, Pianist, Entertains Audience With Well-Played Recital Program.

Wild weather did not deter a loyal and even zealous army of symphony devotees from besieging Carnegie Hall last evening when the Boston Orchestra played its fourth New York concert. D'Indy's B-flat major Symphony (No. 2) occupied the first half of the program, and its four indescribably beautiful movements, with their singularly charming uses of the horn and reeds and the utter and unaffected absence of any definite dramatic argument or descriptive purpose in the sequence, fully rewarded the enthusiasts of the audience. The Overture to "The Magic Flute," the Prelude and Love-death from "Tristan and Isolde," and Liszt's Symphonic Poem, "Les Preludes" (after Lamartine) completed the program.

From
WORLD,
New York City

MUSICAL MANNA FROM BOSTON.

There is a certain musical provinciality about New York City that attracts the attention and doubtless the commiseration of such metropolises as Boston, Philadelphia, Chicago; else how account for the concert of the Boston Symphony Orchestra last night at Carnegie Hall? Had such a night to fetch musical manna from Bach Bay! We missed the prelude and love scene from "Tristan and Isolde" because we don't care for Bostonese Wagner. But there were the "Magic Flute" overture and that old warhorse, "Les Preludes," by Kriss-Kringle Liszt.

The clou of the evening, however, was Vincent D'Indy's symphony in B flat major, his second, in which is depicted the conflict between the composer's conscience and his craving to quote, boldly quote be it understood, from "The Mastersingers" and in which he compromises by absorbing the atmosphere and reproducing it in a scholastic manner; scholasticism doubled by cacophony. The facture is remarkable; D'Indy has intellect but little thematic invention. He is complex, cryptic, but in his third movement, when he does escape the Wagner obsession, he becomes Slavic, even Rimski-Korsakoff. The learning displayed is appalling, the results slender, musically speaking. It wasn't worth all the trouble that perspicacious Pierre Montenx bestowed upon the performance, which was not technically flawless. What went ye forth to hear last night, brother? Well, later we supped on the east wind. It was not too filling. Neither was D'Indy.

NEW YORK
ESTABLISHED 1881

From Times
New York City

MUSIC

By Richard Aldrich

The Boston Symphony Orchestra.

Some of the auditors of the Boston Symphony Orchestra, who usually fill Carnegie Hall to the doors when it comes to New York, were kept away by the storm last evening from the fourth concert of the organization. Those who came heard a program composed of d'Indy's second symphony in B flat, the overture to Mozart's "Magic Flute," the prelude and final scene of Wagner's "Tristan and Isolde" and Liszt's symphonic poem "Les Préludes."

D'Indy's symphony has had a few, not many, performances in New York, the most notable doubtless having been the one by the Boston Orchestra under his own direction fifteen years ago. It seems now the most distinguished production of the modern French school, something that the composer himself has not surpassed and that he came far from equaling in his last symphony called "De Bello Gallico," played here earlier in the season.

The one heard last evening is a difficult and complex work, alike for players and listeners; nor is it too much to say that it is a profound one, the product not only of a fertile imagination and a masterly command of symphonic structure and orchestral technique, but also of a deep intellectual conception. In this symphony the principle of the development of a complex thematic outfit from a very few "generative themes" has been carried to its extreme. It is a principle that was much favored by d'Indy's master, César Franck, and one that he himself has worked much on in the compositions of his later period.

Such a principle, or any other in art, must be justified by its results. In this symphony the results are deeply engrossing, and comprise many pages of great beauty. Nor can the full significance of these results be seized by the most attentive listener except after considerable immersion in the work. It has been called "cerebral"; it is unquestionably an intellectual product, but it cannot be denied musical beauty of a high order, imagination, potent inventiveness.

D'Indy writes, of course, in the extreme of the modern French idiom. There are harmonic acerbities; there are evolved unusual and frequently shifting rhythms. The orchestration has not always richness of a deep and glowing kind, but often a many facetted brilliancy of varied and sometimes piercing instrumental timbres. The melodiousness and pulsing rhythm of the first theme, the seizing beauty of the slow movement, the folk-like tune first an-

From Herald
New York City

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The new work was written last summer and it had never been played in New York before. It is not a heavy, sorrow-laden symphony like the most famous German and Russian music in the same form. Its purpose is to "suggest the experiences of the young men and young women of our land during the trials of the war," to quote Mr. Converse. It is, to be sure a war symphony, but it is musically rather light. Mr. Converse's melodies are broad and weell suited to orchestral development. He has written good sweeping melody in earlier works. Not too original or too dissonant, the composer has avoided direct plagiarism. A few suggestions of Wagner are prominently noticeable and there is often a suggestion of the atmosphere of the modern French school. His harmonies are chromatic, but not too much so. The string section of the orchestra is well handled. There is, however, a little too much brass, and the wood winds at times appear to be neglected. But on the whole it is a good symphony, one of the best that has been introduced to New York this season.

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From
EVENING POST,
New York City

FEB 6 1920

Music

Henry T. Finck

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m HERALD
ress New York City
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FEB 8

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EVENING GLOBE
New York City
FEB 6 1920 E

Music.

The Boston Symphony Concert Draws Large Audience.

In spite of all the rigors of the weather, a large audience attended the concert of the Boston Symphony Orchestra in Carnegie Hall last evening, though some empty seats, it is true, were visible. The programme followed the lines of the programme of the local Thursday night concert of the Boston organization immediately preceding—first a symphony, d'Indy's in B flat major instead of Brahms's in C minor; then Mozart's "Magic Flute" overture instead of Gluck's "Iphigenia in Aulis," the prelude and "Love-Death" from "Tristan und Isolde" instead of the "Parsifal" prelude, and Liszt's "Les Préludes" instead of his "Mephisto Waltz." The basis of selection and arrangement in such a programme, I confess, baffles me. But doubtless Mr. Monteux understands it, and last month public and press seemed to be delighted. So why not repeat?

The B flat symphony of d'Indy was once rather the property of the Boston orchestra. The Boston men under Mr. Gericke introduced it to New York fifteen years ago. The following year d'Indy himself, appearing as guest with the Bostonians, led it here. Then Dr. Muck let it alone; Dr. Muck did not conduct music by d'Indy in America. Naturally enough Mr. Monteux revives it, for indisputably it is one of the most important of French symphonies and Mr. Monteux is a Frenchman.

A great deal of water has swept under a great many bridges in the last fifteen years. When the symphony came to us first, Richard Strauss was still writing "music of the future"; Debussy and Max Reger were deemed dangerous anarchs of art—Reger dangerous chiefly to himself, for to-day people scarcely remember him even by name; along with these d'Indy was ultra-modern. Just fancy that! People fussed so much about his being a cerebral" and dealing in the mathematics of music with the enthusiasm of some dread sorcerer stirring a particularly insidious brew.

And why not? Fifteen years ago Stravinsky was a docile pupil of Rimsky-Korsakoff. Schönberg was just out of the Ueberbrettl, Leo Ornstein was a little boy in knickerbockers playing the Liszt concertos, Scriabine was ignorant of the light machine, the Italian futurists had not been heard of even by themselves, Erik Satie was still to discover an orchestral instrument in the typewriter. To-day the B flat symphony of d'Indy has none of the interest of a stranger or a freak. You take it or leave it as an expression of genius, as a work of art.

This symphony has been praised extravagantly. It has been rated above the symphony of César Franck, on a par with the greatest of the Beethoven symphonies. Personally, let me say in all modesty, I have always found it a hard nut to crack. In yesterday's blizzard I found it a little harder than usual. That it is "cerebral" music matters not a jot to me. Music has as much right to be "cerebral" as to be anything else. Thought itself, in the fine phrase of Arthur Symons, can take fire and become a sort of passion.

But in spite of d'Indy's sumptuous scoring, I have never got very far into this symphony. In each of the four movements there are superb moments, particularly, it seemed to me last night, in the first movement and in the finale. The audience, however, seemed impressed by it all. There was close attention, there was hearty applause, at the end enough applause to justify Mr. Monteux in calling on his men to rise. At any rate, the work was performed admirably under the guidance of Mr. Monteux.

The overture to "The Magic Flute" was given with technical brilliance, with accent, with vivacity. There was magic in the performance as well as in the name. The "Tristan" excerpts I have known Mr. Monteux to lead with a more overwhelming eloquence, though the band itself was not so good, when he was conductor of the Civic Concerts. Still, there was much to commend in the performance last night and the audience applauded it enthusiastically. For one listener the concert was complete without Liszt's hackneyed tone poem.

PITTS SANBORN.

EVENING JOURNAL
New York City
FEB 9 1920 K

MATTERS SYMPHONIC.

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From WORLD, New York City FEB 8 1920

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The subject is as fertile as a garden of weeds. But symphonies of the Great War so far bewray a weedy tendency. We have heard the cloistered d'Indy's "De Bello Gallico." Mr. Converse is a much younger man than M. d'Indy. He composed his work farther om the battle front, as far away as e shores of Lake Sunapee, New ampshire. In a somewhat longish planation of the purpose of the symhony he declares that he has in mind he experiences of the young men nd the young women of our land durng the trials of the war." Hence a ale theme and a female theme move hrough the work like characters in a rama.

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The Symphony Society of New York, in Aeolian Hall yesterday afternoon, presented a well-selected and arranged programme, consisting of Beethoven's "Egmont" overture, Mendelssohn's "Scotch" symphony, d'Indy's "Istar" variations, and Saint-Saëns' C minor piano concerto. The soloist was Alfred Cortot, who played the piano part of the concerto in masterly fashion to a well-nigh ideal accompaniment conducted by Walter Damrosch. An appreciative audience filled the hall.

PITTS SANBORN.

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Piece "Reflects Something of the Feelings We Have All Been Through in Last Few Years," Says Composer

By H. E. Krehbiel

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Mr. Converse's symphony, the other pieces being familiar, was the most arresting feature, because it was new and the work of an experienced American composer who does not seem to have difficulty in gaining a hearing in all manner of dignified concerts. His latest work, Mr. Hale tells us, was written in the summer and fall of last year and is the first symphony composed by Mr. Converse outside of one composed when he was a student at Harvard University, which Mr. Gericke brought forward at a concert in Boston in January, 1890. Supplementary to this information we have the composer's statement that though not programmatic in the ordinary sense of the term, it is yet designed to be expressive of "moods and emotions" which he thinks "reflect something of the feelings we have all been through during the stress of the last few years."

In other words, it is, in a way, a "war symphony," and as such may be looked upon as a companion to "Sinfonia de Bello Gallico" by Vincent d'Indy, with which Mr. Walter Damrosch favored us earlier in the present season. Its martial character, however, seems to us to be confined to its last movement, in which there is a delineation of combatant elements, of triumph and jubilation.

In a sense all great symphonies are programmatic, the finest illustration of the truth being found in Beethoven's Fifth, where, however, we are estopped from all thought of physical combat and invited to observe the struggle between the human and divine elements in our own souls. The conflict indicated by the contrasting character of the first and second themes, which we find in the classics as well as in Mr. Converse's work, is a musical conflict inherent in the conventional conception of the sonata form—major and minor, doing and suffering, masculine and feminine, as we used to phrase it when man was looked upon as the vigorous animal and woman as the gentle.

Mr. Converse's symphony is good music. There are signs of labor in it, but the striving is not in vain. It yields results which charm the senses (especially in the second movement, with its peaceful nocturnal mood), excite the fancy and stir the emotions. As performed there were some crudenesses in the color scheme, in the combination of instruments, it seemed to us, but perhaps some of them did not sound in the mind of the composer as they came to the ears of the hearers. But the composer of to-day seems unable to dissociate conflict from noise and victory from din.

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Henry T. Finck

A New American Symphony

The programme of the Boston Symphony Orchestra on Saturday included a Bostonian novelty in the form of a new symphony by Frederick Converse. It is in the venerable key of C minor and there is nothing in it to offend the ears of conservatives. It will be remembered that an opera by this composer, "The Pipe of Desire," after winning a prize, was performed at the Metropolitan. It did not enverse, be it recalled, is a Boston composer whose opera, "The Pipe of Desire," was featured at the Metropolitan Opera House some ten years ago. His symphony, as heard on Friday evening, unquestionably has distinction, even if lacking in those marked traits of Americanism that are anxiously being sought in the serious native music of to-day. Mr. Converse (like Mr. Carpenter) has modern French and Russian leanings. In his music is heard the impressionistic tendencies of those two schools. The symphony is in four movements, the first of which adheres rather strictly to the conventional form wherein there is a presentation, working out and repetition of prominent thematic material. The themes in this movement are of an original character, original by reason of their peculiar intervalic makeup. Unexpected leaps there are, and the effect created by their appearance us unusual. The second movement, in slow tempo, is the weakest of the four. A quiet and tranquil nocturne, this section, with the composer seemingly not attaining high inspiration, or at least perhaps falling short of what he had intended. The following "Allegro vivace scherzando" is imbued with spontaniety of mood, an expression of carefree youth and joy. "The best music is the joyful music," recently declared the blind pianist, John Meldrum. It is the keynote of courageous optimism that is felt in Mr. Converse's scherzando, and also a ruling sentiment that perhaps will underlie all great American music of the future.

But more attractive still, at least from the first hearing, is the finale of Mr. Converse's symphony, martial in spirit and highly dramatic in the scoring. The instrumentation is for a large modern orchestra and the manipulation exceedingly expert. The composer, commenting upon the symphony as a whole, says among other things, "There is no programme, although there is an expression of moods and emotions which I think reflects something of the feelings that we have all been through during the stress of the few last years * * * the point of view is subjective and human rather than impersonal and epic."

The announcement of Fritz Kreisler's name as soloist at this concert undoubtedly account in a measure for the audience of large numbers—an audience that filled to capacity the opera house of the Academy of Music, and this, too, despite blizzard weather, with a resultant paralysis of traffic. Mr. Kreisler played the solo part of Beethoven's only violin concerto, adding to its measures his own two remarkable cadenzas, both of which are truly in kinship with the music of Beethoven's concerto and almost an integral part of that work. They indicate Mr. Kreisler's deep insight and masterly grasp of the work, his entire conception being one of profound dignity, sublime devotion and fundamental spiritual digestion. But for a few details of advanced violinistic technique, these cadenzas might have been written by Beethoven. Mr. Kriesler's performance of this classic places him in the rank of the supreme living masters of violin playing in classical style. Perhaps there is no other violinist before the public to-day who could excel the Kreisler interpretation of this particular masterpiece. Mr. Monteux's accompaniment was very fine, the individual players also bringing a devotion to their tasks which placed them en rapport with the soloist. Tumultuous applause prevailed at the close of the concluding jovial rondo movement, and the soloist was obliged to acknowledge this protracted tribute with many, many bows. A highly enjoyable evening terminated with Rimsky-Korsakoff's colorful "The Russian Easter" overture.

joy a long life, though it had engaging traits. He has also written chamber music and orchestral works. His first symphony, written when he was a Harvard student, was played under Gericke as long ago as 1890. The new symphony was composed last year; it is intended, in the words of Mr. Converse, to "reflect something of the feelings we have all been through during the stress of the last few years." This may help explain the turbulent character of the final movement with its triumphant suggestions of armistice and victory. It would have been well if Mr. Converse had personally triumphed, in writing this score over the Teutonic ideal that duration, in symphonic works, is more important than inspiration. His themes are not sufficiently original or pregnant to bear so much elaboration. The same material, condensed into a symphonic poem of the Liszt (not the Strauss) type would have made a more successful bid for a long life.

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Symphonies by American composers are creeping over and anon upon programmes nowadays. But a few weeks past Walter Damrosch vouchsafed musical New York a hearing of John Alden Carpenter's interesting "Sermons in Stone" symphony, and on Friday evening last Pierre Monteux, conductor of the Boston Symphony Orchestra, brought to this borough a first hearing of Frederick Shepherd Converse's C minor symphony at the last but one of Brooklyn's five annual concerts by the Boston players. Mr. Monteux, whose tastes and accomplishments as a musician are both catholic and versatile, had evidently given much study to Mr. Converse's score (the first of that composer's essays in symphonic form), and also displayed obvious pleasure in its direction. Mr. Con-

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An Ovation for Kreisler and a Symphony by Converse.

Fritz Kreisler had a remarkable ovation last night at the concert of the Boston Symphony Orchestra at the Academy, his second appearance in Brooklyn since the war. The applause was unusually hearty and prolonged on his entry to play the Beethoven Concerto and at the close of an inspired performance of that great work the recalls were so many as to escape record. If there are violins as well as harps in heaven they will be played as Kreisler played last night, with an ecstatic absorption in the beauty of their message under which technical difficulties fade away and are as if they did not exist. Beethoven's Concerto, great as it is, is long and filled with repetitions which tend in an ordinary performance to become wearisome. Last night every bar of it held the audience tense and the performance raised the violinists on the stage to a high pitch of enthusiasm.

Next to Kreisler and Beethoven—the names are put in that order because without Kreisler there would have been no such Beethoven as was heard last night—the interest centered in a new symphony by Frederick S. Converse of Boston, a work inspired by our participation in the war and the effect of it upon our youth. It is a well made and interesting composition with moments of appealing beauty, creditable to Mr. Converse and to American music, but by no means a work for which audiences will clamor as they did, for instance, for the "New World" symphony of Dvorak when that was produced here. The genius of Mr. Converse is reflective rather than dramatic and he is at his happiest in the expression of serene and quiet beauty rather than in his effort to portray the triumphant homecoming of the troops and the rapturous emotions springing from it. His second movement, a nocturne which seems to have little to do with the war, is melodious and appealing, but his close, which essays to picture the tumultuous emotion of a year and a half ago, would be better if it had a little touch of Sousa in it. It is fine and all right so far as it goes, but it isn't big enough for the thing the composer is trying to say. However, if it were, Mr. Converse would be Beethoven and there is only one of him.

For the close Mr. Monteux, the conductor, had his innings with a picturesque and spirited "Russian Easter" by Rimsky-Korsakoff. On his score the composer prints part of the LXVII Psalm and a Gospel account of the Resurrection, but his orchestra often reminds one of his own beautiful but unreligious "Coq D'Or." However, that is the man's individual style which stamps all his work and makes it always worth hearing. Perhaps he is less so in this Eastern music than in some other compositions, but it made a spirited and attractive close to an admirable and admirably played program.

EVENING GLOBE
New York City
FEB 6 1920 E

Music.

The Boston Symphony Concert Draws Large Audience.

In spite of all the rigors of the weather, a large audience attended the concert of the Boston Symphony Orchestra in Carnegie Hall last evening, though some empty seats, it is true, were visible. The programme followed the lines of the programme of the local Thursday night concert of the Boston organization immediately preceding—first a symphony, d'Indy's in B flat major instead of Brahms's in C minor; then Mozart's "Magic Flute" overture instead of Gluck's "Iphigenia in Aulis," the prelude and "Love-Death" from "Tristan und Isolde" instead of the "Parsifal" prelude, and Liszt's "Les Préludes" instead of his "Mephisto Waltz." The basis of selection and arrangement in such a programme, I confess, baffles me. But doubtless Mr. Monteux understands it, and last month public and press seemed to be delighted. So why not repeat?

The B flat symphony of d'Indy was once rather the property of the Boston orchestra. The Boston men under Mr. Gericke introduced it to New York fifteen years ago. The following year d'Indy himself, appearing as guest with the Bostonians, led it here. Then Dr. Muck let it alone; Dr. Muck did not conduct music by d'Indy in America. Naturally enough Mr. Monteux revives it, for indisputably it is one of the most important of French symphonies and Mr. Monteux is a Frenchman.

A great deal of water has swept under a great many bridges in the last fifteen years. When the symphony came to us first, Richard Strauss was still writing "music of the future"; Debussy and Max Reger were deemed dangerous anarchs of art—Reger dangerous chiefly to himself, for to-day people scarcely remember him even by name; along with these d'Indy was ultra-modern. Just fancy that! People fussed so much about his being a cerebral" and dealing in the mathematics of music with the enthusiasm of some dread sorcerer stirring a particularly insidious brew.

And why not? Fifteen years ago Stravinsky was a docile pupil of Rimsky-Korsakoff. Schönberg was just out of the Ueberbrettl, Leo Ornstein was a little boy in knickerbockers playing the Liszt concertos, Scriabine was ignorant of the light machine, the Italian futurists had not been heard of even by themselves, Erik Satie was still to discover an orchestral instrument in the typewriter. To-day the B flat symphony of d'Indy has none of the interest of a stranger or a freak. You take it or leave it as an expression of genius, as a work of art.

This symphony has been praised extravagantly. It has been rated above the symphony of César Franck, on a par with the greatest of the Beethoven symphonies. Personally, let me say in all modesty, I have always found it a hard nut to crack. In yesterday's blizzard I found it a little harder than usual. That it is "cerebral" music matters not a jot to me. Music has as much right to be "cerebral" as to be anything else. Thought itself, in the fine phrase of Arthur Symons, can take fire and become a sort of passion.

But in spite of d'Indy's sumptuous scoring, I have never got very far into this symphony. In each of the four movements there are superb moments, particularly, it seemed to me last night, in the first movement and in the finale. The audience, however, seemed impressed by it all. There was close attention, there was hearty applause, at the end enough applause to justify Mr. Monteux in calling on his men to rise. At any rate, the work was performed admirably under the guidance of Mr. Monteux.

The overture to "The Magic Flute" was given with technical brilliance, with accent, with vivacity. There was magic in the performance as well as in the name. The "Tristan" excerpts I have known Mr. Monteux to lead with a more overwhelming eloquence, though the band itself was not so good, when he was conductor of the Civic Concerts. Still, there was much to commend in the performance last night and the audience applauded it enthusiastically. For one listener the concert was complete without Liszt's hackneyed tone poem.

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Next to Kreisler and Beethoven—the names are put in that order because without Kreisler there would have been no such Beethoven as was heard last night—the interest centered in a new symphony by Frederick S. Converse of Boston, a work inspired by our participation in the war and the effect of it upon our youth. It is a well made and interesting composition with moments of appealing beauty, creditable to Mr. Converse and to American music, but by no means a work for which audiences will clamor as they did, for instance, for the "New World" symphony of Dvorak when that was produced here. The genius of Mr. Converse is reflective rather than dramatic and he is at his happiest in the expression of serene and quiet beauty rather than in his effort to portray the triumphant homecoming of the troops and the rapturous emotions springing from it. His second movement, a nocturne which seems to have little to do with the war, is melodious and appealing, but his close, which essays to picture the tumultuous emotion of a year and a half ago, would be better if it had a little touch of Sousa in it. It is fine and all right so far as it goes, but it isn't big enough for the thing the composer is trying to say. However, if it were, Mr. Converse would be Beethoven and there is only one of him.

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EVENING GLOBE
New York City
FEB 6 1920 E

Music.

The Boston Symphony Concert Draws Large Audience.

In spite of all the rigors of the weather, a large audience attended the concert of the Boston Symphony Orchestra in Carnegie Hall last evening, though some empty seats, it is true, were visible. The programme followed the lines of the programme of the local Thursday night concert of the Boston organization immediately preceding—first a symphony, d'Indy's in B flat major instead of Brahms's in C minor; then Mozart's "Magic Flute" overture instead of Gluck's "Iphigenia in Aulis," the prelude and "Love-Death" from "Tristan und Isolde" instead of the "Parsifal" prelude, and Liszt's "Les Préludes" instead of his "Mephisto Waltz." The basis of selection and arrangement in such a programme, I confess, baffles me. But doubtless Mr. Monteux understands it, and last month public and press seemed to be delighted. So why not repeat?

The B flat symphony of d'Indy was once rather the property of the Boston orchestra. The Boston men under Mr. Gericke introduced it to New York fifteen years ago. The following year d'Indy himself, appearing as guest with the Bostonians, led it here. Then Dr. Muck let it alone; Dr. Muck did not conduct music by d'Indy in America. Naturally enough Mr. Monteux revives it, for indisputably it is one of the most important of French symphonies and Mr. Monteux is a Frenchman.

A great deal of water has swept under a great many bridges in the last fifteen years. When the symphony came to us first, Richard Strauss was still writing "music of the future"; Debussy and Max Reger were deemed dangerous anarchs of art—Reger dangerous chiefly to himself, for to-day people scarcely remember him even by name; along with these d'Indy was ultra-modern. Just fancy that! People fussed so much about his being a cerebral" and dealing in the mathematics of music with the enthusiasm of some dread sorcerer stirring a particularly insidious brew.

And why not? Fifteen years ago Stravinsky was a docile pupil of Rimsky-Korsakoff. Schönberg was just out of the Ueberbrettl, Leo Ornstein was a little boy in knickerbockers playing the Liszt concertos, Scriabine was ignorant of the light machine, the Italian futurists had not been heard of even by themselves, Erik Satie was still to discover an orchestral instrument in the typewriter. To-day the B flat symphony of d'Indy has none of the interest of a stranger or a freak. You take it or leave it as an expression of genius, as a work of art.

This symphony has been praised extravagantly. It has been rated above the symphony of César Franck, on a par with the greatest of the Beethoven symphonies. Personally, let me say in all modesty, I have always found it a hard nut to crack. In yesterday's blizzard I found it a little harder than usual. That it is "cerebral" music matters not a jot to me. Music has as much right to be "cerebral" as to be anything else. Thought itself, in the fine phrase of Arthur Symons, can take fire and become a sort of passion.

But in spite of d'Indy's sumptuous scoring, I have never got very far into this symphony. In each of the four movements there are superb moments, particularly, it seemed to me last night, in the first movement and in the finale. The audience, however, seemed impressed by it all. There was close attention, there was hearty applause, at the end enough applause to justify Mr. Monteux in calling on his men to rise. At any rate, the work was performed admirably under the guidance of Mr. Monteux.

The overture to "The Magic Flute" was given with technical brilliance, with accent, with vivacity. There was magic in the performance as well as in the name. The "Tristan" excerpts I have known Mr. Monteux to lead with a more overwhelming eloquence, though the band itself was not so good, when he was conductor of the Civic Concerts. Still, there was much to commend in the performance last night and the audience applauded it enthusiastically. For one listener the concert was complete without Liszt's hackneyed tone poem.

PITTS SANBORN.

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ess FEB 9 1920 K

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From WORLD, New York City

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Converse's Work Deals With Trying Times of War—At the Operas.

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The symphony is well made and is interesting to listen to, but at times seems diffuse.

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EVENING GLOBE
New York City
ss:

Music.

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The subject is as fertile as a garden of weeds. But symphonies of the Great War so far bewray a weedy tendency. We have heard the cloistered d'Indy's "De Bello Gallico." Mr. Converse is a much younger man than M. d'Indy. He composed his work farther from the battle front, as far away as the shores of Lake Sunapee, New Hampshire. In a somewhat longish explanation of the purpose of the symphony he declares that he has in mind "the experiences of the young men and the young women of our land during the trials of the war." Hence a male theme and a female theme move through the work like characters in a drama.

The finale is martial, suggesting both the din of battle and the jubilation of victory. And yet the adagio, in the mood and manner of a nocturne, and the brief and joyous scherzo pleased most the large audience on Saturday. After the new work Schubert's "Unfinished" symphony and Rimsky-Korsakoff's "Russian Easter" overture continued and completed the programme. The performance of Schubert's symphony was pulsating with life, and at the same time euphonious, elegant, and marked by an appreciation of the peculiar tenderness of Schubert. Of course, Mr. Monteux gave an impressive reading of the overture, which closed the concert in superb sonorities of Russian ceremonial and oriental color.

The Symphony Society of New York, in Aeolian Hall yesterday afternoon, presented a well-selected and arranged programme, consisting of Beethoven's "Egmont" overture, Mendelssohn's "Scotch" symphony, d'Indy's "Istar" variations, and Saint-Saëns's C minor piano concerto. The soloist was Alfred Cortot, who played the piano part of the concerto in masterly fashion to a well-nigh ideal accompaniment conducted by Walter Damrosch. An appreciative audience filled the hall.

PITTS SANBORN.

From WORLD, New York City
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New Symphony by Converse Is Given At Carnegie Hall

Piece "Reflects Something of the Feelings We Have All Been Through in Last Few Years," Says Composer

By H. E. Krehbiel

Mr. Monteux, at the fourth afternoon concert in Carnegie Hall, gave us a new symphony by Mr. Frederick Converse, the much-beloved symphonic torso in B minor by Schubert and Rimsky-Korsakoff's overtrue on liturgic themes from the Greek Church, entitled "La Grande Paque Russe."

Mr. Converse's symphony, the other pieces being familiar, was the most arresting feature, because it was new and the work of an experienced American composer who does not seem to have difficulty in gaining a hearing in all manner of dignified concerts. His latest work, Mr. Hale tells us, was written in the summer and fall of last year and is the first symphony composed by Mr. Converse outside of one composed when he was a student at Harvard University, which Mr. Gericke brought forward at a concert in Boston in January, 1890. Supplementary to this information we have the composer's statement that though not programmatic in the ordinary sense of the term, it is yet designed to be expressive of "moods and emotions" which he thinks "reflect something of the feelings we have all been through during the stress of the last few years."

In other words, it is, in a way, a "war symphony," and as such may be looked upon as a companion to "Sinfonia de Bello Gallico" by Vincent d'Indy, with which Mr. Walter Damrosch favored us earlier in the present season. Its martial character, however, seems to us to be confined to its last movement, in which there is a delineation of combatant elements, of triumph and jubilation.

In a sense all great symphonies are programmatic, the finest illustration of the truth being found in Beethoven's Fifth, where, however, we are estopped from all thought of physical combat and invited to observe the struggle between the human and divine elements in our own souls. The conflict indicated by the contrasting character of the first and second themes, which we find in the classics as well as in Mr. Converse's work, is a musical conflict inherent in the conventional conception of the sonata form—major and minor, doing and suffering, masculine and feminine, as we used to phrase it when man was looked upon as the vigorous animal and woman as the gentle.

Mr. Converse's symphony is good music. There are signs of labor in it, but the striving is not in vain. It yields results which charm the senses (especially in the second movement, with its peaceful nocturnal mood), excite the fancy and stir the emotions. As performed there were some crudenesses in the color scheme, in the combination of instruments, it seemed to us, but perhaps some of them did not sound in the mind of the composer as they came to the ears of the hearers. But the composer of to-day seems unable to dissociate conflict from noise and victory from din.

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Music

Henry T. Finck

New American Symphony

Programme of the Boston Sym- Orchestra on Saturday includ- stonian novelty in the form symphony by Frederick Con- is in the venerable key of and there is nothing in it he ears of conservatives. It embered that an opera by r, "The Pipe of Desire," a prize, was performed ropolitan. It did not en-

From STANDARD UNION
Brooklyn, N. Y.

THE BOSTON SYMPHONY.

Symphonies by American composers are creeping ever and anon upon programmes nowadays. But a few weeks past Walter Damrosch vouchsafed musical New York a hearing of John Alden Carpenter's interesting "Sermons in Stone" symphony, and on Friday evening last Pierre Monteux, conductor of the Boston Symphony Orchestra, brought to this borough a first hearing of Frederick Shepherd Converse's C minor symphony at the last but one of Brooklyn's five annual concerts by the Boston players. Mr. Monteux, whose tastes and accomplishments as a musician are both catholic and versatile, had evidently given much study to Mr. Converse's score (the first of that composer's essays in symphonic form), and also displayed obvious pleasure in its direction. Mr. Converse, be it recalled, is a Boston composer whose opera, "The Pipe of Desire," was featured at the Metropolitan Opera House some ten years ago. His symphony, as heard on Friday evening, unquestionably has distinction, even if lacking in those marked traits of Americanism that are anxiously being sought in the serious native music of to-day. Mr. Converse (like Mr. Carpenter) has modern French and Russian leanings. In his music is heard the impressionistic tendencies of those two schools. The symphony is in four movements, the first of which adheres rather strictly to the conventional form wherein there is a presentation, working out and repetition of prominent thematic material. The themes in this movement are of an original character, original by reason of their peculiar intervalic makeup. Unexpected leaps there are, and the effect created by their appearance us unusual. The second movement, in slow tempo, is the weakest of the four. A quiet and tranquil nocturne, this section, with the composer seemingly not attaining high inspiration, or at least perhaps falling short of what he had intended. The following "Allegro vivace scherzando" is imbued with spontaniety of mood, an expression of carefree youth and joy. "The best music is the joyful music," recently declared the blind pianist, John Meldrum. It is the keynote of courageous optimism that is felt in Mr. Converse's scherzando, and also a ruling sentiment that perhaps will underlie all great American music of the future.

But more attractive still, at least from the first hearing, is the finale of Mr. Converse's symphony, martial in spirit and highly dramatic in the scoring. The instrumentation is for a large modern orchestra and the manipulation exceedingly expert. The composer, commenting upon the symphony as a whole, says among other things, "There is no programme, although there is an expression of moods and emotions which I think reflects something of the feelings that we have all been through during the stress of the few last years * * * the point of view is subjective and human rather than impersonal and epic."

The announcement of Fritz Kreisler's name as soloist at this concert undoubtedly account in a measure for the audience of large numbers—an audience that filled to capacity the opera house of the Academy of Music, and this, too, despite blizzard weather, with a resultant paralysis of traffic. Mr. Kreisler played the solo part of Beethoven's only violin concerto, adding to its measures his own two remarkable cadenzas, both of which are truly in kinship with the music of Beethoven's concerto and almost an integral part of that work. They indicate Mr. Kreisler's deep insight and masterly grasp of the work, his entire conception being one of profound dignity, sublime devotion and fundamental spiritual digestion. But for a few details of advanced violinistic technique, these cadenzas might have been written by Beethoven. Mr. Kriesler's performance of this classic places him in the rank of the supreme living masters of violin playing in classical style. Perhaps there is no other violinist before the public to-day who could excel the Kreisler interpretation of this particular masterpiece. Mr. Monteux's accompaniment was very fine, the individual players also bringing a devotion to their tasks which placed them en rapport with the soloist. Tumultuous applause prevailed at the close of the concluding jovial rondo movement, and the soloist was obliged to acknowledge this protracted tribute with many, many bows. A highly enjoyable evening terminated with Rimsky-Korsakoff's colorful "The Russian Easter" overture.

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BOSTON SYMPHONY HERE

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joy a long life, though it had engaging traits. He has also written chamber music and orchestral works. His first symphony, written when he was a Harvard student, was played under Gericke as long ago as 1890. The new symphony was composed last year; it is intended, in the words of Mr. Converse, to "reflect something of the feelings we have all been through during the stress of the last few years." This may help explain the turbulent character of the final movement with its triumphant suggestions of armistice and victory. It would have been well if Mr. Converse had personally triumphed, in writing this score over the Teutonic ideal that duration, in symphonic works, is more important than inspiration. His themes are not sufficiently original or pregnant to bear so much elaboration. The same material, condensed into a symphonic poem of the Liszt (not the Strauss) type would have made a more successful bid for a long life.

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Mr. Converse's symphony is good music. There are signs of labor in it, but the striving is not in vain. It yields results which charm the senses (especially in the second movement, with its peaceful nocturnal mood), excite the fancy and stir the emotions. As performed there were some crudenesses in the color scheme, in the combination of instruments, it seemed to us, but perhaps some of them did not sound in the mind of the composer as they came to the ears of the hearers. But the composer of to-day seems unable to dissociate conflict from noise and victory from din.

NEW YORK
ABLISHED 1801
om
VENING POST,

Music

Henry T. Finck

A New American Symphony

The programme of the Boston Symphony Orchestra on Saturday included a Bostonian novelty in the form of a new symphony by Frederick Converse. It is in the venerable key of C minor and there is nothing in it to offend the ears of conservatives. It will be remembered that an opera by this composer, "The Pipe of Desire," after winning a prize, was performed at the Metropolitan. It did not enjoy a long life, though it had engaging traits. He has also written chamber music and orchestral works. His first symphony, written when he was a Harvard student, was played under Gericke as long ago as 1890. The new symphony was composed last year; it is intended, in the words of Mr. Converse, to "reflect something of the feelings we have all been through during the stress of the last few years." This may help explain the turbulent character of the final movement with its triumphant suggestions of armistice and victory. It would have been well if Mr. Converse had personally triumphed, in writing this score over the Teutonic ideal that duration, in symphonic works, is more important than inspiration. His themes are not sufficiently original or pregnant to bear so much elaboration. The same material, condensed into a symphonic poem of the Liszt (not the Strauss) type would have made a more successful bid for a long life.

verse, be it recalled, is a Boston composer whose opera, "The Pipe of Desire," was featured at the Metropolitan Opera House some ten years ago. His symphony, as heard on Friday evening, unquestionably has distinction, even if lacking in those marked traits of Americanism that are anxiously being sought in the serious native music of to-day. Mr. Converse (like Mr. Carpenter) has modern French and Russian leanings. In his music is heard the impressionistic tendencies of those two schools. The symphony is in four movements, the first of which adheres rather strictly to the conventional form wherein there is a presentation, working out and repetition of prominent thematic material. The themes in this movement are of an original character, original by reason of their peculiar intervalic makeup. Unexpected leaps there are, and the effect created by their appearance us unusual. The second movement, in slow tempo, is the weakest of the four. A quiet and tranquil nocturne, this section, with the composer seemingly not attaining high inspiration, or at least perhaps falling short of what he had intended. The following "Allegro vivace scherzando" is imbued with spontaniety of mood, an expression of carefree youth and joy. "The best music is the joyful music," recently declared the blind pianist, John Meldrum. It is the keynote of courageous optimism that is felt in Mr. Converse's scherzando, and also a ruling sentiment that perhaps will underlie all great American music of the future.

But more attractive still, at least from the first hearing, is the finale of Mr. Converse's symphony, martial in spirit and highly dramatic in the scoring. The instrumentation is for a large modern orchestra and the manipulation exceedingly expert. The composer, commenting upon the symphony as a whole, says among other things, "There is no programme, although there is an expression of moods and emotions which I think reflects something of the feelings that we have all been through during the stress of the few last years * * * the point of view is subjective and human rather than impersonal and epic."

The announcement of Fritz Kreisler's name as soloist at this concert undoubtedly account in a measure for the audience of large numbers—an audience that filled to capacity the opera house of the Academy of Music, and this, too, despite blizzard weather, with a resultant paralysis of traffic. Mr. Kreisler played the solo part of Beethoven's only violin concerto, adding to its measures his own two remarkable cadenzas, both of which are truly in kinship with the music of Beethoven's concerto and almost an integral part of that work. They indicate Mr. Kreisler's deep insight and masterly grasp of the work, his entire conception being one of profound dignity, sublime devotion and fundamental spiritual digestion. But for a few details of advanced violinistic technique, these cadenzas might have been written by Beethoven. Mr. Kriesler's performance of this classic places him in the rank of the supreme living masters of violin playing in classical style. Perhaps there is no other violinist before the public to-day who could excel the Kreisler interpretation of this particular masterpiece. Mr. Monteux's accompaniment was very fine, the individual players also bringing a devotion to their tasks which placed them en rapport with the soloist. Tumultuous applause prevailed at the close of the concluding jovial rondo movement, and the soloist was obliged to acknowledge this protracted tribute with many, many bows. A highly enjoyable evening terminated with Rimsky-Korsakoff's colorful "The Russian Easter" overture.

From STANDARD UNION
Brooklyn, N. Y.

THE BOSTON SYMPHONY.

Symphonies by American composers are creeping ever and anon upon programmes nowadays. But a few weeks past Walter Damrosch vouchsafed musical New York a hearing of John Alden Carpenter's interesting "Sermons in Stone" symphony, and on Friday evening last Pierre Monteux, conductor of the Boston Symphony Orchestra, brought to this borough a first hearing of Frederick Shepherd Converse's C minor symphony at the last but one of Brooklyn's five annual concerts by the Boston players. Mr. Monteux, whose tastes and accomplishments as a musician are both catholic and versatile, had evidently given much study to Mr. Converse's score (the first of that composer's essays in symphonic form), and also displayed obvious pleasure in its direction. Mr. Con-

EAGLE
Brooklyn, N. Y.
ess
FEB 7 1920 D

BOSTON SYMPHONY HERE

An Ovation for Kreisler and a Symphony by Converse.

Fritz Kreisler had a remarkable ovation last night at the concert of the Boston Symphony Orchestra at the Academy, his second appearance in Brooklyn since the war. The applause was unusually hearty and prolonged on his entry to play the Beethoven Concerto and at the close of an inspired performance of that great work the recalls were so many as to escape record. If there are violins as well as harps in heaven they will be played as Kreisler played last night, with an ecstatic absorption in the beauty of their message under which technical difficulties fade away and are as if they did not exist. Beethoven's Concerto, great as it is, is long and filled with repetitions which tend in an ordinary performance to become wearisome. Last night every bar of it held the audience tense and the performance raised the violinists on the stage to a high pitch of enthusiasm.

Next to Kreisler and Beethoven—the names are put in that order because without Kreisler there would have been no such Beethoven as was heard last night—the interest centered in a new symphony by Frederick S. Converse of Boston, a work inspired by our participation in the war and the effect of it upon our youth. It is a well made and interesting composition with moments of appealing beauty, creditable to Mr. Converse and to American music, but by no means a work for which audiences will clamor as they did, for instance, for the "New World" symphony of Dvorak when that was produced here. The genius of Mr. Converse is reflective rather than dramatic and he is at his happiest in the expression of serene and quiet beauty rather than in his effort to portray the triumphant homecoming of the troops and the rapturous emotions springing from it. His second movement, a nocturne which seems to have little to do with the war, is melodious and appealing, but his close, which essays to picture the tumultuous emotion of a year and a half ago, would be better if it had a little touch of Sousa in it. It is fine and all right so far as it goes, but it isn't big enough for the thing the composer is trying to say. However, if it were, Mr. Converse would be Beethoven and there is only one of him.

For the close Mr. Monteux, the conductor, had his innings with a picturesque and spirited "Russian Easter" by Rimsky-Korsakoff. On his score the composer prints part of the LXVII Psalm and a Gospel account of the Resurrection, but his orchestra often reminds one of his own beautiful but unreligious "Coq D'Or." However, that is the man's individual style which stamps all his work and makes it always worth hearing. Perhaps he is less so in this Eastern music than in some other compositions, but it made a spirited and attractive close to an admirable and admirably played program.

From North American
Philadelphia, Pa.

KREISLER MAGNET OF BOSTON SYMPHONY

Plays Viotti Concerto Virtually Rewritten by Himself

Fritz Kreisler was the magnet which drew the largest audience of the Boston Symphony's season, thus far, at its fourth concert in the Academy last night. Kreisler played like a god and Monteux excelled himself in his conducting of the two orchestral numbers. Vincent D'Indy's Second Symphony was played first. According to the program notes, this work has not been heard in Philadelphia since 1904. It is puzzling to understand why this is the case, for the work is indubitably one of the highest points of French symphonic music. Of course, the fact that D'Indy does ont hang out his emotional wash before the public detracts to a certain extent from the work's popular appeal, and only after repeated hearings are fully revealed the beauties of this solid three-quarters of an hour of compact, complex score.

Monteux led his men thru the intricacies of the music with enthusiasm. The performance reached its climax in the impressive and dramatic finale. As usual, the solo work of these players was of superlative quality, except in the third movement, when the French horn curdled a bit. It is almost a pity to mention that lapse, because all thru the evening Mr. Wendler, the first horn player, gave a superb performance of exceedingly difficult music.

After scaling the rugged peaks of Beethoven and Brahms at previous appearances, Kreisler led the audience across the verdant slopes of classicism in the Viotti Violin Concerto, number 22. One of the things to be grateful for these days is this artist's understanding of, and sympathy with, classics ill-used by pitiless time. With the intellect of a scholar and the understanding of genius, he gathers up discarded works containing the kernel of inspiration and reverently refurbishes them into glowing vitality.

Kreisler has virtually rewritten this particular concerto, but left its pure spirit intact. How great is his accomplishment was more apparent last evening with full orchestral background than when he played the work at his recital last fall with only a piano accompaniment. The cadenza was of Kreisler's invention solely, and it maintained the unity of the work perfectly.

Of Kreisler's performance nothing is left to be said at this late date. The poetry and exquisite feeling put into the adagio transcend the vocabulary of journalistic criticism. Only Shakespeare in his tender moments could evoke the spirit of the thing in words.

Apparently nothing less than blistered palms ended the applause of the excited audience.

Liszt's time-defying symphonic poem, "Les Preludes," played with thrilling effect, ended the concert and aroused the audience to further torrents of applause.

STAR
Baltimore, Md.
FEB 5 - 1920

PRESENTS PERFECT PROGRAM AT LYRIC

Boston Symphony Production Also Superb; Kreisler Is Especially Good.

Presenting a perfectly arranged program, magnificently produced, the Boston Symphony Orchestra, Pierre Monteux conductor, gave the fourth concert of its Baltimore season's series in the Lyric Theater last night. Fritz Kreisler, violinist and composer, was special soloist. Approximately the audience filled about three-quarters of the theater. Beginning of the concert was deferred more than 15 minutes to meet the emergency of a slowly assembling audience caused by the severe progressing sleet storm. Obviously determined, unusually prolonged applause from both audience and orchestra, generally, was accorded Mr. Kreisler, both upon his appearance upon the stage and after the completion of his part of the program.

D'Indy's second symphony, Opus 57, in B flat major; Viotti's concerto in A minor, No. 22, for solo violin and orchestra, and Rimsky-Korsakoff's "La Grande Paque Russe" ("The Russian Easter"), an "Overture on Themes of the Russian Church," Opus 36, constituted the ample program.

Playing of the orchestra was truly superb, and its tonal finish was a combination of richness with brilliance infrequent with any orchestra. As the program was other than an exhibition of extinct volcanoes (not even barring the Viotti concerto), it had live interest. Mr. Kreisler appeared to better advantage than for many years.

J. N. H.

iladelphia, Pa. E

BOSTON ORCHESTRA

Fritz Kreisler's Appearance the Feature of Its Last Night's Concer

It may not be as complimentary to the Boston Symphony Orchestra as one could wish, but if this is to be a truthful chronicle, record must be made of the fact that the appearance of Mr. Fritz Kreisler as the assisting artist of the occasion was the most notable and popular feature of the concert given by the organization which Mr. Pierre Monteux conducted with so much skill and zeal at the Academy of Music last evening. It was because of the appearance of Kreisler's name upon the programme that every part of the auditorium was crowded to its capacity and when the artist, who must unquestionably be recognized as the greatest living violinist, stepped upon the stage, the esteem and admiration in which he is held by the concert-going public was attested by the heartiness of his welcome.

The great house burst at once into a roar of applause and for several moments he was kept bowing in acknowledgements of a wonderful reception in which the musicians on the stage as earnestly as the spectators joined. One could have wished after such a beginning that something better was coming than the Viotti concerto, which although it contains some ingratiating passages and notably an extremely melodious slow movement, is essentially a meretricious piec of work written rather to show of the technical skill of the performer than to express any thoughts of the composer's that were bursting for utterance; but Kreisler can't be playing B flat chms of Beethoven all the time and the Viotti music at least enabled him to display his lovely tone and his marvelous technique. It need hardly be said that its conclusion was the signal for another tremendous ovation, and the audience would have gladly heard more had it been permissible.

Of the purely orchestral numbers the most important was the second symphony in B flat of Vincent D'Indy, which is known to amateurs not only as that composer's masterpiece, but as one of the finest symphonic creations of late years. There are those to whom it does not appeal so much as some other of the same composer's works on account of the prevailing sombreness of its tone, but that is one of those matters of taste, which are beyond the range of discussion. It is a noble thing, lofty in its sentiment, transcendent in its range, and one of whose least merits is the consumate science which its complicated and elaborate score exemplifies. It was admirably rendered, with power and breadth and vitality and an intelligently sensitive appreciation of its significance.

RECORD
ess Philadelphia, Pa.
FEB 3 1920 E

KREISLER ACCLAIMED

Superb Playing of Little Known Concerto by Viotti.

The Boston Symphony Orchestra in the Academy of Music last night with Fritz Kriesler as an attraction additional to the orchestra played to an enthusiastic and house-filling audience. The program offered was interesting as far as the symphony was concerned, if the sort of thing Vincent d'Indy writes is enjoyed. It is entirely probable that the majority of persons gave up all hope of the interminable B flat major symphony having an end, and yet the scholarly handling of the themes, the unobtrusive and often unusual orchestration and the admirable way in which the orchestra did the tedious work were all points of interest and after a fashion furnished entertainment.

The entrance of Kreisler was to great applause that was augmented at the conclusion of his remarkable performance of the Viotti concerto No, 22 in A minor. It was a wonderful piece of playing, the simplicity of the themes and the rhythmic beauty of the work, particularly of the last movement, being admirably suited to the player's style. The program concluded with the symphonic poem "Les Preludes" of Liszt.

ESTABLISHED 1861 FEB 22 192
From Morning Telegraph
New Y

Music in Washington, D. C.

The Boston Symphony, Pierre Monteux, conductor, under the local management of Mrs. Wilson Greene, was heard in its fourth concert of the season, with Fritz Kreisler, violinist, as soloist. Pierre Monteux gave a most artistic performance of the Schubert "Unfinished" Symphony. Mischa Elman thrilled a large audience on February 6, offering a varied program which gave ample opportunity for a display of brilliancy, masterly technic and tone coloring.

RECORD
ss Philadelphia, Pa.
FEB 1 1920 E

—Viotti's delightful concerto in A minor, which has long been a special favorite with Fritz Kreisler's audiences, will be the music of the evening when that violinist plays as soloist at the Boston Symphony concert to be given in the Academy of Music tomorrow. Pierre Monteux, who has just been re-engaged as permanent conductor of the orchestra, will make this concert an event of twofold interest by reviving d'Indy's master work, the second symphony in B flat. The closing offering will be Liszt's "The Preludes."

From
Brooklyn Life
New York City

The Fourth Boston Symphony Evening.

Monteux paid this country a compliment when he included in the program of the fourth Boston Symphony Orchestra concert at the Academy of Music, last week Friday evening, the new Symphony in C minor by Frederick S. Converse. The only symphony of this gifted American composer, it is expressive of "the experiences of the young men and young women of our land during the trials of the war." If it does not give such expression with absolute clarity, it at least will appear to many that as a wartime picture it is better than d'Indy's "De Bello Gallico." There is a fine, slow movement, which was very much liked at the Metropolitan, and there is impressiveness in the last one—suggestive of both the struggle of war and the joy over victory. This symphony was finely played, as was also the very effective "Russian Easter" of Rimsky-Korsakoff. But the evening's greatest enthusiasm was for the soloist, Fritz Kreisler, who gave a wonderful performance of the Beethoven concerto, holding the audience fairly spellbound. His playing alone made the evening really memorable.

TOWN TOPICS

ess **New York City**

Boston sent us its orchestra, but New York no longer turns its eyes skyward when the players from the Hub treat us to symphonic delights. Our own Philharmonic has changed all that. The Bostonians were rather dry and academic in a D'Indy work and even in some "Tristan and Isolde" music—which is decidedly a "wet" score. **London, 1881; New York 1884**

FEB 3 1920 E
From
~~Evening~~ Public Ledger
Philadelphia, Pa.

KREISLER PLAYS WITH BOSTON SYMPHONY

Usual Enthusiastic Greeting for the Great Violinist in Viotti Concerto

PROGRAM

Symphony No. 2 ..... d'Indy
Concerto No. 22 ..... Viotti
"Les Preludes" ..... Liszt

Fritz Kreisler was the outstanding feature of the concert of the Boston Symphony Orchestra at the Academy last night. His performance of Viotti's A minor concerto, No. 22, was a miracle of tone, technique, temperament and all else that goes to the making of great violin music. It made the d'Indy Symphony No. 2 that preceded seem a stilted and mannered mechanism, and soon the Liszt music that followed seemed the mere bombast of "pomp and circumstance" by comparison.

Not that the Viotti concerto in itself is a wonderful composition. In other hands it might seem old and dry and threadbare; but Kreisler put the breath of life into it. The bland, warm tone was balm to the ear after d'Indy's resoundnig dissonances and meanderings, Viotti's old-fashioned formality, embroidered like a paper-lace valentine, was the more endearing by contrast. The cadenzas (of Kreisler's making) were of exceeding loveliness. The slow movement—with all strings, and the solo instrument muted—was all of it pure song, with its birdlike twitterings and burblings, and the gallivanting jollity of the last was an invitation to the dance.

As on earlier occasions this season, the master violinist was long applauded when he entered, and recalled many times after he ended.

The d'Indy symphony was very hard to play and rather hard to hear, and it was questionably worth while to performers or listeners. The applause was of polite recognition, not of conviction. The real enthusiasm was waiting for Kreisler. The audience reverently bent their brows to d'Indy's meandering muse, his made effects, his mathematical science and his frequent lyric outbursts diffused into eloquent aimlessness. The second movement was always on the verge of communicating some important message from the spirit world, but what issued was more technical than soulful. The viola was loquacious at the start of theethird movement; a broad choral effect at the close of the entire work was the most cohesive and impressive portion.

Pierri Monteaux achieved his happiest results in the rousing sonorities and stirring climax of the brasses in Liszt's "Les Preludes." The accompaniment for Mr. Kreisler was expertly handled.

STAR
ess: Baltimore, Md.
JAN 31 1920

BOSTON SYMPHONY

The last but one of the Boston Symphony concerts of the season to be given at the Lyric Theater next Wednesday evening, February 4, will be an occasion memorable in two respects: First, in the reappearance of Fritz Kreisler as soloist with the orchestra, playing Viotti's delightful Concerto in A minor, and, second, in the revival by Pierre Monteux (who has just been made permanent conductor of the orchestra) of Vincent d'Indy's large-voiced and eloquent Second Symphony in B flat. The power of the music and the brilliance of its performance under the baton of the composer's compatriot made a marked impression upon the audiences at the Boston concerts last week. The final number will be Rimsky-Korsakoff's overture, "The Russian Easter," built upon Russian Church themes.

From
~~Evening~~ Public Ledger
Philadelphia, Pa.

Boston Symphony

Fourth Concert of Season With Fritz Kreisler as Soloist

THE Boston Symphony Orchestra returned for its fourth concert of the season, at the Academy of Music last evening, and had the assistance of Fritz Kreisler, as soloist, the audience being, as was to be expected with so potent a double attraction as that which combined the famous band of musicians with one of the most distinguished of violinists, of "capacity" proportions.

The program, while consisting of only three numbers, was out of the beaten track, with the Symphony in B-flat major, No. 2, Op. 57, of Vincent d'Indy as something of an orchestral novelty, and Kreisler playing a concerto by Viotti instead of one of the violin compositions so often heard. At the end, with a sort of spectacular flourish that gave a colorful wind-up to the occasion, came "Les Preludes" of Liszt, a familiar composition, to be sure, but not always played with such fine and stirring effect.

The d'Indy symphony is a work of big scope, somewhat imbued with the modern spirit and conceived and executed with the skill of a master. It cannot be said that it possesses great charm for the casual listener, however, as it has not the direct appeal that characterizes the greatest works of its class. But there are some beautifully melodious moments, notably a fine choral passage at the end, and as played by the Boston musicians, under Pierre Monteux's wholly comprehensive and sympathetic guidance, it could scarcely fail to make an impression.

It was to Kreisler, however, that the audience—as large as the house could hold, with many persons turned away—looked for its real treat of the evening. At any rate, it was he who gave it. When he appeared, the applause, if not so prolonged as that which greeted him when he was heard here recently with both the New York and Philadelphia symphony orchestras, was spontaneous and cordial, and his playing of the Viotti concerto was such as to bring him a real ovation at its close.

The composition is not one of the greatest for violin. It is rather old-fashioned and lacking in vitality—at least it would do so, played by an ordinary musician. But Kreisler seems able to imbue any work with the spark of genius and to set it aflame, and this old work of Viotti after all' proved electrifying as it flowed from his b The simplicity of the piece is its gr est charm, and it was poetry indee unfolded by Kreisler, who gave t also, particularly in the last movem a musical significance that lifted above its own level merely as a c position.

Inquirer
Philadelphia, Pa.
FEB 4 1920

SYMPHONY SOLOIST

Viotti's delightful Concerto in A minor, which has long been a special favorite with Fritz Kreisler's audiences, will be the music of the evening when the master violinist plays as soloist at the Boston Symphony Concert to be given in the Academy of Music tomorrow evening. Pierre Monteux, who has just been re-engaged as permanent conductor of the orchestra, will make this concert an event of twofold interest by reviving d'Indy's master work, the Second Symphony in B flat.

From
Evening Public Ledger
Philadelphia, Pa.

THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

THE writer of this column wishes to acknowledge hereby the receipt of a large number of letters calling attention to a slip, which occurred in the notice of the Boston Symphony concert in last Tuesday afternoon's paper. The protesting readers are every one of them right. The Vincent d'Indy symphony was played here for the first time in the United States by the Philadelphia Orchestra, and not by the Boston Symphony, as stated in the article. If an apology can make any amends for an erroneous statement which was made from memory and not looked up, as it should have been, said apology is hereby made.

Kreisler has shown to us in Philadelphia is his orchestration of the Viotti A minor concerto in which he shows ability as an orchestrator almost equal to his work as a violinist. By this use of the orchestra and some modernization of the harmonies in certain important places, Mr. Kreisler has put this composition in the front rank of violin concertos, whereas it had been for years relegated to the classroom. And he has done it as he has done all the others, without sacrificing the musical ideas of the original composer. The soul of the work is still Viotti's; only the dress is new.

But there is one musician, and, strange to say, his chief claim to fame lies at least thus far, along interpretative and not creative lines, who has made a number of transcriptions, every one of which is a distinct artistic gain for the original composition. This is Fritz Kreisler, whose transcriptions have vivified and modernized many works of the older Italian violin composers, and have given them a beauty which surely they never possessed in their original form.

The latest piece of work which Mr

From
Bulletin
Philadelphia, Pa.
JAN 31

The Boston Symphony Orchestra will give its fourth concert of the season at the Academy of Music next Monday evening, playing Vincent d'Indy's Symphony in B-flat major, No. 2, Op. 57, as the first number, and Liszt's "Les Preludes" at the end of the program. In between, Fritz Kreisler will be heard as soloist, in Concerto in A minor, No. 22, for violin and orchestra, by Viotti.

From
Sun
Baltimore, Md.
FEB 1 1920

Kreisler Here On Wednesday

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From North American
Philadelphia, Pa

Opera and Concert

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From North American
Philadelphia, Pa.

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Plays Viotti Concerto Virtually Rewritten by Himself

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STAR
: Baltimore, Md.

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J. N. H.

iladelphia, Pa.

BOSTON ORCHESTRA

Fritz Kreisler's Appearance the Feature of Its Last Night's Concer

It may not be as complimentary to the Boston Symphony Orchestra as one could wish, but if this is to be a truthful chronicle, record must be made of the fact that the appearance of Mr. Fritz Kreisler as the assisting artist of the occasion was the most notable and popular feature of the concert given by the organization which Mr. Pierre Monteux conducted with so much skill and zeal at the Academy of Music last evening. It was because of the appearance of Kreisler's name upon the programme that every part of the auditorium was crowded to its capacity and when the artist, who must unquestionably be recognized as the greatest living violinist, stepped upon the stage, the esteem and admiration in which he is held by the concert-going public was attested by the heartiness of his welcome.

The great house burst at once into a roar of applause and for several moments he was kept bowing in acknowledgements of a wonderful reception in which the musicians on the stage as earnestly as the spectators joined. One could have wished after such a beginning that something better was coming than the Viotti concerto, which although it contains some ingratiating passages and notably an extremely melodious slow movement, is essentially a meretricious piec of work written rather to show of the technical skill of the performer than to express any thoughts of the composer's that were bursting for utterance; but Kreisler can't be playing Brahms or Beethoven all the time and the Viotti music at least enabled him to display his lovely tone and his marvelous technique. It need hardly be said that its conclusion was the signal for another tremendous ovation, and the audience would have gladly heard more had it been permissible.

Of the purely orchestral numbers the most important was the second symphony in B flat of Vincent D'Indy, which is known to amateurs not only as that composer's masterpiece, but as one of the finest symphonic creations of late years. There are those to whom it does not appeal so much as some other of the same composer's works on account of the prevailing sombreness of its tone, but that is one of those matters of taste, which are beyond the range of discussion. It is a noble thing, lofty in its sentiment, transcendent in its range, and one of whose least merits is the consumate science which its complicated and elaborate score exemplifies. It was admirably rendered, with power and breadth and vitality and an intelligently sensitive appreciation of its significance.

RECORD
ess Philadelphia, Pa.

KREISLER ACCLAIMED

Superb Playing of Little Known Concerto by Viotti.

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The entrance of Kreisler was to great applause that was augmented at the conclusion of his remarkable performance of the Viotti concerto No. 22 in A minor. It was a wonderful piece of playing, the simplicity of the themes and the rhythmic beauty of the work, particularly of the last movement, being admirably suited to the player's style. The program concluded with the symphonic poem "Les Preludes" of Liszt.

ESTABLISHED 1881

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RECORD
ss Philadelphia, Pa.
FEB 1 1920

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Brooklyn Life
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The Fourth Boston Symphony Evening.

Monteux paid this country a compliment when he included in the program of the fourth Boston Symphony Orchestra concert at the Academy of Music, last week Friday evening, the new Symphony in C minor by Frederick S. Converse. The only symphony of this gifted American composer, it is expressive of "the experiences of the young men and young women of our land during the trials of the war.' If it does not give such expression with absolute clarity, it at least will appear to many that as a wartime picture it is better than d'Indy's "De Bello Gallico." There is a fine, slow movement, which was very much liked at the Metropolitan, and there is impressiveness in the last one—suggestive of both the struggle of war and the joy over victory. This symphony was finely played, as was also the very effective "Russian Easter" of Rimsky-Korsakoff. But the evening's greatest enthusiasm was for the soloist, Fritz Kreisler, who gave a wonderful performance of the Beethoven concerto, holding the audience fairly spellbound. His playing alone made the evening really memorable.

TOWN TOPICS
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Boston sent us its orchestra, but New York no longer turns its eyes skyward when the players from the Hub treat us to symphonic delights. Our own Philharmonic has changed all that. The Bostonians were rather dry and academic in a D'Indy work and even in some "Tristan and Isolde" music—which is decidedly a "wet" score. London, 1881; New York 1884

From
Evening Public Ledger
Philadelphia, Pa.

KREISLER PLAYS WITH BOSTON SYMPHONY

Usual Enthusiastic Greeting for the Great Violinist in Viotti Concerto

PROGRAM

Symphony No. 2 ..... d'Indy
Concerto No. 22 ..... Viotti
"Les Preludes" ..... Liszt

Fritz Kreisler was the outstanding feature of the concert of the Boston Symphony Orchestra at the Academy last night. His performance of Viotti's A minor concerto, No. 22, was a miracle of tone, technique, temperament and all else that goes to the making of great violin music. It made the d'Indy Symphony No. 2 that preceded seem a stilted and mannered mechanism, and soon the Liszt music that followed seemed the mere bombast of "pomp and circumstance" by comparison.

Not that the Viotti concerto in itself is a wonderful composition. In other hands it might seem old and dry and threadbare; but Kreisler put the breath of life into it. The bland, warm tone was balm to the ear after d'Indy's resoundnig dissonances and meanderings, Viotti's old-fashioned formality, embroidered like a paper-lace valentine, was the more endearing by contrast. The cadenzas (of Kreisler's making) were of exceeding loveliness. The slow movement—with all strings, and the solo instrument muted—was all of it pure song, with its birdlike twitterings and burblings, and the gallivanting jollity of the last was an invitation to the dance.

As on earlier occasions this season, the master violinist was long applauded when he entered, and recalled many times after he ended.

The d'Indy symphony was very hard to play and rather hard to hear, and it was questionably worth while to performers or listeners. The applause was of polite recognition, not of conviction. The real enthusiasm was waiting for Kreisler. The audience reverently bent their brows to d'Indy's meandering muse, his made effects, his mathematical science and his frequent lyric outbursts diffused into eloquent aimlessness. The second movement was always on the verge of communicating some important message from the spirit world, but what issued was more technical than soulful. The viola was loquacious at the start of theethird movement; a broad choral effect at the close of the entire work was the most cohesive and impressive portion.

Pierri Monteaux achieved his happiest results in the rousing sonorities and stirring climax of the brasses in Liszt's "Les Preludes." The accompaniment for Mr. Kreisler was expertly handled.

STAR
ess: Baltimore, Md.
JAN 31 1920

BOSTON SYMPHONY

The last but one of the Boston Symphony concerts of the season to be given at the Lyric Theater next Wednesday evening, February 4, will be an occasion memorable in two respects: First, in the reappearance of Fritz Kreisler as soloist with the orchestra, playing Viotti's delightful Concerto in A minor, and, second, in the revival by Pierre Monteux (who has just been made permanent conductor of the orchestra) of Vincent d'Indy's large-voiced and eloquent Second Symphony in B flat. The power of the music and the brilliance of its performance under the baton of the composer's compatriot made a marked impression upon the audiences at the Boston concerts last week. The final number will be Rimsky-Korsakoff's overture, "The Russian Easter," built upon Russian Church themes.

From
Bulletin
Philadelphia, Pa.

Boston Symphony

Fourth Concert of Season With Fritz Kreisler as Soloist

THE Boston Symphony Orchestra returned for its fourth concert of the season, at the Academy of Music last evening, and had the assistance of Fritz Kreisler, as soloist, the audience being, as was to be expected with so potent a double attraction as that which combined the famous band of musicians with one of the most distinguished of violinists, of "capacity" proportions.

The program, while consisting of only three numbers, was out of the beaten track, with the Symphony in B-flat major, No. 2, Op. 57, of Vincent d'Indy as something of an orchestral novelty, and Kreisler playing a concerto by Viotti instead of one of the violin compositions so often heard. At the end, with a sort of spectacular flourish that gave a colorful wind-up to the occasion, came "Les Preludes" of Liszt, a familiar composition, to be sure, but not always played with such fine and stirring effect.

The d'Indy symphony is a work of big scope, somewhat imbued with the modern spirit and conceived and executed with the skill of a master. It cannot be said that it possesses great charm for the casual listener, however, as it has not the direct appeal that characterizes the greatest works of its class. But there are some beautifully melodious moments, notably a fine choral passage at the end, and as played by the Boston musicians, under Pierre Monteux's wholly comprehensive and sympathetic guidance, it could scarcely fail to make an impression.

It was to Kreisler, however, that the audience—as large as the house could hold, with many persons turned away—looked for its real treat of the evening. At any rate, it was he who gave it. When he appeared, the applause, if not so prolonged as that which greeted him when he was heard here recently with both the New York and Philadelphia symphony orchestras, was spontaneous and cordial, and his playing of the Viotti concerto was such as to bring him a real ovation at its close.

The composition is not one of the greatest for violin. It is rather old-fashioned and lacking in vitality—at least it would do so, played by an ordinary musician. But Kreisler seems able to imbue any work with the spark of genius and to set it aflame, and this old work of Viotti after all proved electrifying as it flowed from his bow. The simplicity of the piece is its greatest charm, and it was poetry indeed as unfolded by Kreisler, who gave to it also, particularly in the last movement, a musical significance that lifted it above its own level merely as a composition.

Inquirer
Philadelphia, Pa.

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From
Evening Public Ledger
Philadelphia, Pa.

THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discrminaitng Philadelphia

THE writer of this column wishes to acknowledge hereby the receipt of a large number of letters calling attention to a slip, which occurred in the notice of the Boston Symphony concert in last Tuesday afternoon's paper. The protesting readers are every one of them right. The Vincent d'Indy symphony was played here for the first time in the United States by the Philadelphia Orchestra, and not by the Boston Symphony, as stated in the article. If an apology can make any amends for an erroneous statement which was made from memory and not looked up, as it should have been, said apology is hereby made.

Kreisler has shown to us in Philadelphia is his orchestration of the Viotti A minor concerto in which he shows ability as an orchestrator almost equal to his work as a violinist. By this use of the orchestra and some modernization of the harmonies in certain important places, Mr. Kreisler has put this composition in the front rank of violin concertos, whereas it had been for years relegated to the classroom. And he has done it as he has done all the others, without sacrificing the musical ideas of the original composer. The soul of the work is still Viotti's; only the dress is new.

But there is one musician, and, strange to say, his chief claim to fame lies at least thus far, along interpretative and not creative lines, who has made a number of transcriptions, every one of which is a distinct artistic gain for the original composition. This is Fritz Kreisler, whose transcriptions have vivified and modernized many works of the older Italian violin composers, and have given them a beauty which surely they never possessed in their original form.

The latest piece of work which Mr

From
Bulletin
Philadelphia, Pa.

The Boston Symphony Orchestra will give its fourth concert of the season at the Academy of Music next Monday evening, playing Vincent d'Indy's Symphony in B-flat major, No. 2, Op. 57, as the first number, and Liszt's "Les Preludes" at the end of the program. In between, Fritz Kreisler will be heard as soloist, in Concerto in A minor, No. 22, for violin and orchestra, by Viotti.

From
Sun
Baltimore, Md.

Kreisler Here On Wednesday

VIOTTI'S delightful concerto in A minor, which has been a favorite with Fritz Kreisler's audiences, will be the music when the violinist plays as soloist at the Boston Symphony Concert to be given in the Lyric Theatre next Wednesday.

Pierre Monteux, who has just been engaged as the permanent conductor of the orchestra, will make this concert further memorable by reviving Vincent d'Indy's master work, the Second Symphony in B flat. The closing number will be Rimsky-Korsakoff's overture "The Russian Easter," built upon themes of the Russian Church.

From North American
Philadelphia, Pa

Opera and Concert

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From North American
Philadelphia, Pa.

KREISLER MAGNET OF BOSTON SYMPHONY

Plays Viotti Concerto Virtually Rewritten by Himself

Fritz Kreisler was the magnet which drew the largest audience of the Boston Symphony's season, thus far, at its fourth concert in the Academy last night. Kreisler played like a god and Monteux excelled himself in his conducting of the two orchestral numbers. Vincent D'Indy's Second Symphony was played first. According to the program notes, this work has not been heard in Philadelphia since 1904. It is puzzling to understand why this is the case, for the work is indubitably one of the highest points of French symphonic music. Of course, the fact that D'Indy does ont hang out his emotional wash before the public detracts to a certain extent from the work's popular appeal, and only after repeated hearings are fully revealed the beauties of this solid three-quarters of an hour of compact, complex score.

Monteux led his men thru the intricacies of the music with enthusiasm. The performance reached its climax in the impressive and dramatic finale. As usual, the solo work of these players was of superlative quality, except in the third movement, when the French horn curdled a bit. It is almost a pity to mention that lapse, because all thru the evening Mr. Wendler, the first horn player, gave a superb performance of exceedingly difficult music.

After scaling the rugged peaks of Beethoven and Brahms at previous appearances, Kreisler led the audience across the verdant slopes of classicism in the Viotti Violin Concerto, number 22. One of the things to be grateful for these days is this artist's understanding of, and sympathy with, classics ill-used by pitiless time. With the intellect of a scholar and the understanding of genius, he gathers up discarded works containing the kernel of inspiration and reverently refurbishes them into glowing vitality.

Kreisler has virtually rewritten this particular concerto, but left its pure spirit intact. How great is his accomplishment was more apparent last evening with full orchestral background than when he played the work at his recital last fall with only a piano accompaniment. The cadenza was of Kreisler's invention solely, and it maintained the unity of the work perfectly.

Of Kreisler's performance nothing is left to be said at this late date. The poetry and exquisite feeling put into the adagio transcend the vocabulary of journalistic criticism. Only Shakespeare in his tender moments could evoke the spirit of the thing in words.

Apparently nothing less than blistered palms ended the applause of the excited audience.

Liszt's time-defying symphonic poem, "Les Preludes," played with thrilling effect, ended the concert and aroused the audience to further torrents of applause.

STAR
: Baltimore, Md.

PRESENTS PERFECT PROGRAM AT LYRIC

Boston Symphony Production Also Superb; Kreisler Is Especially Good.

Presenting a perfectly arranged program, magnificently produced, the Boston Symphony Orchestra, Pierre Monteux conductor, gave the fourth concert of its Baltimore season's series in the Lyric Theater last night. Fritz Kreisler, violinist and composer, was special soloist. Approximately the audience filled about three-quarters of the theater. Beginning of the concert was deferred more than 15 minutes to meet the emergency of a slowly assembling audience caused by the severe progressing sleet storm. Obviously determined, unusually prolonged applause from both audience and orchestra, generally, was accorded Mr. Kreisler, both upon his appearance upon the stage and after the completion of his part of the program.

D'Indy's second symphony, Opus 57, in B flat major; Viotti's concerto in A minor, No. 22, for solo violin and orchestra, and Rimsky-Korsakoff's "La Grande Paque Russe" ("The Russian Easter"), an "Overture on Themes of the Russian Church," Opus 36, constituted the ample program.

Playing of the orchestra was truly superb, and its tonal finish was a combination of richness with brilliance infrequent with any orchestra. As the program was other than an exhibition of extinct volcanoes (not even barring the Viotti concerto), it had live interest. Mr. Kreisler appeared to better advantage than for many years.

J. N. H.

iladelphia, Pa.

BOSTON ORCHESTRA

Fritz Kreisler's Appearance the Feature of Its Last Night's Concer

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The great house burst at once into a roar of applause and for several moments he was kept bowing in acknowledgements of a wonderful reception in which the musicians on the stage as earnestly as the spectators joined. One could have wished after such a beginning that something better was coming than the Viotti concerto, which although it contains some ingratiating passages and notably an extremely melodious slow movement, is essentially a meretricious piec of work written rather to show of the technical skill of the performer than to express any thoughts of the composer's that were bursting for utterance; but Kreisler can't be playing Brahms or Beethoven all the time and the Viotti music at least enabled him to display his lovely tone and his marvelous technique. It need hardly be said that its conclusion was the signal for another tremendous ovation, and the audience would have gladly heard more had it been permissible.

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RECORD
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FEB 2 1920 E

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ESTABLISHED 1881

FEB 3 1920

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~~Evening~~ Public Ledger
Philadelphia, Pa.

FEB 3

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"Les Preludes".....Liszt

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nquirer
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mber, and Liszt's "Les Pre-
he end of the program. In
its Kreisler will be heard as
BY oncerto in A minor, No. 22,
uly orchestra, by Viotti.
Mas

From
Sun
Baltimore, Md.

Kreisler Here On Wednesday

VIOTTI'S delightful concerto in A minor, which has been a favorite with Fritz Kreisler's audiences, will be the music when the violinist plays as soloist at the Boston Symphony Concert to be given in the Lyric Theatre next Wednesday.

Pierre Monteux, who has just been engaged as the permanent conductor of the orchestra, will make this concert further memorable by reviving Vincent d'Indy's master work, the Second Symphony in B flat. The closing number will be Rimsky-Korsakoff's overture, "The Russian Easter," built upon themes of the Russian Church.

m North American
Philadelphia, Pa

Opera and Concert

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SYMPHONY GIVES 14TH CONCERT

Introduces Pianist Schmitz, Who Plays Carpenter's Concertino

Herald — Feb 14

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The Boston Symphony Orchestra, Mr. Monteux conductor, gave its 14th concert yesterday afternoon in Symphony Hall. The program was as follows: Schumann, symphony, E flat major, No. 3; Carpenter, concertino for piano and orchestra (first time in Boston); Goldmark, overture to "Sakuntala." Mr. E. Robert Schmitz, the pianist, played for the first time in this city.

This was an unusually interesting concert. Although the symphony and the overture have been heard here many times, the nature of the performance gave new life to the former, while Goldmark's overture, now over a half-century old, is as fresh and modern as if it were dated 1919.

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Schumann and Goldmark Also Figure in the Program

Globe — Feb 14

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Post — Feb 14

RISTIAN SCIENCE MON

MUSIC

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Specially for The Christian Science Monitor

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Feb 14

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Carpenter's Work by the Symphony—Schmitz Soloist

BY OLIN DOWNES

A novel and very interesting feature of the concert of the Boston Symphony Orchestra, Pierre Monteux conductor, given yesterday afternoon in Symphony Hall, was the first performance in this city of John Alden Carpenter's "Concertino for piano and orchestra," with E. Robert Schmitz, the French pianist, who then made his Boston debut as soloist with the orchestra.

The audience gave this music an extremely enthusiastic reception and the composer, with conductor and pianist, bowed from the stage.

FANTASTIC AND WHIMSICAL

This "Concerto" has no explanation or programme, but is evidently a very personal expression with the composer. It might be called, instead of a small concerto, a much magnified Humoresque for piano and orchestra. The music is fantastic, humorous, whimsical, full of temperament and very poetic in the mood of the second movement, and in other episodes. One would say that Mr. Carpenter had thought without making talk about it, of treating in his own way themes of Negro origin or derivation. But there are no themes taken bodily from Negro sources, though the mystical song of the second movement is strongly in the manner of a Negro spiritual.

It is a strange work. The most impressive melodic material is the song in the slow movement, introduced with a dark chord as prelude, and having a mood singularly meditative and melancholy. Then there is the very effective cadence at the end of the phrase—a simple, major cadence of a haunting simplicity and eloquence. The first movement is in the manner of a scherzo, although entirely unconventional in effect, and probably also in form, its structure not being easy to grasp at a first hearing because of the constant rythmical surprises, the flashing orchestration and the novel treatment the composer gave his ideas. But the humor, vigor and flexibility, if the word may be used, of mood is a keynote to much of the composition.

Audacious and Electrifying

It was refreshing, and more, it was very exhilarating, to listen to an American who has absorbed Mr. Carpenter's amazing knowledge of musical technic without becoming pedantic, without taking himself too seriously. The nervous, electrical character of the opening movement and finale, the audacity, the flash of the instrumentation, the freedom and sureness of the writing and the manner in which formalism is thrown to the winds make this score, to our mind, one of the most interesting and individual Mr. Carpenter has produced. One would rather wait for better acquaintance with the music before weighing the inherent worth of its thematic material, but the handling of this material is electrifying.

The last movement of the "concertino," a title the composer must have bestowed with a tongue in his cheek, is fully as capricious, and more fantastical, headlong in its energy, its abrupt explosions of force and wild, whirling rhythms than the first part. All of the music, as we have said, is very evidently in accordance with certain things imagined by the composer, who has given us no explanation of his imaginings. As a result there is no logical musical explanation of such a wanton silliness as the tinkling waltz tune which appears in this last movement—the one episode which seems hard to accept, whether intended as humorous, sardonic or anything else. The effect yesterday was that of a rather flat joke. But the composition as a whole is gripping in its virtuosity, its swiftness and certainty of workmanship, its spontaneity of manner.

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Nor must the extremely difficult t of Mr. Monteux be forgotten. Indeed is hard to think what would have be come of that composition, without the conductor, without the pianist, without such an orchestra. And one complete rehearsal had done the business.

AY, FEBRUARY 14,

Schumann's Rhenish Symphony

Mr. Monteux's conception of Schumann's Rhenish Symphony was extremely sympathetic to the thought of the composer, save that the orchestra used yesterday is too big for this intimate and romantic music. Double wind and brass do not go with Schumann, even the Schumann of lusty, pulsing youth of the first movement of the Rhenish Symphony. The symphony is of unequal value. The movements which tell today are the first; the second—the "Landler," and the fourth the cathedral scene. The slow movement, misleadingly given in one place the Italian designation of "Allegro non troppo," which is not the equivalent of the German "Nicht schnell," given in the programme notes, is tame and sugar-sweet today, and the finale conventional. This is the weakest of the Schumann symphonies, though interesting.

But the Goldmark overture, "Sakuntala," is a bewitching fairy tale in music. It was given all of its gorgeous coloring, its oriental languor, its triumphal the apotheosis of faithful love, by Mr. Monteux.

Adv. Feb 15

American Work in Symphony Concert

By LOUIS C. ELSON.

Schumann. Third Symphony, E flat.
Carpenter. Concertino. Piano and orchestra. Soloist, E. Robert Schmitz.
Goldmark. "Sakuntala" overture.

IF we are to have Schumann's Rhenish Symphony on our programs we might as well let down the bars to all German music, for there is no symphonic work so thoroughly Teutonic as this outcome of Schumann's dwelling in the beautiful Rhineland. It is a graphic picture of phases of the Rhine folk-life, and one cannot but rejoice with these last rays of sunlight which shone upon the life that was so soon to go down in darkness and mental alienation.

If we do not find that M. Monteux interpreted everything that lay in this symphony we hasten to add that we do not believe that any one but a Rhinelander could portray all the "Innigkeit" and "Gemuethlichkeit" that is in this composition. The first movement is the exultant Schumann, and no one could be more triumphant than he upon occasion. A little less of tumult and more of breadth could have been exhibited here. The second movmnt might hav been a brsong (and of dcidedly more than one-half-of-one-per-cent.) such simple jollity does it exhibit. The fourth movement (an extra one added to the regular symphonic four) was very well read. Here we get the pomp and majesty of a religious service in Cologn cathedral, and although Schumann was not generally effective in orchestral scoring he does manage to get trombone effects that are masterly, giving the sembdance of great diapason pipes of the organ. He has done equilly well with trombones at the end of the Larghetto of his first symphony. M. Monteux also made much of the contrast between this and the finale, and in the last movement one could hear the gossiping, chattering crowd pouring out of the church and filling the square with the generality that once existed there, a geniality that Prusia never knew. We are heartily glad that M. Monteux senses the glory that is in Schumann, even if he is not to the manner born. The symphony is as German as "Liberty Cabbage!"

* * *

Then came Carpentier's new Concertino. We have become distrustful of modern composers when they use diminutives. Ravel gives us a Sonatina longer than some Beethoven sonatas, and Korngold writes a Sinfonietta for tremendous orchestra and at tremendous length. But here the composer keeps his promise. Although he writes for a very large orchestra, with contrabassoon, trombones and tuba, and with cymbals, bass drum, tambourine, castagnettes and all the blacksmith shop, yet the movements are in the simplest forms with some homogeneity obtained by bringing back the first theme as coda at the end.

There is much antiphonal work between the piano and the orchestra which is interestingly developed. The composer himself defines it as a conversation between the piano and orchestra. The gradual interwining of the two forces is done in a masterly manner. There is real geniality in the work, nothing crabbed, ascetic or strained, which is unusual in an American work in the classic forms. Some touches of orchestration are beautiful, notably the violoncello and other string passages of the second movement.

The work is pigment from beginning to end, and its finals work up to a fiery climax with piccio shrieks and much percussive work.

There is a great amount of chord and active work (wrist and forearm action) for the pianist, and Mr. Schmitz gave this with excellent effect. Altogether the work received and artistic reading from pianist conductor and orchestra. the bravonia of the finale being especially effective. We found the first movement the best written part of the concertine, but the entire composition was worthy of its enthusiastic reception. Mr. Schnietz, M. Monteux and Mr. Carpenter were all called forth and greatly applauded.

* * *

Goldmark's sensuous overture o "Sakuntala" ended the concert with much effect. Here M. Monteux and the orchestra shone forth at their best and there was a melodic and harmonic beauty that was all the more delightful from the fact that we so seldom get these qualities in the works of moderns. We cannot help longing for a few more Goldmarks in spite of the fact that this composer cannot be ranked with the uncomfortably great modern masters

URDAY, FEBRUARY 1

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Herald — Feb 14

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TON POST, SATUR

Feb 14

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Schumann's Rhenish Symphony

Mr. Monteux's conception of Schumann's Rhenish Symphony was extremely sympathetic to the thought of the composer, save that the orchestra used yesterday is too big for this intimate and romantic music. Double wind and brass do not go with Schumann, even the Schumann of lusty, pulsing youth of the first movement of the Rhenish Symphony. The symphony is of unequal value. The movements which tell today are the first; the second—the "Landler," and the fourth the cathedral scene. The slow movement, misleadingly given in one place the Italian designation of "Allegro non troppo," which is not the equivalent of the German "Nicht schnell," given in the programme notes, is tame and sugar-sweet today, and the finale conventional. This is the weakest of the Schumann symphonies, though interesting.

But the Goldmark overture, "Sakuntala," is a bewitching fairy tale in music. It was given all of its gorgeous coloring, its oriental languor, its triumphal the apotheosis of faithful love, by Mr. Monteux.

Globe. Feb 15

American Work in Symphony Concert

By LOUIS C. ELSON.

Schumann. Third Symphony. E flat.
Carpenter. Concertino. Piano and orchestra. Soloist, E. Robert Schmitz.
Goldmark. "Sakuntala" overture.

IF we are to have Schumann's Rhenish Symphony on our programs we might as well let down the bars to all German music, for there is no symphonic work so thoroughly Teutonic as this outcome of Schumann's dwelling in the beautiful Rhineland. It is a graphic picture of phases of the Rhine folk-life, and one cannot but rejoice with these last rays of sunlight which shone upon the life that was so soon to go down in darkness and mental alienation.

If we do not find that M. Monteux interpreted everything that lay in this symphony we hasten to add that we do not believe that any one but a Rhinelander could portray all the "Innigkeit" and "Gemuethlichkeit" that is in this composition. The first movement is the exultant Schumann, and no one could be more triumphant than he upon occasion. A little less of tumult and more of breadth could have been exhibited here. The second movmnt might hav been a brsong (and of dcidedly more than one-half-of-one-per-cent.) such simplo jollity does it exhibit. The fourth movement (an extra one added to the regular symphonic four) was very well read. Here we get the pomp and majesty of a religious service in Cologn cathedral, and although Schumann was not generally effective in orchestral scoring he does manage to get trombone effects that are masterly, giving the sembdance of great diapason pipes of the organ. He has done equilly well with trombones at the end of the Larghetto of his first symphony. M. Monteux also made much of the contrast between this and the finale, and in the last movement one could hear the gossiping, chattering crowd pouring out of the church and filling the square with the generality that once existed there, a geniality that Prusia never knew. We are heartily glad that M. Monteux senses the glory that is in Schumann, even if he is not to the manner born. The symphony is as German as "Liberty Cabbage!"

* * *

Then came Carpentier's new Concertino. We have become distrustful of modern composers when they use diminutives. Ravel gives us a Sonatina longer than some Beethoven sonatas, and Korngold writes a Sinfonietta for tremendous orchestra and at tremendous length. But here the composer keeps his promise. Although he writes for a very large orchestra, with contrabassoon, trombones and tuba, and with cymbals, bass drum, tambourine, castagnettes and all the blacksmith shop, yet the movements are in the simplest forms with some homogeneity obtained by bringing back the first theme as coda at the end.

There is much antiphonal work between the piano and the orchestra which is interestingly developed. The composer himself defines it as a conversation between the piano and orchestra. The gradual interwining of the two forces is done in a masterly manner. There is real geniality in the work, nothing crabbed, ascetic or strained, which is unusual in an American work in the classic forms. Some touches of orchestration are beautiful, notably the violoncello and other string passages of the second movement.

The work is pigment from beginning to end, and its finals work up to a fiery climax with piccio shrieks and much percussive work.

There is a great amount of chor and active work (wrist and forearm iction) for the pianist, and Mr Schmitz gave this with excellent effect. Altogether the work received and artistic reading from pianist conductor and orchestra. the brav onia of the finale being especially effective. We found the first move ment the best written part of the concertine, but the entire composition was worthy of its enthusiasti reception. Mr. Schnietz, M. Monteux and Mr. Carpenter were all called forth and greatly applauded.

* * *

Goldmark's sensuous overture o "Sakuntala" ended the concert with much effect. Here M. Monteux and the orchestra shone forth at their best and there was a melodic and harmonic beauty that was all the more delightful from the fact that we so seldom get these qualities in the works of moderns. We cannot help longing for a few more Goldmarks in spite of the fact that this composer cannot be ranked with the uncomfortably great modern masters

URDAY, FEBRUARY 1

SYMPHONY GIVES 14TH CONCERT

Introduces Pianist Schmitz, Who Plays Carpenter's Concertino

Herald Feb 14

ORCHESTRA'S MUSIC STIRS VIVID IMAGERY

By PHILIP HALE

The Boston Symphony Orchestra, Mr. Monteux conductor, gave its 14th concert yesterday afternoon in Symphony Hall. The program was as follows: Schumann, symphony, E flat major, No. 3; Carpenter, concertino for piano and orchestra (first time in Boston); Goldmark, overture to "Sakuntala." Mr. E. Robert Schmitz, the pianist, played for the first time in this city.

This was an unusually interesting concert. Although the symphony and the overture have been heard here many times, the nature of the performance gave new life to the former, while Goldmark's overture, now over a half-century old, is as fresh and modern as if it were dated 1919.

To us the symphony known as the "Rhenish" is not so romantically beautiful and dramatic as the one in D minor, not so essentially peculiar to Schumann. yet in the "Rhenish" there is the third movement, which reminds one of Schumann, the composer of the piano pieces, the songs, and pages of the piano concerto; and there is the sturdy, vigorous first movement. Perhaps Mr. Apthorp was right in finding the scherzo's chief theme a version of a Rhine wine song of which the tune and the words are well suited to the "ponderous joviality" of the drinkers; but neither the scherzo nor the so-called "cathedral" movement, nor the finale are of the greater Schumann, who, when fully inspired and most poetic, was a dreamer of miniature works for the piano and of music that is worthy of Heine's verses; that is, with the exception already noted, the D minor symphony; in this he is most appealing when he is least symphonic.

There has been a mass of so-called oriental music written since Goldmark's overture was first performed, but the majority of the composers give one the impression of writing in an idiom not natural to them; as if they had said: "Come now, see how Oriental I can be!" As French writers after Galland introduced "The Thousand Nights and a Night," wrote countless Arabian and Persian tales which are dull reading. Felicien David and Rimsky-Korsakoff wrote music as if they were of the East. There is the suggestion of the Orient in Rubinstein's "Feramors" ballet music, and in some of his songs. But Goldmark in this overture and in his opera, "The Queen of Sheba," caught and held the spirit of the East, the sensuousness, the gorgeousness, and in the Prelude to "The Queen of Sheba," he revealed to us the mystery and the monotony of the Desert as well as the splendor of Balkis, from whom Menelik of Abyssinia, boasted descent by reason of her visit to King Solomon. In the "Sakuntala" overture there is the thought of tropic heat, lush vegetation about calm pools and bubbling springs, swooning sensuousness, the barbaric chase. The overture was superbly played. No wonder that for once there was no mad rush for the doors during the closing measures. No wonder that appreciation was shown in enthusiastic, prolonged applause.

It was the original plan to have both Cesar Franck's "Djinns" and Mr. Carpenter's Concertino on the program to introduce Mr. Schmitz, the pianist. It was found that thus the concert would be too long. Mr. Schmitz, a pianist of the first rank, is a modest man as he is a most accomplished musician and virtuoso. The Concertino is not a work that an arrogant pianist, eager for applause, would choose, for the piano is used by Mr. Carpenter as an orchestral instrument. Nevertheless, there was opportunity for Mr. Schmitz to display a singularly beautiful and liquid touch, a strength that is in contrast with his delicate, sensitive appearance, compelling brilliance and exquisite phrasing.

The Concertino itself is a highly fantastical composition, abounding in surprises that come chiefly from unusual employment and combinations of instruments; with melodic ideas that are now charming and now exciting; with exotic coloring; with dance tunes that narrowly escape being commonplace, but are saved by rythmic piquancy and unexpected orchestration. The work as a whole is episodic, but not the less entertaining for that. Mr. Carpenter's devotion to pulsatile instruments is well known here. Never shall we forget the curved bodies of the busy, energetic xylophone players in the "Adventures of a Perambulator." In the Concertino there is, Mirabile Dictu! no xylophone, but drums, cymbals, tambourine, castanets, Glockenspiel. In his next orchestral work Mr. Carpenter should experiment with the marimba, and other African instruments so dear to our Percy Grainger.

The composer, Mr. Schmitz, Mr. Monteux and the orchestra—the performance was a dazzling one—were loudly applauded. Mr. Carpenter's ballet, "The Birthday of the Infanta," will be performed here by the Chicago Opera Association with "The Elixir of Love" on Saturday, March 6.

The concert will be repeated tonight. The program of next week is as follows: Mozart, Symphony in G minor; Lalo, Spanish Symphony for violin (Mr. Fradkin, violinist); H. F. Gilbert, "The Dance in Place Congo"; Symphonic poem (after George W. Cable) of ballet based [illegible] was performed here by [illegible] Opera Company.

CARPENTER'S MUSIC ON SYMPHONY LIST

New Concertino Given With Mr Schmitz at the Piano

Schumann and Goldmark Also Figure in the Program

Globe Feb 14

E. Robert Schmidt, the Parisian pianist of Alsatian lineage, now resident in New York, made his first appearance in Boston yesterday afternoon as soloist at the Symphony concert. He played the piano part in John Alden Carpenter's new concertino and shared the applause with the composer. Mr Schmitz is at present giving a course of lecture recitals in New York, with the purpose of comparing modern music with both classical and romantic music. He might make use of Carpenter's concertino in such a comparison of the work of the 18th, 19th and 20th centuries. It has the restless rhythm, the piquant harmonies and the enlarged and subdivided orchestra which are characteristic of the music of the last 20 years. It lacks the graceful artifices of Mozart and the luscious melodies of Schumann.

This concertino, however, is based upon American popular music to a considerable extent. The first movement gets its syncopated rhythms from ragtime, but subtilises and interweaves them. The slow movement derives melodically from negro folk music. There are scattered through the whole work reminders of old-fashioned waltz tunes, of the "Blues," and, in short, of the whole range of American popular music.

If we are ever to have an American school of serious music it must thus bridge the gap which has separated "high-brow" and "popular" compositions here. All really great compositions in the past have had distinctly traceable, if often apparently remote, connections with the popular music of their country.

Even the austere masses of Palestrina are the culmination of a tendency which started from medieval street songs. Mr Carpenter is not trying to be austere, but he may be initiating a tradition that will lead to future works in the "grand manner." Meanwhile we can be thankful for a very agreeable and original composition in lighter vein. Mr Schmitz plays with remarkable technical skill and with feeling for the spirit of the music. He will be heard again with pleasure.

The Schumann "Rhenish" Symphony was given an unusually fine performance. Mr Monteux excels his predecessors with Schumann, largely because he makes the symphonies take on a lyric grace, despite their turgid ochestration.

Goldmark's "Sakuntala" is one of the few major works achieved by a comparatively minor composer. Despite some banal harmonies, it wears better than much of Beethoven and Wagner, though it is of course far below their best work. It, too, was eloquently played and gladly listened to.

Boston - Feb 14

RISTIAN SCIENCE MON

MUSIC

The Music of Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra at its concert of February 13 played for the first time in Boston, John Alden Carpenter's concertino for pianoforte and orchestra. Nobody hearing this music need despair of American composition. It has been pointed out before in these columns that Mr. Carpenter stands indisputably in the first rank of American writers of music, and a hearing of this latest composition only strengthens this opinion. In addition to knowing how to say what he wants, a faculty shared with many another, he has something to say, which distinguishes him from many. The concertino is not a big work, the large orchestra is employed for the sake of color rather than volume, and the piano is treated as one of the orchestral instruments. Thus it differs from a concerto. The ideas set forth are clever and at times brilliant. In handling his instruments Mr. Carpenter seeks for oddity of expression sometimes, but never exceeds the bounds of good taste or descends to the bizarre. He quite apparently thinks in terms of orchestral color, and this color depends largely on the percussion instruments. The composition is distinctly American, for it portrays the restless, lively, progressive and joyous traits supposed to be the resultant of the many factors of the country's life. The audience took most kindly to Mr. Carpenter's work and gave the composer many recalls. The piano part was played by E. Robert Schmitz, a Frenchman now living in New York, who thoroughly effaced himself and kept an eye always on the conductor. His tone is of great beauty and his playing indicated the true artist. For the rest of the program Mr. Monteux led his men through Schumann's "Rhenish" symphony and Goldmark's "Sakuntala" overture.

TON POST, SATUR

Feb 17

NEW PIANO CONCERTO FANTASTIC

Carpenter's Work by the Symphony—Schmitz Soloist

BY OLIN DOWNES

A novel and very interesting feature of the concert of the Boston Symphony Orchestra, Pierre Monteux conductor, given yesterday afternoon in Symphony Hall, was the first performance in this city of John Alden Carpenter's "Concertino for piano and orchestra," with E. Robert Schmitz, the French pianist, who then made his Boston debut as soloist with the orchestra.

The audience gave this music an extremely enthusiastic reception and the composer, with conductor and pianist, bowed from the stage.

FANTASTIC AND WHIMSICAL

This "Concerto" has no explanation or programme, but is evidently a very personal expression with the composer. It might be called, instead of a small concerto, a much magnified Humoresque for piano and orchestra. The music is fantastic, humorous, whimsical, full of temperament and very poetic in the mood of the second movement, and in other episodes. One would say that Mr. Carpenter had thought without making talk about it, of treating in his own way themes of Negro origin or derivation. But there are no themes taken bodily from Negro sources, though the mystical song of the second movement is strongly in the manner of a Negro spiritual.

It is a strange work. The most impressive melodic material is the song in the slow movement, introduced with a dark chord as prelude, and having a mood singularly meditative and melancholy. Then there is the very effective cadence at the end of the phrase—a simple, major cadence of a haunting simplicity and eloquence. The first movement is in the manner of a scherzo, although entirely unconventional in effect, and probably also in form, its structure not being easy to grasp at a first hearing because of the constant rythmical surprises, the flashing orchestration and the novel treatment the composer gave his ideas. But the humor, vigor and flexibility, if the word may be used, of mood is a keynote to much of the composition.

Audacious and Electrifying

It was refreshing, and more, it was very exhilarating, to listen to an American who has absorbed Mr. Carpenter's amazing knowledge of musical technic without becoming pedantic, without taking himself too seriously. The nervous, electrical character of the opening movement and finale, the audacity, the flash of the instrumentation, the freedom and sureness of the writing and the manner in which formalism is thrown to the winds make this score, to our mind, one of the most interesting and individual Mr. Carpenter has produced. One would rather wait for better acquaintance with the music before weighing the inherent worth of its thematic material, but the handling of this material is electrifying.

The last movement of the "concertino," a title the composer must have

AY, FEBRUARY 14,

bestowed with a tongue in his cheek, is fully as capricious, and more fantastical, headlong in its energy, its abrupt explosions of force and wild, whirling rhythms than the first part. All of the music, as we have said, is very evidently in accordance with certain things imagined by the composer, who has given us no explanation of his imaginings. As a result there is no logical musical explanation of such a wanton silliness as the tinkling waltz tune which appears in this last movement—the one episode which seems hard to accept, whether intended as humorous, sardonic or anything else. The effect yesterday was that of a rather flat joke. But the composition as a whole is gripping in its virtuosity, its swiftness and certainty of workmanship, its spontaneity of manner.

Mr. Schmitz's Virtuosity

As much more could be written of the performance, which was one of breathtaking mastery, Mr. Schmitz proved himself a super-pianist in mastering any and all difficulties, in showing his complete orchestral understanding of the music, in expressing himself on the piano with a virtuosity as unbridled and yet under control as certain as the virtuosity of the composer.

Nor must the extremely difficult task of Mr. Monteux be forgotten. Indeed, it is hard to think what would have become of that composition, without the conductor, without the pianist, without such an orchestra. And one complete rehearsal had done the business.

Schumann's Rhenish Symphony

Mr. Monteux's conception of Schumann's Rhenish Symphony was extremely sympathetic to the thought of the composer, save that the orchestra used yesterday is too big for this intimate and romantic music. Double wind and brass do not go with Schumann, even the Schumann of lusty, pulsing youth of the first movement of the Rhenish Symphony. The symphony is of unequal value. The movements which tell today are the first; the second—the "Landler," and the fourth the cathedral scene. The slow movement, misleadingly given in one place the Italian designation of "Allegro non troppo," which is not the equivalent of the German "Nicht schnell," given in the programme notes, is tame and sugar-sweet today, and the finale conventional. This is the weakest of the Schumann symphonies, though interesting.

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Adv. Feb 15

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If we do not find that M. Monteux interpreted everything that lay in this symphony we hasten to add that we do not believe that any one but a Rhinelander could portray all the "Innigkeit" and "Gemuethlichkeit" that is in this composition. The first movement is the exultant Schumann, and no one could be more triumphant than he upon occasion. A little less of tumult and more of breadth could have been exhibited here. The second movmnt might hav been a br-song (and of decidedly more than one-half-of-one-per-cent.) such simple jollity does it exhibit. The fourth movement (an extra one added to the regular symphonic four) was very well read. Here we get the pomp and majesty of a religious service in Cologn cathedral, and although Schumann was not generally effective in orchestral scoring he does manage to get trombone effects that are masterly, giving the sembdance of great diapason pipes of the organ. He has done equilly well with trombones at the end of the Larghetto of his first symphony. M. Monteux also made much of the contrast between this and the finale, and in the last movement one could hear the gossiping, chattering crowd pouring out of the church and filling the square with the generality that once existed there, a geniality that Prusia never knew. We are heartily glad that M. Monteux senses the glory that is in Schumann, even if he is not to the manner born. The symphony is as German as "Liberty Cabbage!"

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INFORMATION OBSCURED

Trans. Feb 15

BOSTON EVENING T

CONCERTS AND OPERA

New Pieces and Old at the Symphony Concert—Musicians to Be Heard in Boston Next Week and in Weeks to Come—Their Programmes—Operas and Singers from Chicago

The fourteenth Symphony Concert of the current season took place yesterday afternoon in Symphony Hall, where it will be repeated this evening. Mr. Monteux conducted, still showing the effects of a passing illness that earlier in the week nearly disabled him. Inclement weather slightly reduced the usual numbers of the audience, which, throughout the afternoon, gave many signs of pleasure. It warmly recalled the conductor at the end of Schumann's Rhenish Symphony and lingered at the close of the concert to applaud Goldmark's overture to the ancient Hindu play, "Sakuntala," pleased, with reason, by both music and performance. In particular, however, Mr. Carpenter's Concertino for pianoforte and orchestra stirred the listening company. Twice and thrice after it had heard the music it summoned him to the stage, sometimes with, sometimes without, the assisting pianist, a newcomer, Mr. Schmitz. (His light, bright touch suited the music; he had been sensitive to its caprice of rhythm, modulation, mood and course.) It is hard to remember when a composer has been so eagerly and insistently applauded at the Symphony Concerts. The symphony, which began the concert, and the overture, which ended it, are, of course, repertory pieces of long standing, of which the present shortage of paper forbids more than record. Suffice it that after nearly seventy years Schumann's music still keeps songful warmth; while Goldmark's, so fresh does it sound, might date from 1915 instead of 1865. Mr. Monteux and the orchestra achieved hardly more than a faithful and literal performance of the symphony. From the overture they conveyed the richness of tonal beauty, the ardor of dramatic narrative that Goldmark with equal imagination and resource joined together.

Mr. Carpenter's Concertino is shorter than most concertos, classic or modern; it eschews the more academic prescriptions of the chosen form; it is often music of light touch and playful fancy. Therefore, perhaps, he designated it by the diminutive. None the less, it is no trifle. The Concertino runs in the three orthodox movements—Allegro, slow division, Allegro again—and the composer is ingenious in the interweaving and the recalling of motives to maintain continuity and unity. He uses, besides, a full orchestra of these days and, again in the fashion of the time, joins the piano to it much often than he sets the solo instrument apart as a semi-isolated voice. Needless, almost, to say with Mr. Carpenter's other symphonic music in mind, the Concertino abounds in vivid harmonic and instrumental color, usually light, shimmering, sportive; now and then fuller-bodied but still glamorous, rarely shadowed and darkling. His symphony, as became the graver purpose, was rich in harmonic and instrumental imagination; the Concertino, of intimate mood and playful progress, is bright with instrumental and harmonic fancy—the gayety, the fantasy of the composing spirit, rather than the delineative humor of the suite, "Adventures in a Perambulator." Piquant, in particular are some of the accenting touches of the instruments of percussion upon the notes of the piano, while there is keen tang in some of its euphonies with choirs or isolated voices of the orchestra. Again, needless almost to say, the Concertino is an exceedingly supple and variable music—not with the modulation that is restlessness, but with the modulation that is impulsiveness of mood and liveliness of fancy.

Above all, the spirit of playful fantasy, in which Mr. Carpenter seemingly conceived and wrote the music, expresses itself in the frequent shiftings of the rhythm. There, above all else, is the music variable, now as American as syncopation may make it; again lightly oriental; and yet again fanciful with Mr. Carpenter's own rhythmic invention. Throughout, the Concertino is capricious, even volatile; yet there is no mistaking the fantastical high spirits of the first movement; the gentler vein of more intimate and deeper confidences in the second; the return to bright fervors in the finale. Concertos for piano and orchestra may be many things as many composers have written them, as many listeners hear them. Some are plodding and dull; others orthodox and routine; others still ornate and displayful; and others yet again of sober beauty and manifold power. Here at last is a Concertino content to be light, fanciful, gay, sportive. An American has written it in American high spirits.

From JOURNAL

Address Providence, R. I.

Date FEB 1 1920

The emphatic approval with which the audience greeted Rachmaninoff when he played his own concerto with the Boston Symphony Orchestra last Tuesday evening should multiply the interest in his appearance in a recital to-day. Never had he been heard here before to better advantage than as composer-performer, the concerto revealing itself under his touch and the direction of Mr. Monteux as a notable addition to musical literature for the perfection of blending of piano and orchestra which it achieves. It was very obvious that the audience would have welcomed more of his playing, and to-day's concert will appropriately serve as the "encore" to [illegible] former appearance. The programme, which was published in this column last week, includes one composition of his own, and promises a performance of high interest.

RADKIN SYMPHONY

At the Boston Symphony concerts ext Friday and Saturday, Fredric radkin, the much-admired concert aster of the orchestra, will be heard s soloist in Lalo's "Spanish Symhony." An event of notable interest the same concerts will be the first oncert performances of Henry F. ilbert's "Dance in Place Congo," hich raises the American negro's haracteristic syncopated dances to he fullest symphonic eloquence.

Trans. Feb. 13

MUSIC AND PLAYS

rent Concerts—Items About Musicians, Playwrights and Players

he concert of the Symphony Orchestra Sanders Theatre at Cambridge last ning began with Mr. Converse's new phony and ended with Goldmark's faar overture to the ancient Hindu play, kuntala." The symphony renewed the pression of previous hearings as already orded in this place; the overture pleased e more by lush harmonies, vivid instrutal color and romantic warmth. Beeen these two numbers Miss Martha ird played fluently and aptly the piano rt in Saint-Saëns's concerto in F major. is a rarely heard piece, but the shortage paper forbids any description of it.

Herald Feb 15

FREDRIC FRADKIN

JOURNAL

Providence, R. I.

FEB 1 1920

A new American symphony by Frederick S. Converse was given its first public performance by the Boston Symphony Orchestra at Friday's concert in Symphony Hall. Mr. Converse, whose previous compositions have been of varied form and who was the first American composer to have an opera produced by the Metropolitan Company, has here written his first symphony. It was done, he explains in a programme note, not because he had any particular desire to create a conventional symphony, but because the music was in him and the symphonic form seemed to suit his need of expression. And this may explain why, in some respects, the work falls short of complete symphonic unity.

It is a war creation, seeking to "reflect something of the feelings we have all been through during the stress of the last few years," Mr. Converse declares. It is subjective, emotionally descriptive and restrained to a degree. Its chief poetic beauties are found in the soft melodies of the second movement and the spirited scherzo, which would seem to have little to do with war reactions unless the composer had thus labelled them. The first movement is a compelling exposition of the moods of war, the enveloping bewilderment followed by firm resolve and the advance to action as America followed its destiny. The final movement is the most martial, with contrasts of fervent solemnity and victorious jubilance that make it the most frankly descriptive portion of the work.

Throughout the symphony there is found a curious and interesting blend of classic and modern form. By general agreement Mr. Converse has achieved a composition that furnishes a distinct, though not at all sensational, contribution to American music, and the symphony is likely to have a wide hearing through the country. The orchestra's performance of it was brilliant and sympathetic, and Mr. Monteux was recalled many times at its conclusion.

In the past week, also the Boston orchestra gave its first "children's concert," for which tickets were sold through the schools, and Symphony Hall was filled with a most unusual and spiritedly responsive audience of youngsters. The event was frankly experimental, but was successful enough to win promise of a similar concert soon.

Fredric Fradkin, concert master of the Boston Symphony Orchestra, and soloist at the next pair of concerts in Symphony Hall.

Globe Feb 15

FRADKIN TO BE NEXT SOLOIST

Fredric Fradkin, the excellent concert master of the Boston Symphony Orchestra, will be the soloist at the Symphony concerts this week. He will play Lalo's "Spanish" Symphony, one of the most delightful concertos in the literature of the violin. Mr. Fradkin has given pleasure by his performance of incidental solos in orchestral works during concerts of the last two years. Lalo's "Symphony" is peculiarly suited to his indisputable talent as a virtuoso.

Globe Feb 15

Friday, at 2.30, and Saturday, at 8, Boston Symphony Orchestra. Fifteenth program. Symphony in G minor, Mozart; Spanish Symphony, for violin and orchestra, Lalo; "The Dance in the Place Congo," Gilbert. Soloist, Fredric Fradkin.

Fri[illegible] 2.15 Ballet [illegible]

Events and Comments

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Address New York City

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GILBERT'S 'DANCE' BY SYMPHONY

Wildly Barbaric and Sensuous—Fradkin as Soloist

BY OLIN DOWNES

Frederick Fradkin, concertmaster, was soloist at the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. The programme consisted of Mozart's G minor symphony, Lalo's "Symphonie Espagnole," for violin and orchestra, and Henry F. Gilbert's "Dance in Place Congo," performed for the first time as a symphonic poem.

The same composition was performed in New York and in Boston as a ballet by the Metropolitan Opera Company, March 23 and April 26, 1918.

BETTER IN CONCERT FORM

When this music was performed as ballet the stage spectacle was not congruous with Mr. Gilbert's original conception of the music. Moreover, an operatic orchestra in a theatre pit does not sound as a symphony orchestra on the stage. Most important of all, the better the music the more likely it is to gain and not lose if each hearer is allowed to imagine its meanings for himself. For these reasons, the ballet was far less impressive than the symphonic poem, unhampered by any stage scene, played yesterday.

The music as heard yesterday made a fresh and a very deep impression. It is wildly imaginative, barbaric, vulgar, tropical, sensuous. The last pages surpass the music of any other American we know in originality and imagination. Nietzsche would have called them "Mediterranean." The music is here strangely eerie and fateful. The slaves in New Orleans of the '40s have danced their wildest; they leap and fall to the ground with foaming lips; they exult or strive furiously for the favors of the women; and at last, like the knell of fate itself, their frenzy is interrupted by the tolling of the 9 o'clock bell to quarters, the reminder of another day of pain and toil. And there are sounds in the orchestra like the shuffling of feet, and mournful echoes of motives derived from actual songs and yells of the Creoles of a day past; there is the shudder of the night in the music, there is an orchestral cry of inarticulate rage and despair.

Work of Ten Years

This symphonic poem was not composed in one single period of the composer's development. Its composition covered roughly a period of 10 years. Measures which Mr. Gilbert wrote in for practical exigencies of the ballet have happily been eliminated, but anyone who has carefully and thoughtfully watched his style will be interested to observe the difference in thought, manner, harmonic texture, between the opening and the superb pages at the end.

But the work has enormous energy and continuity of thought throughout. The orchestration, it is true, still impresses one as being thick, over-heavy. Yet this does not serve to conceal the great originality of many instrumental effects, the power and breadth of the brush strokes with which strong, sometimes harsh, sometimes very beautiful colors are put on the canvas. The recklessness of mood does not distract the composer from true principles of symphonic development. There are uneven passages, there are passages experimental, or unconsciously imitative—even in this score by an American bent on discarding outworn musical formulas of Europe—of music of other and older schools. We think especially of the fugal manner in which the dance theme is developed after the love music. The contrast between this rather old-fashioned and conventional start with the reckless abandon, the wanton barbarousness of pages, which quickly follow, is naive, yet it makes its mark, because of its imperious energy of the composer's imagination, which holds complete sway from the first note to the last, and evokes from Creole folk-tunes, a score which stands alone in its color, its romantic and emotional qualities, among American compositions.

"In Triumphant Vulgarity"

It goes without saying that some were shocked by the theme of the Bamboula—we quote Mr. Gilbert's note in the programme book—"ripped out in all its triumphant vulgarity by the full orchestra"; by the unrefined humor of the glockenspiel in the witty theme that follows, by the drunken song of trumpets in fifths as the revel works up to its climax. But we think many will agree with us, that despite instrumentation undoubtedly inclining to be thick and heavy, and because of its surge of elemental human impulse, its mighty songs of the soil, this work is the most significant, the most triumphant vindication of his talent and his artistic attitude that Mr. Gilbert has yet achieved.

Furthermore, while it is easy to realize the orchestral heaviness in many places, it is also easy to recall superbly dramatic and gorgeous effects. Think of the use of the harps, of certain percussion instruments. There are audacious and savagely brilliant combinations not found in the textbooks. The orchestration needs, in our opinion, some clarification, and partly because it is almost too full of good ideas. There are too many effects at the same time. They frequently muddle the sound and get in each other's way. There are strokes of instrumental genius by a composer with a native imagination if not invariably a native skill in the employment of orchestral instruments.

At the end of this performance the audience, loth to leave the hall, kept applauding until Mr. Gilbert appeared on the stage.

Mr. Fradkin's Playing

Mr. Fradkin played a concerto which is charming and original from beginning to end with technical exuberance and with fine taste, polish, feeling for the style of the music. After all, are there many better violin concertos? This music is piquant to the last detail; melodious, transparent and fascinating in its rhythms. Had the music been duller, such a performance as Mr. Fradkin's would have stirred the audience to well-merited applause.

Last, but not least, in reversing the order of discussion from the order of the items of the programme, let it be said that Mr. Monteux's performance of the Mozart symphony was of the highest artistic quality, admirable in phrasing, in the transparency of the orchestral tone; above all, in the prodigious spirit and glow of Mozart's wondrous music.

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SYMPHONY PLAYS G MINOR MOZART

By J. V. CLARK

The concert of the Boston Symphony Orchestra this week proceeds in rather routine fashion. For the symphony Mr. Monteux has chosen the G minor Mozart, which he gives a performance of beautiful clarity and proportion. There is no perfunctory approach to the performance of the familiar work.

As soloist, Mr. Frederick Fradkin of the orchestra plays the familiar Spanish symphony for violin and orchestra by Lalo. The work is a "sure fire" success. It would be as hard for any violinist to miss success with this tuneful, fascinating work as it would be for an emotional actress to fail with "Camille." Mr. Fradkin's playing is familiar. He has elegance, fleetness, a polished technique, which are just what the Lalo symphony requires.

An emotional appeal and great sensuousness of tone are not absolutely necessary to a great performance of the work, although more sensuousness of tone than Mr. Fradkin commands would not have been amiss.

For the final number, Mr. Monteux plays Gilbert's "The Dance in the Place Congo," previously given here as a ballet. Although in more fitting surroundings in Symphony Hall than in an opera house, the work retains its previous impression.

"It is "raw" music, rough, splendidly vulgar. Certain sections, as that in which Gilbert uses the Bamboula theme, are striking. The work lacks in polish. When Mr. Gilbert's most ardent admirers cannot fail to see the "overwriting" in the orchestration. The use of too many instruments, the muddiness of orchestral color and the corners not always easily turned, is apparent. Certainly, Mr. Gilbert, like other American composers, cannot complain of having been denied a hearing at Symphony Hall.

SYMPHONY GIVES 15TH CONCERT

Fradkin Brilliant Violin Soloist for Lalo's Spanish Symphony

ORCHESTRA PLAYS PIECE BY GILBERT

By PHILIP HALE

The Boston Symphony Orchestra, Mr. Monteux, conductor, gave its 15th concert yesterday afternoon in Symphony Hall. Mr. Fradkin was the solo violinist. The program was as follows: Mozart, Symphony in G minor; Lalo, Spanish Symphony for violin and orchestra; Gilbert, "The Dance in Place Congo" (first time at these concerts).

The performance of Mozart's symphony was a beautiful one; beautiful in its clarity, its euphony, its unfailing regard for proportion. Some years ago, a prominent writer about music, a wild-eyed worshipper of Liszt and Wagner, published the statement that this symphony is interesting only in a historical sense. His idols would have been the first to laugh at him. There are few things in art that are perfect. The G minor symphony is one of them. Its apparent simplicity is an adorable triumph of supreme art.

Too often this music is played in a perfunctory manner, as if the conductor had said to himself: "We should play at least one symphony by Mozart each season. Let's see—what did we play last year? The one in E flat major. O yes. Well, we'll play the one in G minor. You all know it but we'll run through it for form's sake," and he yawns during the rehearsal, impatient to put some thunderous modern work on his rack, so that he can show the audience what he can do. The French have long been famous for their interpretation of music by Mozart and Haydn, as Habeneck's performance of Beethoven's 9th symphony excited the wonder and praise of Wagner when he heard the orchestra of the Paris Conservatory.

Mr. Fradkin gave a brilliant interpretation of Lalo's fascinating "Spanish" Symphony, a performance that was also sensuous. Furthermore there was the capriciousness, the elegance demanded by the music. Technically and aesthetically, the interpretation was a fine one. It was thoroughly appreciated by the great audience. Applause in this instance was not perfunctory, courteous, respectful; it was enthusiastic.

Mr. Gilbert, inspired by a magazine article of George W. Cable, wrote a symphonic poem, "The Dance in Place Congo," over 12 years ago. Discouraged by indifferent or ignorant conductors, he used this music for a ballet, which was produced at the Metropolitan Opera House in March, 1918, and performed here by the Metropolitan company in April. The music was heard yesterday as the composer wished it to be heard; but yesterday, as two years ago, he was unfortunate in this respect: his composition when played here as a ballet followed Rimsky-Korsakoff's "Cog d'Or," yesterday it followed music by Lalo. Now, the Russian and the Frenchman were masters of orchestration. Mr. Gilbert, indisputable as his native talent is, has yet to learn the value of economy of means. The orchestration of "Dance in Place Congo" is thick. The temptation to use all the instruments at his command was not always resisted by him. For this reason, and possibly for other reasons, the poem, although it made a more marked impression than when it served the purposes of a ballet, did not firmly hold the attention throughout. The opening episode is powerful; there is the true tragic note with the thought of barbaric feeling. The Bamboula theme is announced with the splendid and fitting vulgarity. The lyrical episode has charming measures, but from here until the dramatic ending there are pages that are of comparative little significance. It is easy to say that this or that composition is too long. Sometimes the mental and physical state of the hearer prompts the reproach; but as a rule the fault is in the composer's unwillingness or inability to say much in a few pages. Overelaboration is always ruinous. Garrulity is tiresome in art as in life. The desire to be explicit, circumstantial in narration, often lessens the immediate effect and forbids remembrance.

Mr. Monteux is to be thanked for putting this symphonic poem on the program. Music does not deserve to be heard at a Symphony concert, simply because it was written by an American. If the music has importance, it should be heard even if the composer happens to be an American. What Mr. Gilbert writes is certainly worthy of serious consideration.

The concert will be repeated tonight. The program of the concerts next week is as follows: Gluck, Overture to "Iphigenia in Aulis"; Haydn, Symphony in G. major (B. & H. No. 13); Debusy, "The Blessed Damozel" (Ethel Frank, soprano; Claramond Thompson, contralto; female chorus trained by Mr. Townsend); Charpentier, "Impressions of Italy."

The modern Russians, in using folk music as the melodic basis of their works, usually eschews anything which savors of the development sections of classic symphonies, because many folk tunes can only be "developed" by main strength.

In the introductory section, which returns at the close of the symphonic poem, however, Mr Gilbert has struck a truer balance between civilized and primitive music, and written some very moving and eloquent pages. His treatment of the "Bamboula," when he announced it as a theme, is equally commendable. But it is always a mistake to try to paint the lily, or to introduce modern improvements into primitive folk tunes.

Mr Fradkin, concert master of the orchestra, was very successful as soloist in Lalo's familiar "Spanish Symphony." His tone and technic show steady improvement. He is not content with being a good orchestra player, but vies with some success with many much-exploited virtuosos.

The first movement of Mozart's G minor Symphony is unquestionably "allegro molto," and was so played yesterday. Dr Muck used to make it an allegretto, with an artistic success, which warranted the liberty taken. It can, moreover, be argued that Mozart meant by "allegro" to indicate the mood rather than the speed of the music.

The other three movements came nearer the superb standard set by Muck in this music, but paradoxically enough it was the Teutonic version which used to be delicate and graceful where the Gallic version seemed clumsy and heavy handed. The gradations of accent lacked subtlety yesterday. In playing Mozart, "toujours le nuance" is one's best motto.

and horns played with delicacy and grace particularly in the trio of the minuet. In short, the symphony was beautifully played, a fact fortunately realized by the audience, which gave evident signs of delight and pleasure. Mr. Fradkin gave unexpected proof of virtuosity. His performance of Mendelssohns' concerto last season, while well enough in a negative way, was hardly one to excite enthusiasm. His playing of the Lalo symphony, however, revealed a virtuoso of the first rank. It was full of style, fanciful without becoming sentimental, impassioned in the true Spanish manner. His tone was rich and full, his passage-work clear and brilliant. The orchestra accompanied with great flexibility.

Henry Gilbert is America's most "national" composer. His music is as distinctively American as that of Rimsky-Korsakow is distinctively Russian. We may not admire Mr. Gilbert's music but we must admit that it is sincere that it is the consistent expression o

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Mr. Gilbert's music was first heard in Boston at a ballet performance by the Metropolitan Opera Company in April, 1918. In his opinion, and in that of many others, the Metropolitan forces, with excellent intentions, did not altogether do the work justice. Mr Monteux, who conducted the Metropolitan performances, showed again yesterday that he is not the ideal leader for such music. All the outbursts sounded calculated. It was like an academically trained musician trying to play ragtime in a dance hall and unable to play it spontaneously, as though Schumann and Debussy had never lived.

This regrettable sophistication is, however, not confined to Mr Monteux. Mr. Gilbert himself has made the error of introducing a free fantasia on two dominant motives derived from the folk dance, the "Bamboula," something obviously derived from the practices of classic composers and not inherent in the nature of the negro folk tunes he is using as his themes.

RY 21, 1920

MUSIC

The Music of Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The fifteenth symphony concert was given on February 20. The program was as follow::

Mozart. Symphony in G minor.

Lalo. Spanish Symphony for violin and orchestra, Fredric Fradkin, soloist.

Gilbert. "The Dance in Place Congo." (First time at these concerts.)

This program covered a wide range of emotions and style. The distance between the grace and refinement of Mozart's Symphony and the rough and tumble symphonic poem by Gilbert is far and Lalo's Spanish Symphony hardly served as an adequate connecting link. The program, however, was an excellent medium for a display of versatility on the part of Mr. Monteux, who conducted throughout the afternoon with unusual authority. Each piece, widely differing from its neighbors on the program, was given its proper atmosphere and coloring. Three distinct styles were represented and admirably contrasted. This ability to differentiate sharply between various styles and schools of composition is one of Mr. Monteux's most outstanding characteristics. It has given the symphony concerts of this season a varied and interesting character. In former times every piece was given a Teutonic tinge. This was tiresome. We now hear the music of many schools played in as many different ways. Mozart is difficult to play well. The slightest uncertainty of ensemble is immediately apparent. The strings played with exceptiona

beauty of tone. The phrases of the Andante were sung by the first violins as by one player. The wood-wind

his devotion to an ideal, a devotion which has never wavered throughout his long career. "The Dance in Place Congo" is a good example of his art. It contains his qualities and defects in profusion. The crude, though brilliant, orchestral coloring, the tiresome repetitions, the needless barbarities, the technical shortcomings are all present. But we also hear the poet, trying to make himself heard above the din of the bass drum, the imaginative, fanciful musician attempting to express his emotions, albeit with limited technical resources. To be more specific, the plan of this symphonic poem is poetically conceived. The details are in many cases weakly carried out. For example, the phrase representing the "tragic and poignant cry of rage and revolt of an entire race against the restraining bonds of slavery" can hardly be said to be arresting. The "Bamboula" theme, occurring for the first time with a realistic orchestration quite necessary to the general scheme of the composition, need hardly have been repeated with so little change. The lyric episode seems too long, its repetitions are fatiguing. Yet it must be admitted that the work as a whole produces a brilliant effect. There is much that rings true, much that is distinctive.

GILBERT'S 'DANCE IN PLACE CONGO' GIVES PLEASURE

Mr. Monteux's exceptionally fine reading of the Mozart symphony, G minor; Mr. Fradkin's brilliant interpretation of Lalo's Spanish symphony, and Mr. Gilbert's "The Dance in Place Congo," were all features in the concert by the Boston Symphony Orchestra yesterday afternoon.

It would have been better for the Gil-

MOZART PLAYED AT SYMPHONY

Reduced by Boston Banks Yesterday; Orpheum Will Be Taken from Curb

Of unusual interest to music lovers was the distinctive program offered yesterday afternoon by the Boston Symphony Orchestra, Mr. Monteux conducting. Mozart's "Symphony in G minor," well known to many from frequent performances in Boston, was received enthusiastically.

A symphony for violin and orchestra by the Spanish composer, Edouard Lalo, gave full scope for the notable playing of Fredric Fradkin, concertmaster of the orchestra. The composition is rich in fanciful, rhythmic movements and in phrases which require delicacy and firmnes of tone. Mr. Fradkin displayed a technique which mastered the most intricate and bewildering passages, and his sympathetic interpretation of the charm and languorous grace of the symphony was keenly appreciated by the audience. Mr. Fradkin was recalled many times.

The third number was in many ways the feature of the program. "The Dance in Place Congo" is a modern American composition by Henry F. P. Gilbert, a symphonic poem founded on a description by George W. Cable of a Louisiana slave-revel. It is distinctively American music, in that it is based upon a primitive and barbaric, although essentially native expression of the art of the negro races in the South. The music has a wild, syncopated rhythm, startlingly akin to the "jazz" of modern dances, with an elusive and haunting melody which rises insistently above the clash and din of the louder instruments.

The unrestrained frenzy of the "Bamboula," a barbaric negro slave-dance, gives way to interludes of more harmonious passages, chanted with the swing of an old revivalist hymn, and then rises again in chaotic and blaring measures.

The audience showed a keen interest in the music, after the first shock of the inroads of "jazz" into a Friday afternoon concert. They applauded a bit breathlessly after particularly spectacular and discordant finale, and recalled Mr. Monteux several times.

GILBERT'S 'DANCE' BY SYMPHONY

Wildly Barbaric and Sensuous—Fradkin as Soloist

BY OLIN DOWNES

Frederick Fradkin, concertmaster, was soloist at the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. The programme consisted of Mozart's G minor symphony, Lalo's "Symphonie Espagnole," for violin and orchestra, and Henry F. Gilbert's "Dance in Place Congo," performed for the first time as a symphonic poem.

The same composition was performed in New York and in Boston as a ballet by the Metropolitan Opera Company, March 23 and April 26, 1918.

BETTER IN CONCERT FORM

When this music was performed as ballet the stage spectacle was not congruous with Mr. Gilbert's original conception of the music. Moreover, an operatic orchestra in a theatre pit does not sound as a symphony orchestra on the stage. Most important of all, the better the music the more likely it is to gain and not lose if each hearer is allowed to imagine its meanings for himself. For these reasons, the ballet was far less impressive than the symphonic poem, unhampered by any stage scene, played yesterday.

The music as heard yesterday made a fresh and a very deep impression. It is wildly imaginative, barbaric, vulgar, tropical, sensuous. The last pages surpass the music of any other American we know in originality and imagination. Nietzsche would have called them "Mediterranean." The music is here strangely eerie and fateful. The slaves in New Orleans of the '40s have danced their wildest; they leap and fall to the ground with foaming lips; they exult or strive furiously for the favors of the women; and at last, like the knell of fate itself, their frenzy is interrupted by the tolling of the 9 o'clock bell to quarters, the reminder of another day of pain and toil. And there are sounds in the orchestra like the shuffling of feet, and mournful echoes of motives derived from actual songs and yells of the Creoles of a day past; there is the shudder of the night in the music, there is an orchestral cry of inarticulate rage and despair.

Work of Ten Years

This symphonic poem was not composed in one single period of the composer's development. Its composition covered roughly a period of 10 years. Measures which Mr. Gilbert wrote in for practical exigencies of the ballet have happily been eliminated, but anyone who has carefully and thoughtfully watched his style will be interested to observe the difference in thought, manner, harmonic texture, between the opening and the superb pages at the end.

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The first movement of Mozart's G minor Symphony is unquestionably "allegro molto," and was so played yesterday. Dr Muck used to make it an allegretto, with an artistic success, which warranted the liberty taken. It can, moreover, be argued that Mozart meant by "allegro" to indicate the mood rather than the speed of the music.

The other three movements came nearer the superb standard set by Muck in this music, but paradoxically enough it was the Teutonic version which used to be delicate and graceful where the Gallic version seemed clumsy and heavy handed. The gradations of accent lacked subtlety yesterday. In playing Mozart, "toujours le nuance" is one's best motto.

RY 21, 1920

MUSIC

The Music of Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The fifteenth symphony concert was given on February 20. The program was as follow::

Mozart. Symphony in G minor.

Lalo. Spanish Symphony for violin and orchestra, Fredric Fradkin, soloist.

Gilbert. "The Dance in Place Congo," (First time at these concerts.)

This program covered a wide range of emotions and style. The distance between the grace and refinement of Mozart's Symphony and the rough and tumble symphonic poem by Gilbert is far and Lalo's Spanish Symphony hardly served as an adequate connecting link. The program, however, was an excellent medium for a display of versatility on the part of Mr. Monteux, who conducted throughout the afternoon with unusual authority. Each piece, widely differing from its neighbors on the program, was given its proper atmosphere and coloring. Three distinct styles were represented and admirably contrasted. This ability to differentiate sharply between various styles and schools of composition is one of Mr. Monteux's most outstanding characteristics. It has given the symphony concerts of this season a varied and interesting character. In former times every piece was given a Teutonic tinge. This was tiresome. We now hear the music of many schools played in as many different ways. Mozart is difficult to play well. The slightest uncertainty of ensemble is immediately apparent. The strings played with exceptional beauty of tone. The phrases of the Andante were sung by the first violins as by one player. The wood-wind and horns played with delicacy and grace particularly in the trio of the minuet. In short, the symphony was beautifully played, a fact fortunately realized by the audience, which gave evident signs of delight and pleasure. Mr. Fradkin gave unexpected proof of virtuosity. His performance of Mendelssohns' concerto last season, while well enough in a negative way, was hardly one to excite enthusiasm. His playing of the Lalo symphony, however, revealed a virtuoso of the first rank. It was full of style, fanciful without becoming sentimental, impassioned in the true Spanish manner. His tone was rich and full, his passage-work clear and brilliant. The orchestra accompanied with great flexibility.

Henry Gilbert is America's most "national" composer. His music is as distinctively American as that of Rimsky-Korsakow is distinctively Russian. We may not admire Mr. Gilbert's music but we must admit that it is sincere that it is the consistent expression o his devotion to an ideal, a devotion which has never wavered throughout his long career. "The Dance in Place Congo" is a good example of his art. It contains his qualities and defects in profusion. The crude, though brilliant, orchestral coloring, the tiresome repetitions, the needless barbarities, the technical shortcomings are all present. But we also hear the poet, trying to make himself heard above the din of the bass drum, the imaginative, fanciful musician attempting to express his emotions, albeit with limited technical resources. To be more specific, the plan of this symphonic poem is poetically conceived. The details are in many cases weakly carried out. For example, the phrase representing the "tragic and poignant cry of rage and revolt of an entire race against the restraining bonds of slavery" can hardly be said to be arresting. The "Bamboula" theme, occurring for the first time with a realistic orchestration quite necessary to the general scheme of the composition, need hardly have been repeated with so little change. The lyric episode seems too long, its repetitions are fatiguing. Yet it must be admitted that the work as a whole produces a brilliant effect. There is much that rings true, much that is distinctive.

GILBERT'S 'DANCE IN PLACE CONGO' GIVES PLEASURE

Mr. Monteux's exceptionally fine reading of the Mozart symphony, G minor; Mr. Fradkin's brilliant interpretation of Lalo's Spanish symphony, and Mr. Gilbert's "The Dance in Place Congo," were all features in the concert by the Boston Symphony Orchestra yesterday afternoon.

It would have been better for the Gil-

MOZART PLAYED AT SYMPHONY

Reduced by Boston Banks Yesterday; Orpheum Will Be Taken from Curb

Of unusual interest to music lovers was the distinctive program offered yesterday afternoon by the Boston Symphony Orchestra, Mr. Monteux conducting. Mozart's "Symphony in G minor," well known to many from frequent performances in Boston, was received enthusiastically.

A symphony for violin and orchestra by the Spanish composer, Edouard Lalo, gave full scope for the notable playing of Fredric Fradkin, concertmaster of the orchestra. The composition is rich in fanciful, rhythmic movements and in phrases which require delicacy and firmnes of tone. Mr. Fradkin displayed a technique which mastered the most intricate and bewildering passages, and his sympathetic interpretation of the charm and languorous grace of the symphony was keenly appreciated by the audience. Mr. Fradkin was recalled many times.

The third number, was in many ways the feature of the program. "The Dance in Place Congo" is a modern American composition by Henry F. P. Gilbert, a symphonic poem founded on a description by George W. Cable of a Louisiana slave-revel. It is distinctively American music, in that it is based upon a primitive and barbaric, although essentially native expression of the art of the negro races in the South. The music has a wild, syncopated rhythm, startlingly akin to the "jazz" of modern dances, with an elusive and haunting melody which rises insistently above the clash and din of the louder instruments.

The unrestrained frenzy of the "Bamboula," a barbaric negro slave-dance, gives way to interludes of more harmonious passages, chanted with the swing of an old revivalist hymn, and then rises again in chaotic and blaring measures.

The audience showed a keen interest in the music, after the first shock of the inroads of "jazz" into a Friday afternoon concert. They applauded a bit breathlessly after a particularly spectacular and discordant finale, and recalled Mr. Monteux several times.

GILBERT'S 'DANCE' BY SYMPHONY

Wildly Barbaric and Sensuous—Fradkin as Soloist

BY OLIN DOWNES

Frederick Fradkin, concertmaster, was soloist at the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. The programme consisted of Mozart's G minor symphony, Lalo's "Symphonie Espagnole," for violin and orchestra, and Henry F. Gilbert's "Dance in Place Congo," performed for the first time as a symphonic poem.

The same composition was performed in New York and in Boston as a ballet by the Metropolitan Opera Company, March 23 and April 26, 1918.

BETTER IN CONCERT FORM

When this music was performed as ballet the stage spectacle was not congruous with Mr. Gilbert's original conception of the music. Moreover, an operatic orchestra in a theatre pit does not sound as a symphony orchestra on the stage. Most important of all, the better the music the more likely it is to gain and not lose if each hearer is allowed to imagine its meanings for himself. For these reasons, the ballet was far less impressive than the symphonic poem, unhampered by any stage scene, played yesterday.

The music as heard yesterday made a fresh and a very deep impression. It is wildly imaginative, barbaric, vulgar, tropical, sensuous. The last pages surpass the music of any other American we know in originality and imagination. Nietzsche would have called them "Mediterranean." The music is here strangely eerie and fateful. The slaves in New Orleans of the '40s have danced their wildest; they leap and fall to the ground with foaming lips; they exult or strive furiously for the favors of the women; and at last, like the knell of fate itself, their frenzy is interrupted by the tolling of the 9 o'clock bell to quarters, the reminder of another day of pain and toil. And there are sounds in the orchestra like the shuffling of feet, and mournful echoes of motives derived from actual songs and yells of the Creoles of a day past; there is the shudder of the night in the music, there is an orchestral cry of inarticulate rage and despair.

Work of Ten Years

This symphonic poem was not composed in one single period of the composer's development. Its composition covered roughly a period of 10 years. Measures which Mr. Gilbert wrote in for practical exigencies of the ballet have happily been eliminated, but anyone who has carefully and thoughtfully watched his style will be interested to observe the difference in thought, manner, harmonic texture, between the opening and the superb pages at the end.

But the work has enormous energy and continuity of thought throughout. The orchestration, it is true, still impresses one as being thick, over-heavy. Yet this does ont serve to conceal the great originality of many instrumental effects, the power and breadth of the brush strokes with which strong, sometimes harsh, sometimes very beautiful colors are put on the canvas. The recklessness of mood does not distract the composer from true principles of symphonic development. There are uneven passages, there are passages experimental, or unconsciously imitative—even in this score by an American bent on discarding outworn musical formulas of Europe—of music of other and older schools. We think especially of the fugal manner in which the dance theme is developed after the love music. The contrast between this rather old-fashioned and conventional start with the reckless abandon, the wanton barbarousness of pages, which quickly follow, is naive, yet it makes its mark, because of its imperious energy of the composer's imagination, which holds complete sway from the first note to the last, and evokes from Creole folk-tunes, a score which stands alone in its color, its romantic and emotional qualities, among American compositions.

"In Triumphant Vulgarity"

It goes without saying that some were shocked by the theme of the Bamboula—we quote Mr. Gilbert's note in the programme book—"ripped out in all its triumphant vulgarity by the full orchestra"; by the unrefined humor of the glockenspiel in the witty theme that follows, by the drunken song of trumpets in fifths as the revel works up to its climax. But we think many will agree with us, that despite instrumentation undoubtedly inclining to be thick and heavy, and because of its surge of elemental human impulse, its mighty songs of the soil, this work is the most significant, the most triumphant vindication of his talent and his artistic attitude that Mr. Gilbert has yet achieved.

Furthermore, while it is easy to realize the orchestral heaviness in many places, it is also easy to recall superbly dramatic and gorgeous effects. Think of the use of the harps, of certain percussion instruments. There are audacious and savagely brilliant combinations not found in the textbooks. The orchestration needs, in our opinion, some clarification, and partly because it is almost too full of good ideas. There are too many effects at the same time. They frequently muddle the sound and get in each other's way. There are strokes of instrumental genius by a composer with a native imagination if not invariably a native skill in the employment of orchestral instruments.

At the end of this performance the audience, loth to leave the hall, kept applauding until Mr. Gilbert appeared on the stage.

Mr. Fradkin's Playing

Mr. Fradkin played a concerto which is charming and original from beginning to end with technical exuberance and with fine taste, polish, feeling for the style of the music. After all, are there many better violin concertos? This music is piquant to the last detail; melodious, transparent and fascinating in its rhythms. Had the music been duller, such a performance as Mr. Fradkin's would have stirred the audience to well-merited applause.

Last, but not least, in reversing the order of discussion from the order of the items of the programme, let it be said that Mr. Monteux's performance of the Mozart symphony was of the highest artistic quality, admirable in phrasing, in the transparency of the orchestral tone; above all, in the prodigious spirit and glow of Mozart's wondrous music.

Shipping

SYMPHONY PLAYS G MINOR MOZART

By J. V. CLARK

The concert of the Boston Symphony Orchestra this week proceeds in rather routine fashion. For the symphony Mr. Monteux has chosen the G minor Mozart, which he gives a performance of beautiful clarity and proportion. There is no perfunctory approach to the performance of the familiar work.

As soloist, Mr. Frederick Fradkin of the orchestra plays the familiar Spanish symphony for violin and orchestra by Lalo. The work is a "sure fire" success. It would be as hard for any violinist to miss success with this tuneful, fascinating work as it would be for an emotional actress to fail with "Camille." Mr. Fradkin's playing is familiar. He has elegance, fleetness, a polished technique, which are just what the Lalo symphony requires.

An emotional appeal and great sensuousness of tone are not absolutely necessary to a great performance of the work, although more sensuousness of tone than Mr. Fradkin commands would not have been amiss.

For the final number, Mr. Monteux plays Gilbert's "The Dance in the Place Congo," previously given here as a ballet. Although in more fitting surroundings in Symphony Hall than in an opera house, the work retains its previous impression.

"It is "raw" music, rough, splendidly vulgar. Certain sections, as that in which Gilbert uses the Bamboula theme, are striking. The work lacks in polish. When Mr. Gilbert's most ardent admirers cannot fail to see the "overwriting" in the orchestration. The use of too many instruments, the muddiness of orchestral color and the corners not always easily turned, is apparent. Certainly, Mr. Gilbert, like other American composers, cannot complain of having been denied a hearing at Symphony Hall.

SYMPHONY GIVES 15TH CONCERT

Fradkin Brilliant Violin Soloist for Lalo's Spanish Symphony

ORCHESTRA PLAYS PIECE BY GILBERT

By PHILIP HALE

The Boston Symphony Orchestra, Mr. Monteux, conductor, gave its 15th concert yesterday afternoon in Symphony Hall. Mr. Fradkin was the solo violinist. The program was as follows: Mozart, Symphony in G minor; Lalo, Spanish Symphony for violin and orchestra; Gilbert, "The Dance in Place Congo" (first time at these concerts).

The performance of Mozart's symphony was a beautiful one; beautiful in its clarity, its euphony, its unfailing regard for proportion. Some years ago, a prominent writer about music, a wild-eyed worshipper of Liszt and Wagner, published the statement that this symphony is interesting only in a historical sense. His idols would have been the first to laugh at him. There are few things in art that are perfect. The G minor symphony is one of them. Its apparent simplicity is an adorable triumph of supreme art.

Too often this music is played in a perfunctory manner, as if the conductor had said to himself: "We should play at least one symphony by Mozart each season. Let's see—what did we play last year? The one in E flat major. O yes. Well, we'll play the one in G minor. You all know it but we'll run through it for form's sake," and he yawns during the rehearsal, impatient to put some thunderous modern work on his rack, so that he can show the audience what he can do. The French have long been famous for their interpretation of music by Mozart and Haydn, as Habeneck's performance of Beethoven's 9th symphony excited the wonder and praise of Wagner when he heard the orchestra of the Paris Conservatory.

Mr. Fradkin gave a brilliant interpretation of Lalo's fascinating "Spanish" Symphony, a performance that was also sensuous. Furthermore there was the capriciousness, the elegance demanded by the music. Technically and aesthetically, the interpretation was a fine one. It was thoroughly appreciated by the great audience. Applause in this instance was not perfunctory, courteous, respectful; it was enthusiastic.

Mr. Gilbert, inspired by a magazine article of George W. Cable, wrote a symphonic poem, "The Dance in Place Congo," over 12 years ago. Discouraged by indifferent or ignorant conductors, he used this music for a ballet, which was produced at the Metropolitan Opera House in March, 1918, and performed here by the Metropolitan company in April. The music was heard yesterday as the composer wished it to be heard; but yesterday, as two years ago, he was unfortunate in this respect: his composition when played here as a ballet followed Rimsky-Korsakoff's "Coq d'Or," yesterday it followed music by Lalo. Now, the Russian and the Frenchman were masters of orchestration. Mr. Gilbert, indisputable as his native talent is, has yet to learn the value of economy of means. The orchestration of "Dance in Place Congo" is thick. The temptation to use all the instruments at his disposal was not always resisted by him. For this reason, and possibly for [illegible] the poem, although it made a more marked impression than when it served the purposes of a ballet, did not firmly hold the attention throughout. The opening episode is powerful; there is the true tragic note with the thought of barbaric feeling. The Bamboula theme is announced with the splendid and fitting vulgarity. The lyrical episode has charming measures, but from here until the dramatic ending there are pages that are of comparative little significance. It is easy to say that this or that composition is too long. Sometimes the mental and physical state of the hearer prompts the reproach; but as a rule the fault is in the composer's unwillingness or inability to say much in a few pages. Overelaboration is always ruinous. Garrulity is tiresome in art as in life. The desire to be explicit, circumstantial in narration, often lessens the immediate effect and forbids remembrance.

Mr. Monteux is to be thanked for putting this symphonic poem on the program. Music does not deserve to be heard at a Symphony concert, simply because it was written by an American. If the music has importance, it should be heard even if the composer happens to be an American. What Mr. Gilbert writes is certainly worthy of serious consideration.

The concert will be repeated tonight. The program of the concerts next week is as follows: Gluck, Overture to "Iphigenia in Aulis"; Haydn, Symphony in G. major (B. & H. No. 13); Debusy, "The Blessed Damozel" (Ethel Frank, soprano; Claramond Thompson, contralto; female chorus trained by Mr. Townsend); Charpentier, "Impressions of Italy."

GILBERT'S POEM BY THE SYMPHONY

"Dance in the Place Congo" Found Interesting

Concert Master Fradkin Scores as Soloist in Lalo's Music

"The Dance in the Place Congo," by Henry F. Gilbert of Cambridge, was the most interesting item on the program of yesterday's Symphony concert. It was suggested by an article in an old number of a magazine, by George W. Cable, which Mr Gilbert discovered when casting about for a distinctively American subject for a symphonic poem. The Place Congo is an open square in the outskirts of New Orleans, where the slaves used to gather to dance and sing on Sunday afternoons.

Mr. Gilbert's music was first heard in Boston at a ballet performance by the Metropolitan Opera Company in April, 1918. In his opinion, and in that of many others, the Metropolitan forces, with excellent intentions, did not altogether do the work justice. Mr Monteux, who conducted the Metropolitan performances, showed again yesterday that he is not the ideal leader for such music. All the outbursts sounded calculated. It was like an academically trained musician trying to play ragtime in a dance hall and unable to play it spontaneously, as though Schumann and Debussy had never lived.

This regrettable sophistication is, however, not confined to Mr Monteux. Mr Gilbert himself has made the error of introducing a free fantasia on two dominant motives derived from the folk dance, the "Bamboula," something obviously derived from the practices of classic composers and not inherent in the nature of the negro folk tunes he is using as his themes.

The modern Russians, in using folk music as the melodic basis of their works, usually eschews anything which savors of the development sections of classic symphonies, because many folk tunes can only be "developed" by main strength.

In the introductory section, which returns at the close of the symphonic poem, however, Mr Gilbert has struck a truer balance between civilized and primitive music, and written some very moving and eloquent pages. His treatment of the "Bamboula," when he announced it as a theme, is equally commendable. But it is always a mistake to try to paint the lily, or to introduce modern improvements into primitive folk tunes.

Mr Fradkin, concert master of the orchestra, was very successful as soloist in Lalo's familiar "Spanish Symphony." His tone and technic show steady improvement. He is not content with being a good orchestra player, but vies with some success with many much-exploited virtuosos.

The first movement of Mozart's G minor Symphony is unquestionably "allegro molto," and was so played yesterday. Dr Muck used to make it an allegretto, with an artistic success, which warranted the liberty taken. It can, moreover, be argued that Mozart meant by "allegro" to indicate the mood rather than the speed of the music.

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Henry Gilbert is America's most "national" composer. His music is as distinctively American as that of Rimsky-Korsakow is distinctively Russian. We may not admire Mr. Gilbert's music but we must admit that it is sincere, that it is the consistent expression of his devotion to an ideal, a devotion which has never wavered throughout his long career. "The Dance in Place Congo" is a good example of his art. It contains his qualities and defects in profusion. The crude, though brilliant, orchestral coloring, the tiresome repetitions, the needless barbarities, the technical shortcomings are all present. But we also hear the poet, trying to make himself heard above the din of the bass drum, the imaginative, fanciful musician attempting to express his emotions, albeit with limited technical resources. To be more specific, the plan of this symphonic poem is poetically conceived. The details are in many cases weakly carried out. For example, the phrase representing the "tragic and poignant cry of rage and revolt of an entire race against the restraining bonds of slavery" can hardly be said to be arresting. The "Bamboula" theme, occurring for the first time with a realistic orchestration quite necessary to the general scheme of the composition, need hardly have been repeated with so little change. The lyric episode seems too long, its repetitions are fatiguing. Yet it must be admitted that the work as a whole produces a brilliant effect. There is much that rings true, much that is distinctive.

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proximity to the Lalo number. Mr. Gilbert overdoes it. He tries to say too much at once, would use too many instruments at the same time. But at that the work made a far more favorable impression than when heard here in its ballet adaptation. Although the final number on the program, its close was not marked by the usual rush for the exits. Instead, the audience waited until applause brought Mr. Gilbert forth to receive its approval.

MOZART PLAYED AT SYMPHONY

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SYMPHONY CONCERT

AGAIN THE PROGRAMME RANGES WIDELY

From Mozart Classic to the Gilbert of "The Dance in Place Congo"—The American's Uneven Music—Mr. Monteux and Mozart—Between, Mr. Fradkin as Rare Violinist in Lalo's Spanish Symphony

DISSENSIONS and rumors of dissensions may disturb the inner peace of the Symphony Orchestra; but outwardly its concerts run tranquil course, as they will to the end of the current season and, doubtless, through many seasons more. After thirty-nine years it is an institution not readily shaken by spring storms, even though for the hour they blow somewhat more heavily than usual. The same band sat upon the stage of Symphony Hall as has sat there since the middle of last October; the same conductor led it; the same audience applauded them as they made way through a programme—classic symphony, modern concerto, novel miscellaneous piece—like to a hundred others in the annals of the orchestra. The playing of Mozart's symphony fell not much below and rose not much above reasonable expectations. Mr. Fradkin, in the solo part of the concert-master's annual concerto, disclosed anticipated qualities in Lalo's "Spanish Symphony." As usual with novel numbers on a Friday afternoon, the audience was uncertain whether to applaud heartily or only courteously Mr. Gilbert's tone-poem, "The Dance in Place Congo." Enough, however, persisted in its clapping to call the composer to the stage; while through the rest of the concert, and especially for the violinist, the applause had been uncommonly long and hearty. By every evidence that a concert may give, goodwill abounded from one end to the other of Symphony Hall. Blessed are institutions: they persist; they reassure the apprehensive.

Mr. Monteux's Mozart is no remarkable Mozart; but the audience was plainly pleased to listen to a composer whom it had not hitherto heard in the course of the season and in whom it found quick delight. With wisdom the conductor had somewhat reduced the number of the heavier and the darker strings, with discernment he had balanced string and wind choirs, so that here and there the music gained appreciably in Mozartian fluidity of movement and elasticity of accent. It would have gained more had Mr. Monteux's own hand been lighter and more supple. He kept the course of each movement quite clear, with each detail of modulation, emphasis, progress in becoming place. He missed none of the obvious shadings, the transparently contrasting moods—the bright energies of the first Allegro; the tremulous melancholy of the Andante; the shadows and lights of the Minuet; the fitfulness of the Finale. The orchestra gave him back warm, pliant, songful tone.

In a word, the listener heard Mozart's symphony in G minor played straightforwardly, lucidly, understandingly, pleasurably. He also heard that symphony played with little of the finer sensibility, the pervading elegance, the intuitive felicities that are the distinctions of a performance of Mozart's music. With the best will, the clearest head, the readiest hand a conductor may not attain them by the taking of thought and pains. Either he gains them by a sort of divination or they altogether evade him. If he possesses such divination, then the whole movement, from first to last, will run in endless undulation and play of light and shade; then does it sound most simple where it is most complex; then does it seem the perfection of fluidity and sensibility; while loveliness shimmers out of detail after detail and charm permeates and crowns the whole. Then also do the modulation of pace, the distribution of accent, the variations of rhythm seem like intuitions of the instant; while the orchestra is as deft as it is sure of stroke and as limpid as it is exquisite of tone. The spirit of Mozart sings, lives, illudes in such rare performance; the letter of Mozart still delights in performances that are no more than faithful, intelligent and dutiful. Into this second category falls Mr. Monteux's version of the symphony in G minor.

Mr. Gilbert's tone-poem better suited the abilities of the conductor, came nearer to unclouded and undiminished performance. It was written as a symphonic piece for the concert-hall; but before it had been played as such, the composer designed an action for the music and it was heard as ballet-pantomime at the hands of the Metropolitan Opera Company in New York and Boston in the spring of 1918. The action was laboriously devised; it was not too plausibly or pictorially brought to actual being on the stage; it seemed rather to obscure and obstruct the music than to be illumined and aped by it. The outcome clearly suggested that the music would make keener and deeper impression played by itself in the conditions for which the composer originally proposed it. Yesterday it was so played possibly for the first time in a concert-hall. It was more amply and vividly disclosed, but even so, it fell short of the other pieces of Mr. Gilbert heard at the Symphony Concerts—his "Comedy Overture on Negro Themes," his Prelude to Synge's tragedy of Irish fisher-folk, "Riders to the Sea." The overture flashed with lively rhythms, bubbled with animated motives as animatedly developed and contrasted. The prelude prevailed by illusion of sombre atmosphere, by dramatic force of utterance.

Now, in "The Dance in Place Congo," Mr. Gilbert would, as it were, alternate and in measure unite his two voices prompted by Mr. Cable's description (in a half-forgotten article in a magazine of the eighties) of the revels of slaves and half-casts on Sunday afternoons in an obscure corner of Creole New Orleans. The composer begins graphically and dramatically enough. He writes a rude, sombre, oppressed music gradually rising first into bitter wail, then into wild shriek of resentment and revolt. It is background. He tells his hearers in a lengthy and vivid programme note—background of slavery out of which the dance proper—or rather improper—shall rise. Into which it shall descend. It does so vanish at the sound of the booming bell that calls the slaves to quarters. The dance shivers itself away; the ensuing rhythms are as the patter of departing feet, irregular, more and more faint. The mood, the voice of brooding resentment and angry revolt return. Again Mr. Gilbert has written graphically, dramatically; again his musical invention, his musical means serve his imaginative ends. At beginning and at end of the tone-poem he gains the wildness, the rudeness, the fierceness of voice that he sought.

Between lie the dance and certain supplements to it and it is there, as it seemed two years ago in the Opera House, as it seemed yesterday in Symphony Hall, that Mr. Gilbert falls short of his design. In his programme-note he lavishes printed description upon this dance as has Mr. Cable before him. "Uncouth preluding" is to herald it. The orchestra then "rips it out in all its triumphant vulgarity." There should be "frantic leaps, frenzy, wild and terrible delights." It rises to "ecstasy," to "madness," to "fury." Unfortunately, however, the actual music fails to work any such illusion. In fact, Mr. Gilbert can make no more of this Bamboula than can many another composer of a monotonous, long drawn, distinctly ordinary dance of blacks. There is little wildness in it, as little sensual tang; no lascivious frenzy; no barbaric fury. He makes what play he may with rhythm; but he is dull and bare of harmonic and instrumental color. There are rhythmic vigor, rhythmic reiteration and no more. The ear and the imagination listen equally unilluded and unmoved. The workmanship seems even clumsy. It botters when there is gentler interlude as though some pair had cut away for a moment of quiet from the circle of dancers. The music is appropriate if not imaginative; warm, if it is opaque. There is rude force in the return of the Bamboula; but not until the bell booms is Mr. Gilbert the graphic, the dramatizing composer that he can be. His prelude and postlude thrill; all between merely sounds.

Mr. Gilbert would be the last to deny his own aggressive temperament. Yet is he not needlessly truculent in that same programme-note which he obviously designs as persuasion to his hearers? "Here was an American subject," he cries; "presented in vivid style by an American author; full of dramatic and colorful suggestion." And again: "I desired to present upon the stage of the opera house an authentic piece of American art, one having its origin in an American happening, its inspiration in the creation of an American author, its music by an American composer. . . ." It is quite true that "The Dance in Place Congo" is such an American music; but there is no very obvious reason why Mr. Cable's article might not have kindled an imaginative composer of any race, had he chanced upon it, to characterizing and vivid composition or why the Bamboula itself might not have laid spell upon him. In fact, it did upon Gottschalk in the forties, and he was half-English and half-Creole, and upon Coleridge-Taylor in our own time, in whom was mixed English and negro blood. Moreover, there is music as distinctively American as Mr. Gilbert's which has no such origins as he seems to believe essential. He has surely heard Mr. Chadwick's "Symphonic Sketches," and he could hardly have missed the intrinsically American humor and sentiment blended in the music. He may have heard Mr. Converse's recent symphony and noted the American quality pervading it. In the fantasy, the caprice, the brilliancy of Mr. Carpenter's Concertino at the symphony Concerts last week, it is easy to feel a distinctively American note. If Mr. Gilbert would only believe it, there is an American voice in symphonic music, an American spirit no less, which are not all dependent upon negro tunes or upon what he calls, apropos his American Dances, "the twists in use in popular music," American composers can look in their hearts, as well in Place Congo, and write.

Between symphony and symphonic poem, Mr. Fradkin had his inning. Once more, as in his concerto last year, as in many a solo passage in the ordinary course of the Symphony Concerts, he was violinist who has at finger tips every refinement of his instrument, who plays with an unfailing musical sensibility. His tone is silken, supple, lustrous. It bends to every modulation, every inflection of the piece in hand; it answers quickly to every beat of rhythm; it spins transition: it is artful in light, shade and gradient. It is warm in figures, plastic in ornament, penetrating in instrumental song. Mr. Fradkin respects the clear will of the composer; yet by the manner in which he paces, colors, emphasizes the music, displays a clear individuality of his own. His choice lighted upon a concert-piece that set these qualities in high relief and that deserved performance no less for its own deserts and for the satisfactions it yields. Not as often as it might does the public of the Symphony Concerts hear this "Spanish Symphony" of Lalo. Whenever it does it renews its pleasure in the light, bright flow of the music, the freshness with which it is invented, the skill with which it is conducted, the fancy and piquancy of the harmonic and instrumental dress, the unemphasized, unconventional yet pungent Spanish flavor that from the rhythms seems to infiltrate the whole. A miniature among concertos for violin—say beside Brahms's or Chaikovsky's—this "Spanish Symphony" may be, but it excels them all in exquisiteness of filagree and fantasy.

H. T. PARKER

FOR SALE

A MUSICAL COMPOSITION

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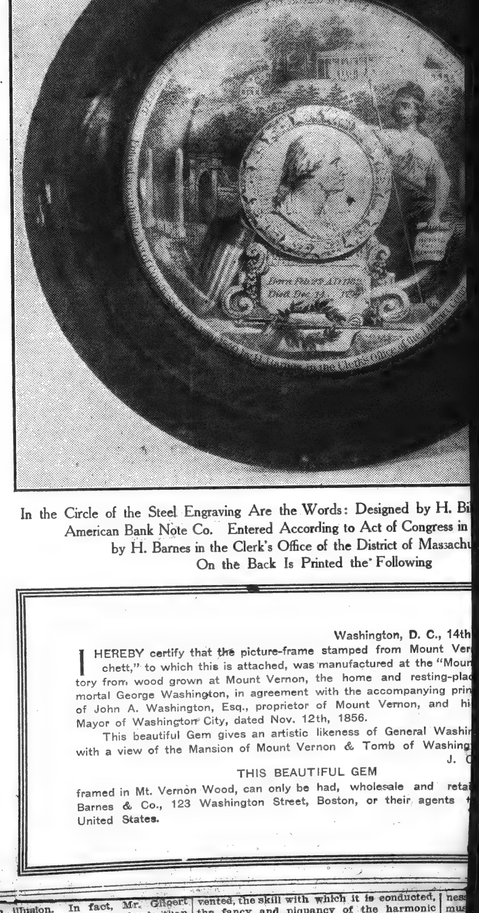

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CONTINUING PIECES

There Will Be a Holiday Matinee on Monday at Each of the Theatres Named Below.

Hollis—Bab

VARIOUS adventures, plentiful sayings and many an unintentional humor of Mrs. Rinehart's girl in her middle teens, "Bab, the Sub-Deb," woven ingeniously and amusingly into a light play about her notions of love and low-necked dresses, her ruses and meddlings, the results of them in her household and among sundry young men. She is acted in youthful high spirits and with more than youthful range of histrionic means and effect by the rising Helen Hayes. An excellent company assists her. The second week.

Wilbur—39 East

Miss Crothers's well-made comedy of humorous characterization as exhibited in a well-to-do boarding house in New York and of sentimental fable that follows the fortunes of a confused young girl come thither to make her way in the theatre. The two acts in the boarding house are amusing for contrasting personages and revealing chatter both pointed high for entertainment. The middle act serves its prettyfied ends. The personages of the boarding house are excellently acted. Henry Hull does well with the intervening youth; Constance Binney as the girl is more pleasing personality than skilful actress. The second week.

Colonial—The Royal Vagabond

"A Cohanized comic opera"—that is to say a romantic operetta of the familiar sort in which a prince woos below his station and plays the revolutionist, a barber disports himself comically, and other personages do their usual offices, all provided with humors and quips, all snapping through parts and piece and all "guying" themselves in the approved Cohanic manner. A peppery musical play running at top speed and with no small clatter. Amusing in kind and acted to the hilt by all concerned. The second week.

Opera House—Take It from Me

The well remembered and well liked musical play of last season, broadly comic in personages and incident, boisterous of progress, plentiful in hearty songs and lively dances. Good "rough stuff" vigorously acted. The final week.

Majestic—Charlotte Greenwood

The lanky and gawky entertainer of the musical plays in a nondescript piece, "Linger Longer, Letty," continuing her in the character in which she first gained place on the stage. Cheap and common stuff, it gives her opportunity for little more than the grotesque humors of awkwardness, contortion and grimace. These abundantly amuse her public. Between whiles come glimpses of a finer comic talent, could it find employment. The rest of the piece and of the cast comes—and goes. The final week.

Shubert—The Rose of China

Pleasing, playful and polite operetta of Chinese scene, many Chinese and a few American personages, pictorially set by Mr. Urban working with light and graceful hand; sprinkled with deft, piquant, fanciful music; agreeably sung and acted by all concerned; but not too well furnished with lively fable and merry humors. Good entertainment for those who prefer light-

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TISER, FEBRUARY 22,

GILBERT'S WORK IN SYMPHONY

"Place Congo," Music for Connoisseur, Bewilders Audience

By E. F. HARKINS.

"America first!" might have served as the password at the Symphony concerts of last night and Friday afternoon.

An American composer, Henry Franklin Belknap Gilbert, born in Somerville and now living in Cambridge, gave the racy modern touch to a program led by one of the three immortal Mozart symphonies, the one in G minor. Mr. Gilbert was represented by a symphonic poem, "The Dance in Place Congo," suggested by George W. Cable's article of the same title, reminiscent of ante-bellum days in New Orleans. "The Place Congo was a no-'count open space at the fag-end of New Orleans," according to the composer. "The slaves were given liberty to meet there and enjoy themselves once a week, and it is one of their rude but picturesque gatherings which Cable tells of in his article." The composition was once submitted to Dr. Muck, who, according to report, "referred to it contemptuously as 'niggah music.'" So the composer took the music back and turned it into a ballet, which was performed here two years ago by the Metropolitan Opera Company dancers. It was a novelty, therefore, only to those who take their musical fare exclusively at the Symphony table.

The music is assuredly "rude and picturesque," with a strong flavor of the bamboula, a dance that came from the West Indies—brutal, bizarre music, that threw the slaves into a frenzy of excitement. New Orleans stopped the Place Congo dances long, long ago. Mr. Gilbert's work reflects his praiseworthy enthusiasm over American subjects; also his skill and imagination; but "Place Congo" is music for the connoisseur. The audience found it not only grotesque and bizarre, but exotic, bewildering. Place Congo and the levee are far removed from the old Suwanee plantation. The New Orleans of this tone picture is as strange a place as Timbuctoo. Mr. Monteux conducted con amore, and Mr. Gilbert came forth to bow to the fitful applause.

Frederic Fradkin, concert-master of the orchestra, and native American, played the solo part in the performance of Lalo's "Spanish Symphony." Of his artistry, Bostonians may well be proud. His full-fledged technic made light of bristling difficulties; his tone, though not large, was always round and pure, and after the first few nervous moments he played with the zest of the true virtuoso. He did well to shake hands with Mr. Monteux and thank him for the splendid assistance of the orchestra. The audience recalled him several times, paying warm tribute to his admirable efforts.

The crowning feature of the concert was the superb performance of Mozart's brilliant and beautiful symphony. It was worthy of the palmiest days of the orchestra. Truly Mozartian! Never was an ovation more richly deserved.

Herald Feb 22

YOUNG PEOPLE'S CONCERT

Mr. Monteux, conductor of the Boston Symphony Orchestra, has arranged the following light and pleasing program for the second young people's concert by the orchestra in Symphony Hall on Thursday afternoon, Feb. 26, at 4 o'clock: Weber, overture to "Der Freischuetz"; Beethoven, Andante from Symphony No. 1; Grieg's "Peer Gynt," suite No. 1; Mendelssohn, Scherzo from music to "A Midsummer Night's Dream"; Berlioz, Rakoczy March. Since all tickets for this concert have been distributed through the heads of the schools of Greater Boston, no more are available. Applications for the first concert in January were so numerous as to cover the two concerts, although the audience at the second will be entirely different. Approximately two-thirds of the 50 schools represented at this pending concert will be high schools—whereas at the first the division between high schools and elementary schools was about even. Unfortunately, the full schedule of the orchestra will leave no time for further young people's concerts this season.

"BLESSED DAMOZEL"

A noteworthy feature of the pair of Boston Symphony concerts on next Friday and Saturday will be the first performance at these concerts of Debussy's setting of Rossetti's "The Blessed Damozel" ("La Damoiselle Elue"), in which the orchestra will be assisted by a female chorus trained by Stephen S. Townsend, and two soloists, Ethel Frank, soprano, and Claramond Thompson, contralto.

The rest of the program affords variety: Gluck's Overture to "Iphigenia in Aulis," Haydn's Symphony in G major (B. and H. No. 13), and Charpentier's sunny and sensuous "Impressions of Italy"—I, Serenade (with viola solo off the stage); II, At the Fountain; III,

SPIRIT OF GILBERT'S MUSIC

A further retrospect of the performance of Henry F. Gilbert's symphonic poem, "The Dance on Place Congo," played at the Symphony concerts of Friday afternoon and yesterday evening, makes this superbly imaginative and romantic composition assume a more and more significant relation to the development of music in this country. In yesterday's Post this writer's impressions of the work were narrated at some length, and they need not be repeated here. The music seems to us to represent the biggest and the most impressive orchestral canvas Mr. Gilbert has yet turned out. In no other composition of which we know is the peculiarly rich and romantic quality of his imagination and the astonishing creative energy which informs all of his music so apparent. He has written nothing more beautiful, more subtly and admirably developed from germinal motives of racial origins than the sensuous love music which forms the middle section of this poem, and the savage, eerie, nocturnal

which brings the end. This music belongs to that kind of art which, when it appears, causes the listener immediately to realize a new treasure of beauty, a new spiritual experience always to be prized, cherished and resorted to with comfort in a bad hour. This "Dance on Place Congo" is too good, too original to get all of its deserts at a first hearing, despite the evident favor with which it has been received. But that is another matter, and the foregoing statement is a personal opinion and estimate which the writer believes will be fully vindicated by the judgment of time, the one infallible music critic.

Some "Barbaric Cacaphony'

What we started to speak of was the striking and suggestive, and at first thought apparently baffling significance of this score, as it appears in relation to other interesting American compositions which have been turned out of late. Speaking of the harmony alone, for example, Gilbert's music, barring some perfectly delicious examples of barbaric cacophony, fit to raise your hair at the proper moment for such a sensation, is old-fashioned. You find in it neither the pungent harmonies contained in Charles Griffes' symphonic poem, "The Pleasure Dome of Kubla Khan," played at these concerts a few weeks before the performance of Gilbert's work, nor do you find anything like the orchestral ingenuity shown in the music both of Griffes and of another astonishing American composer, John Alden Carpenter, whose concertino for piano and orchestra had been heard at these concerts just a few weeks previous. Judging by the simple harmonic material, the musical texture, as you might say, of Gilbert's piece, it might have been written—indeed it was written, or conceived—years ago, while the works of Griffes and Carpenter could only have been written yesterday.

The musical idioms of the last two composers are far newer, and in this sense younger than Gilbert's. Their orchestration is incomparably more expert. These young Americans are certainly up to snuff. They have seized on the very latest ideas of foremost Europeans of the day. They have pocketed the thunder of contemporaneous masters and they use it as their own—not clumsily, or with palpably imitative spirit. Far otherwise! With a native ease and audacity as astonishing in music as were the accomplishments of American engineers in Europe in the World war. Theirs is the native facility and practical readiness in grasping and assimilating anything, which is so characteristically and advantageously American.

Coming Young Artists

Thus Carpenter and Griffes, both young men to be watched most carefully, and waited for, have real talent and all kinds of ideas, whether musical or otherwise. Gilbert's mental attitude appears in a way stiffer. We do not believe Gilbert could produce any such gorgeous and yet clear-sounding scores as Griffes and Carpenter, if he wanted to, and we are very sure he doesn't want to.

He turns his back rather intentionally and deliberately on musical tendencies of these kinds. One realizes that he has obstinately hung on to certain things and certain convictions, let the times go or the heavens fall where they may. In a certain technical way, and even as records current esthetic formulae, this work of Gilbert is, then, behind the times.

But we wonder if in a more fundamental way it isn't clean ahead of the times. As a matter of fact we are certain that it is! It is ahead of the times in this: its romantic perception of the beauty and the art quality of conditions present on American soil.

It often takes artists hundreds of years to feel a halo of beauty about a scene or an event. It is not easy, for example, to imagine the story of Rip Van Winkle penned by a Dutchman on the Hudson who lived in Rip Van Winkle's period. When many years have passed they bestow a certain golden, [illegible] in the imagination of poets of later generations, over almost all objects, however unattractive these objects may have appeared to contemporary sight. As we write today one of the most colossal dramas in the history of the world is going on. But to a majority the leading figures in this drama are ordinary men, obstinate, weak or conniving, and the circumstances terrible or tawdry and disillusionizing. Whereas to a future day the figure of the American President alone, whether he appear as the fearless hero of a new epoch or as a vacillating Hamlet of this one, will offer inexhaustible material to dramatic writers.

Ahead of the Times

What we mean when we say that Gilbert's music is in a fundamental respect far ahead of the time, is that Gilbert is already sufficiently advanced in his imagination to look at America poetically, dramatically, in a picturesque manner, as all of us now look at the America discovered by Columbus, as we will look at America in years to come, as the projector of the greatest vision and the noblest experiment of statesmanship.

We think this fundamental, poetic, racial vision, characteristic of no other American composer of whom we know, the true explanation of the astounding force of this "Dance on Place Congo." It makes every measure—the clumsiest, the heaviest, the most experimental—surge irresistibly forward. It makes the orchestra shout to the high gods the glory of the land and the inexhaustible passions of the race.

In other words, his music has its roots in the ground. While Mr. Griffes wrote fancifully and exotically of the fabled splendor of Kubla Khan, Mr. Gilbert was gripped and compelled to write savage, amorous, fateful music inspired by a dance of slaves in no 'count corner of New Orleans. Mr. Gilbert has always believed that music should be the fruit of the soil. He has clung to his belief, he has searched for its expression and fulfilment as Diogenes with his lantern searched for the honest man, he has held to his artistic faith through every artistic failure or success of his own, and this in the face of much criticism, some mockery and a great deal of misunderstanding. Even, at times, in the face of much unconscious self-misrepresentation.

Genius of America

And so it appears again, that in music as in any other field of creative thought, the spirit and not the letter of the law counts. Gilbert's music remains unlearned and unskilled in modern sophistications. It completely eschews that "latest thing" in composing which others strive so intensely to gain, hopeful of accomplishing something interesting by keeping tabs on the others, fearful of falling behind in the race if they are not in touch with this "latest thing." It is equally and exhilaratingly reckless of precedent, and is a hundred years younger in substance and in idiom than the music still being put out by our older and more academic composers of the past. It has, in fact, no relation to the music of any other group of composers, past or present, foreign or native born. It is often crude, inept, indecent, some would say, in its wanton overriding of musical traditions and proprieties. Some of it is ugly, and possibly in bad taste. But all of it is straight goods, all of it comes from a man with spirit, with imagination, with ideals, who really understands and vibrates to the genius of this mighty land.

SYMPHONY CONCERT FOR YOUNG PEOPLE

Pierre Monteux, conductor of the Boston Symphony Orchestra, has arranged the following light and eventful programme for the second Young People's Concert to be given by the orchestra in Symphony Hall on Thursday afternoon, Feb. 26 at 4 o'clock: Weber's Overture to "Der Freischutz"; Andante from Beethoven's first symphony in C major; Grieg's "Peer Gynt" Suite (I. morning mood; II. Aese's Death; III. Anitra's dance; IV. In the Hall of the Mountain King); Scherzo from Mendelssohn's music to "A Midsummer Night's Dream," and Berlioz's Rakoczy march. Since all tickets for this concert have been distributed through the heads of the schools of Greater Boston, no more are available. It is interesting to note that applications for the first concert in January were so numerous as to cover the two concerts, although the audience at the second will be entirely different. Approximately two-thirds of the 50 schools represented at this pending concert will be high schools, whereas at the first, the division between high schools and elementary schools was about even. Unfortunately, the full schedule of the orchestra will leave no time for further Young People's Concerts this season.

CHORAL "BLESSED DAMOZEL" BY SYMPHONY

A memorable feature of the pend pair of Boston Symphony concerts be given next Friday and Satur Feb. 27 and 28, will be the first perfo ance at these concerts of Debussy's ting of Rossetti's "The Blessed D zel" ("La Damoiselle Elue") in w the orchestra will be assisted female chorus trained by Steph Townsend, and two soloists, Miss Frank, soprano, and Miss Clara Thompson, contralto.

The rest of the programme a variety. Gluck's overture to "Iph in Aulis," Haydn's Symphony major (B. and H. No. 13) and C Charpentier's sunny and sensuous pressions of Italy" with movemen follows: I. Serenade; with viola so tite stage. II. At the Fountain. On muleback. IV. On the sun V. Naples.

Thursday at 4. Boston Symphony Orchestra, second concert for young people. Overture to "Der Freischutz"; Weber. Andante from First Symphony, Beethoven. Suite, "Peer Gynt," Grieg. Scherzo from "Midsummer Night's Dream," Mendelssohn. Rackoczy March, Berlioz. All tickets for this concert have been distributed through the heads of schools in Greater Boston, without public sale.

Friday at 2:30, and Saturday at 8. Boston Symphony Orchestra. Sixteenth program. Overture to "Iphigenia in Aulis," Gluck. Symphony in G major, No. 13 in the Breitkopf and Hartel edition, Haydn. "La Demoiselle Elue," Debussy, first time at these concerts. "Impressions of Italy," Charpentier. A female chorus, trained by Stephen Townsend, and two soloists, Ethel Frank, soprano, and Claramond Thompson, contralto, will assist in the Debussy number.

Friday at 8:15. The Harvard Glee Club.

The Symphony concerts bring the first performances here of Debussy's "La Demoiselle Elue," based on Rossetti's familiar poem, "The Blessed Damozel," and requiring a female chorus and soloists.

Otto Roth, the Boston Symphony violinist, recently received a message from Europe which brought tidings of William Gericke, the famous ex-conductor of the orchestra. Gericke, now 76 years old, is in excellent health, and resides in a suburb of Vienna with Mme Gericke. A part of last year was spent in Munich, while his daughter attended school, the communication to Mr Roth states. Apparently the veteran leader has escaped the privations which attended most of the people in famine-ridden, poverty-stricken Austria.

Globe Feb 22

Young Folks' Symphony

Pierre Monteux, conductor of the Boston Symphony Orchestra, has arranged the following light program for the second young people's concert to be given by the orchestra in Symphony Hall on Thursday afternoon, February 26, at 4 o'clock. Weber's overture to "Der Freischutz," the andante from Beethoven's first symphony in C major; Grieg's "Peer Gynt" suite, the scherzo from Mendelssohn's music to "A Midsummer Night's Dream" and Berlioz "Rakoczy" march. All the tickets have been distributed in the schools. There will be no more of these concerts this season.

Traveler Feb 22

WOMEN TO SING WITH SYMPHONY

At next week's concerts by the Boston Symphony orchestra a chorus of women, trained by Stephen Townsend, and Miss Ethel Frank, soprano, and Miss Claramond Thompson, contralto, will assist in Debussy's "The Blessed Damozel." The symphony will be Haydn's in G major. The other numbers on the program will be Gluck's overture to "Iphigenia in Aulis" and Charpentier's "Impressions of Italy."

SECOND CONCERT FOR CHILDREN

Next Thursday afternoon at 4 the Boston Symphony orchestra, Pierre Monteux, conductor, will give its second concert for young people, tickets for which have all been taken. The program will be: Weber's overture to "Der Freischutz"; Andante from Beethoven's

BOYS AND GIRLS AT SYMPHONY CONCERT

Attentive Audience Greets Greig and Berlioz

Symphony Hall was crowded with boys and girls yesterday afternoon for the second concert for young people by the Boston Symphony Orchestra.

Symphony concerts in Boston have come to be regarded as designed chiefly for rich old ladies, and the management when it announced an experimental concert for young people last month was not prepared for the overwhelming demand from the schools and left many disappointed applicants. There was no public sale and no one who obtained tickets for the first concert, given last month, was allowed tickets for the second.

The average age of yesterday's audience was 14 to 15, and boys and girls were present in about equal proportions, with a few scattered grownups. One might have expected such an audience to be more interested in cutting monkey shines than in listening to Beethoven and Berlioz. But it proved the most attentive and thoughtful crowd the orchestra has played to in many a long year.

The hum and buzz of eager comment and gossip ceased as soon as Mr Monteux tapped his desk with his baton, and determined but futile endeavors were made after several number to secure an encore, something which is forbidden by long standing rule at Symphony concerts.

The youngsters, many of them, followed the excellent brief program notes written by Mr Burke of Symphony Hall during the performance. Individuals with pocket scores and handbooks on symphonic music, which they conned attentively, were scattered through the crowd.

The program was made up of a number of short and not too exacting pieces, among which Grieg's "Peer Gynt" suite and Berlioz's stirring "Hungarian March" seemed to afford the most pleasure. The performance was dashing and vivid, though the rehearsals seemed to have been too few to permit the usual meticulous nuances.

More of these young people's concerts may be hoped for next season, although there is no room in the crowded schedule of the orchestra for any more this

Herald Feb 27

CHILDREN HEAR FINAL CONCERT

Highly Amused When Symphony Orchestra Plays "Peer Gynt" Suite

SERIES HAS BEEN VERY SUCCESSFUL

The Boston Symphony Orchestra gave its second and last Young People's Concert in Symphony Hall yesterday afternoon—the last because on account of the orchestra's engagements it will not be possible to give another concert this season. The experiment has been highly successful. As at the first the seats throughout the hall were filled with interested children of all ages from the schools of Greater Boston. The audience was most attentive and evidently greatly interested.

The program included the overture to "Der Freischuetz," the Andante from Beethoven's first Symphony, Grieg's "Peer Gynt" Suite, the Scherzo from Mendelssohn's music to "A Midsummer Night's Dream" and Berlioz's Rakoczy March. Mr. Monteux conducted. As was to be expected, the audience was greatly amused by Grieg's music for the scene in the Mountain King's home. In this respect they did not differ from hearers of maturer years whenever the Suite is played.

Some may question the advisability of performing excerpts from symphonies at these concerts. Surely the Andante from Beethoven's first is not beyond the comprehension of any child that has any ear for music. It is a good thing to acquaint the young with the names and music of great composers so that they do not sit awe-stricken when they are older. After all, Beethoven, Weber and Mendelssohn were mortals; they all wrote pot-boilers, perfunctory pieces in which only superstitious believers in plenary inspiration take pleasure. It is also a good thing for children to hear the good music of famous composers so that later they will not accept the poorer stuff simply because it is signed by a famous name.

It is to be hoped that these concerts will be a feature of every season; that, if possible, there will be more of them; so that as children grow up they will learn to look upon this orchestra as a civic institution, which it is; to realize that as a source of civic pride, one that gives pure and varied enjoyment, it should be supported by all, whatever their walk or condition in life may be.

Traveler Feb 27

LITTLE ONES ENJOY SYMPHONY

Some 2500 school children filled Symphony Hall yesterday afternoon for the second concert for little ones and were so carried away with the playing of the orchestra that they kept Mr. Monteux, the conductor, exceedingly busy acknowledging their applause. The program, Weber's "Der Freischutz" overture, the Andante from Beethoven's C major sympony; Greig's "Peer Gynt" Suite; the Scherzo from Mendelssohn's "A Midsummer Night's Dream," and Berlioz's Rakoczy march, hit them just about right. Of course, the march number scored.

The marked success of these two trial concerts assures the making of these concerts for children an annual affair. One could scarcely think otherwise after witnessing the exceptional pleasure of the youngsters.

Traveler Feb 27

ITEMS ABOUT MUSIC

Mr. Monteux, profiting by the test of the first concert of the Symphony Orchestra for young people a month ago, has wisely set a programme of short pieces for the second which befalls on Thursday afternoon of next week. His list traverses Weber's overture to his opera, "Der Freischutz"; the slow movement from Beethoven's first symphony; the familiar suite from Grieg's music to Ibsen's play, "Peer Gynt"; the scherzo from Mendelssohn's music to Shakspeare's "Midsummer Night's Dream"; and the Rakoczy March from Berlioz's "Damnation of Faust." Such a programme sounds much more ingratiating than that for the first concert and more follows the ways of Mr. Stock in Chicago and Mr. Damrosch in New York with such ventures. With like wisdom, the dispensers of tickets for the second concert, both in the schools and at Symphony Hall, will provide an audience of young people in their teens rather than the children of tenderer years who were too numerous at the first concert. Most of these, as Mr. Monteux plausibly believes, were too young to appreciate either the music or the orchestra.

TISER, FEBRUARY 22,

GILBERT'S WORK IN SYMPHONY

"Place Congo," Music for Connoisseur, Bewilders Audience

By E. F. HARKINS.

"America first!" might have served as the password at the Symphony concerts of last night and Friday afternoon.

An American composer, Henry Franklin Belknap Gilbert, born in Somerville and now living in Cambridge, gave the racy modern touch to a program led by one of the three immortal Mozart symphonies, the one in G minor. Mr. Gilbert was represented by a symphonic poem, "The Dance in Place Congo," suggested by George W. Cable's article of the same title, reminiscent of ante-bellum days in New Orleans. "The Place Congo was a no-'count open space at the fag-end of New Orleans," according to the composer. "The slaves were given liberty to meet there and enjoy themselves once a week, and it is one of their rude but picturesque gatherings which Cable tells of in his article." The composition was once submitted to Dr. Muck, who, according to report, "referred to it contemptuously as 'niggah music.'" So the composer took the music back and turned it into a ballet, which was performed here two years ago by the Metropolitan Opera Company dancers. It was a novelty, therefore, only to those who take their musical fare exclusively at the Symphony table.

The music is assuredly "rude and picturesque," with a strong flavor of the bamboula, a dance that came from the West Indies—brutal, bizarre music, that threw the slaves into a frenzy of excitement. New Orleans stopped the Place Congo dances long, long ago. Mr. Gilbert's work reflects his praiseworthy enthusiasm over American subjects; also his skill and imagination; but "Place Congo" is music for the connoisseur. The audience found it not only grotesque and bizarre, but exotic, bewildering. Place Congo and the levee are far removed from the old Suwanee plantation. The New Orleans of this tone picture is as strange a place as Timbuctoo. Mr. Monteux conducted con amore, and Mr. Gilbert came forth to bow to the fitful applause.

Frederic Fradkin, concert-master of the orchestra, and native American, played the solo part in the performance of Lalo's "Spanish Symphony." Of his artistry, Bostonians may well be proud. His full-fledged technic made light of bristling difficulties; his tone, though not large, was always round and pure, and after the first few nervous moments he played with the zest of the true virtuoso. He did well to shake hands with Mr. Monteux and thank him for the splendid assistance of the orchestra. The audience recalled him several times, paying warm tribute to his admirable efforts.

The crowning feature of the concert was the superb performance of Mozart's brilliant and beautiful symphony. It was worthy of the palmiest days of the orchestra. Truly Mozartian! Never was an ovation more richly deserved.

Herald Feb 22

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SPIRIT OF GILBERT'S MUSIC

A further retrospect of the performance of Henry F. Gilbert's symphonic poem, "The Dance on Place Congo," played at the Symphony concerts of Friday afternoon and yesterday evening, makes this superbly imaginative and romantic composition assume a more and more significant relation to the development of music in this country. In yesterday's Post this writer's impressions of the work were narrated at some length, and they need not be repeated here. The music seems to us to represent the biggest and the most impressive orchestral canvas Mr. Gilbert has yet turned out. In no other composition of which we know is the peculiarly rich and romantic quality of his imagination and the astonishing creative energy which informs all of his music so apparent. He has written nothing more beautiful, more subtly and admirably developed from germinal motives of racial origins than the sensuous love music which forms the middle section of this poem, and the savage, eeriee, nocturnal

which brings the end. This music belongs to that kind of art which, when it appears, causes the listener immediately to realize a new treasure of beauty, a new spiritual experience always to be prized, cherished and resorted to with comfort in a bad hour. This "Dance on Place Congo" is too good, too original to get all of its deserts at a first hearing, despite the evident favor with which it has been received. But that is another matter, and the foregoing statement is a personal opinion and estimate which the writer believes will be fully vindicated by the judgment of time, the one infallible music critic.

Some "Barbaric Cacaphony'

What we started to speak of was the striking and suggestive, and at first thought apparently baffling significance of this score, as it appears in relation to other interesting American compositions which have been turned out of late. Speaking of the harmony alone, for example, Gilbert's music, barring some perfectly delicious examples of barbaric cacophony, fit to raise your hair at the proper moment for such a sensation, is old-fashioned. You find in it neither the pungent harmonies contained in Charles Griffes' symphonic poem, "The Pleasure Dome of Kubla Khan," played at these concerts a few weeks before the performance of Gilbert's work, nor do you find anything like the orchestral ingenuity shown in the music both of Griffes and of another astonishing American composer, John Alden Carpenter, whose concertino for piano and orchestra had been heard at these concerts just a few weeks previous. Judging by the simple harmonic material, the musical texture, as you might say, of Gilbert's piece, it might have been written—indeed it was written, or conceived—years ago, while the works of Griffes and Carpenter could only have been written yesterday.

The musical idioms of the last two composers are far newer, and in this sense younger than Gilbert's. Their orchestration is incomparably more expert. These young Americans are certainly up to snuff. They have seized on the very latest ideas of foremost Europeans of the day. They have pocketed the thunder of contemporaneous masters and they use it as their own—not clumsily, or with palpably imitative spirit. Far otherwise! With a native ease and audacity as astonishing in music as were the accomplishments of American engineers in Europe in the World war. Theirs is the native facility and practical readiness in grasping and assimilating anything, which is so characteristically and advantageously American.

Coming Young Artists

Thus Carpenter and Griffes, both young men to be watched most carefully, and waited for, have real talent and all kinds of ideas, whether musical or otherwise. Gilbert's mental attitude appears in a way stiffer. We do not believe Gilbert could produce any such gorgeous and yet clear-sounding scores as Griffes and Carpenter, if he wanted to, and we are very sure he doesn't want to.

He turns his back rather intentionally and deliberately on musical tendencies of these kinds. One realizes that he has obstinately hung on to certain things and certain convictions, let the times go or the heavens fall where they may. In a certain technical way, and even as records current esthetic formulae, this work of Gilbert is, then, behind the times.

But we wonder if in a more fundamental way it isn't clean ahead of the times. As a matter of fact we are certain that it is. It is ahead of the times in this: its romantic perception of the beauty and the art quality of conditions present on American soil.

It often takes artists hundreds of years to feel a halo of beauty about a scene or an event. It is not easy, for example, to imagine the story of Rip Van Winkle penned by a Dutchman on the Hudson who lived in Rip Van Winkle's period. When many years have passed they bestow a certain golden, [illegible] in the imagination of poets of later generations, over almost all objects, however unattractive these objects may have appeared to contemporary sight. As we write today one of the most colossal dramas in the history of the world is going on. But to a majority the leading figures in this drama are ordinary men, obstinate, weak or conniving, and the circumstances terrible or tawdry and disillusfonizing. Whereas to a future day the figure of the American President alone, whether he appear as the fearless hero of a new epoch or as a vacillating Hamlet of this one, will offer inexhaustible material to dramatic writers.

Ahead of the Times

What we mean when we say that Gilbert's music is in a fundamental respect far ahead of the time, is that Gilbert is already sufficiently advanced in his imagination to look at America poetically, dramatically, in a picturesque manner, as all of us now look at the America discovered by Columbus, as we will look at America in years to come, as the projector of the greatest vision and the noblest experiment of statesmanship.

We think this fundamental, poetic, racial vision, characteristic of no other American composer of whom we know, the true explanation of the astounding force of this "Dance on Place Congo." It makes every measure—the clumsiest, the heaviest, the most experimental—surge irresistibly forward. It makes the orchestra shout to the high gods the glory of the land and the inexhaustible passions of the race.

In other words, his music has its roots in the ground. While Mr. Griffes wrote fancifully and exotically of the fabled splendor of Kubla Khan. Mr. Gilbert was gripped and compelled to write savage, amorous, fateful music inspired by a dance of slaves in no 'count corner of New Orleans. Mr. Gilbert has always believed that music should be the fruit of the soil. He has clung to his belief, he has searched for its expression and fulfilment as Diogenes with his lantern searched for the honest man, he has held to his artistic faith through every artistic failure or success of his own, and this in the face of much criticism, some mockery and a great deal of misunderstanding. Even, at times, in the face of much unconscious self-misrepresentation.

Genius of America

And so it appears again, that in music as in any other field of creative thought, the spirit and not the letter of the law counts. Gilbert's music remains unlearned and unskilled in modern sophistications. It completely eschews that "latest thing" in composing which others strive so intensely to gain, hopeful of accomplishing something interesting by keeping tabs on the others, fearful of falling behind in the race if they are not in touch with this "latest thing." It is equally and exhilaratingly reckless of precedent, and is a hundred years younger in substance and in idiom than the music still being put out by our older and more academic composers of the past. It has, in fact, no relation to the music of any other group of composers, past or present, foreign or native born. It is often crude, inept, indecent, some would say, in its wanton overriding of musical traditions and proprieties. Some of it is ugly, and possibly in bad taste. But all of it is straight goods, all of it comes from a man with spirit, with imagination, with ideals, who really understands and vibrates to the genius of this mighty land.

SYMPHONY CONCERT FOR YOUNG PEOPLE

Pierre Monteux, conductor of the Boston Symphony Orchestra, has arranged the following light and eventful programme for the second Young People's Concert to be given by the orchestra in Symphony Hall on Thursday afternoon, Feb. 26 at 4 o'clock: Weber's Overture to "Der Freischutz"; Andante from Beethoven's first symphony in C major; Grieg's "Peer Gynt" Suite (I. morning mood; II. Aese's Death; III. Anitra's dance; IV. In the Hall of the Mountain King); Scherzo from Mendelssohn's music to "A Midsummer Night's Dream," and Berlioz's Rakoczy march. Since all tickets for this concert have been distributed through the heads of the schools of Greater Boston no more are available. It is interesting to note that applications for the first concert in January were so numerous as to cover the two concerts, although the audience at the second will be entirely different. Approximately two-thirds of the 50 schools represented at this pending concert will be high schools, where as at the first, the division between high schools and elementary schools was about even. Unfortunately, the full schedule of the orchestra will leave no time for further Young People's Concerts this season.

CHORAL "BLESSED DAMOZEL" BY SYMPHONY

A memorable feature of the pend pair of Boston Symphony concerts be given next Friday and Saturd Feb. 27 and 28, will be the first perfo ance at these concerts of Debussy's ting of Rossetti's "The Blessed D zel" ("La Damoiselle Elue") in w the orchestra will be assisted female chorus trained by Stephe Townsend, and two soloists, Miss Frank, soprano, and Miss Clara Thompson, contralto.

The rest of the programme a variety. Gluck's overture to "Iphi in Aulis," Haydn's Symphony major (B. and H. No. 13) and G Charpentier's sunny and sensuous pressions of Italy" with movemen follows: I. Serenade, with viola so ffte stage. II. At the Fountain. 6th muleback. IV. On the sum V. Naples.

Globe Feb 22

"Thursday at 4. Boston Symphony Orchestra, second concert for young people. Overture to "Der Freischutz", Weber. Andante from First Symphony, Beethoven. Suite, "Peer Gynt," Grieg. Scherzo from "Midsummer Night's Dream," Mendelssohn. Rackoczy March, Berlioz. All tickets for this concert have been distributed through the heads of schools in Greater Boston, without public sale.

Friday at 2:30, and Saturday at 8. Boston Symphony Orchestra. Sixteenth program. Overture to "Iphigenia in Aulis," Gluck. Symphony in G major, No. 13 in the Breitkopf and Hartel edition, Haydn. "La Demoiselle Elue," Debussy, first time at these concerts. "Impressions of Italy," Charpentier. A female chorus, trained by Stephen Townsend, and two soloists, Ethel Frank, soprano, and Claramond Thompson, contralto, will assist in the Debussy number.

Friday at 8:15. The Harvard Glee Club, [illegible]

The Symphony concerts bring the first performances here of Debussy's "La Demoiselle Elue," based on Rossetti's familiar poem, "The Blessed Damozel," and requiring a female chorus and soloists.

Otto Roth, the Boston Symphony violinist, recently received a message from Europe which brought tidings of William Gericke, the famous ex-conductor of the orchestra. Gericke, now 76 years old, is in excellent health, and resides in a suburb of Vienna with Mme Gericke. A part of last year was spent in Munich, while his daughter attended school, the communication to Mr Roth states. Apparently the veteran leader has escaped the privations which attended most of the people in famine-ridden, poverty-stricken Austria.

[illegible] Feb 22

Young Folks' Symphony

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Traveler Feb 22

WOMEN TO SING WITH SYMPHONY

At next week's concerts by the Boston Symphony orchestra a chorus of women, trained by Stephen Townsend, and Miss Ethel Frank, soprano, and Miss Claramond Thompson, contralto, will assist in Debussy's "The Blessed Damozel." The symphony will be Haydn's in G major. The other numbers on the program will be Gluck's overture to "Iphigenia in Aulis" and Charpentier's "Impressions of Italy."

SECOND CONCERT FOR CHILDREN

Next Thursday afternoon at 4 the Boston Symphony orchestra, Pierre Monteux, conductor, will give its second concert for young people, tickets for which have all been taken. The program will be: Weber's overture to "Der Freischutz"; Andante from Beethoven's

BOYS AND GIRLS AT SYMPHONY CONCERT

Attentive Audience Greets Greig and Berlioz

Symphony Hall was crowded with boys and girls yesterday afternoon for the second concert for young people by the Boston Symphony Orchestra.

Symphony concerts in Boston have come to be regarded as designed chiefly for rich old ladies, and the management when it announced an experimental concert for young people last month was not prepared for the overwhelming demand from the schools and left many disappointed applicants. There was no public sale and no one who obtained tickets for the first concert, given last month, was allowed tickets for the second.

The average age of yesterday's audience was 14 to 15, and boys and girls were present in about equal proportions, with a few scattered grownups. One might have expected such an audience to be more interested in cutting monkey shines than in listening to Beethoven and Berlioz. But it proved the most attentive and thoughtful crowd the orchestra has played to in many a long year.

The hum and buzz of eager comment and gossip ceased as soon as Mr Monteux tapped his desk with his baton, and determined but futile endeavors were made after several number to secure an encore, something which is forbidden by long standing rule at Symphony concerts.

The youngsters, many of them, followed the excellent brief program notes written by Mr Burke of Symphony Hall during the performance. Individuals with pocket scores and handbooks on symphonic music, which they conned attentively, were scattered through the crowd.

The program was made up of a number of short and not too exacting pieces, among which Grieg's "Peer Gynt" suite and Berlioz's stirring "Hungarian March" seemed to afford the most pleasure. The performance was dashing and vivid, though the rehearsals seemed to have been too few to permit the usual meticulous nuances.

More of these young people's concerts may be hoped for next season, although there is no room in the crowded schedule of the orchestra for any more this

Herald Feb 27

CHILDREN HEAR FINAL CONCERT

Highly Amused When Symphony Orchestra Plays "Peer Gynt" Suite

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Some "Barbaric Cacaphony"

What we started to speak of was the striking and suggestive, and at first thought apparently baffling significance of this score, as it appears in relation to other interesting American compositions which have been turned out of late. Speaking of the harmony alone, for example, Gilbert's music, barring some perfectly delicious examples of barbaric cacophony, fit to raise your hair at the proper moment for such a sensation, is old-fashioned. You find in it neither the pungent harmonies contained in Charles Griffes' symphonic poem, "The Pleasure Dome of Kubla Khan," played at these concerts a few weeks before the performance of Gilbert's work, nor do you find anything like the orchestral ingenuity shown in the music both of Griffes and of another astonishing American composer, John Alden Carpenter, whose concertino for piano and orchestra had been heard at these concerts just a few weeks previous. Judging by the simple harmonic material, the musical texture, as you might say, of Gilbert's piece, it might have been written—indeed it was written, or conceived—years ago, while the works of Griffes and Carpenter could only have been written yesterday.

The musical idioms of the last two composers are far newer, and in this sense younger than Gilbert's. Their orchestration is incomparably more expert. These young Americans are certainly up to snuff. They have seized on the very latest ideas of foremost Europeans of the day. They have pocketed the thunder of contemporaneous masters and they use it as their own—not clumsily, or with palpably imitative spirit. Far otherwise! With a native ease and audacity as astonishing in music as were the accomplishments of American engineers in Europe in the World war. Theirs is the native facility and practical readiness in grasping and assimilating anything, which is so characteristically and advantageously American.

Coming Young Artists

Thus Carpenter and Griffes, both young men to be watched most carefully, and waited for, have real talent and all kinds of ideas, whether musical or otherwise. Gilbert's mental attitude appears in a way stiffer. We do not believe Gilbert could produce any such gorgeous and yet clear-sounding scores as Griffes and Carpenter, if he wanted to, and we are very sure he doesn't want to.

He turns his back rather intentionally and deliberately on musical tendencies of these kinds. One realizes that he has obstinately hung on to certain things and certain convictions, let the times go or the heavens fall where they may. In a certain technical way, and even as records current esthetic formulae, this work of Gilbert is, then, behind the times.

But we wonder if in a more fundamental way it isn't clean ahead of the times. As a matter of fact we are certain that it is. It is ahead of the times in this: its romantic perception of the beauty and the art quality of conditions present on American soil.

It often takes artists hundreds of years to feel a halo of beauty about a scene or an event. It is not easy, for example, to imagine the story of Rip Van Winkle penned by a Dutchman on the Hudson who lived in Rip Van Winkle's period. When many years have passed they bestow a certain golden, [illegible] in the imagination of poets of later generations, over almost all objects, however unattractive these objects may have appeared to contemporary sight. As we write today one of the most colossal dramas in the history of the world is going on. But to a majority the leading figures in this drama are ordinary men, obstinate, weak or conniving, and the circumstances terrible or tawdry and disillusionizing. Whereas to a future day the figure of the American President alone, whether he appear as the fearless hero of a new epoch or as a vacillating Hamlet of this one, will offer inexhaustible material to dramatic writers.

Ahead of the Times

What we mean when we say that Gilbert's music is in a fundamental respect far ahead of the time, is that Gilbert is already sufficiently advanced in his imagination to look at America poetically, dramatically, in a picturesque manner, as all of us now look at the America discovered by Columbus, as we will look at America in years to come, as the projector of the greatest vision and the noblest experiment of statesmanship.

We think this fundamental, poetic, racial vision, characteristic of no other American composer of whom we know, the true explanation of the astounding force of this "Dance on Place Congo." It makes every measure—the clumsiest, the heaviest, the most experimental—surge irresistibly forward. It makes the orchestra shout to the high gods the glory of the land and the inexhaustible passions of the race.

In other words, his music has its roots in the ground. While Mr. Griffes wrote fancifully and exotically of the fabled splendor of Kubla Khan. Mr. Gilbert was gripped and compelled to write savage, amorous, fateful music inspired by a dance of slaves in no 'count corner of New Orleans. Mr. Gilbert has always believed that music should be the fruit of the soil. He has clung to his belief, he has searched for its expression and fulfilment as Diogenes with his lantern searched for the honest man, he has held to his artistic faith through every artistic failure or success of his own, and this in the face of much criticism, some mockery and a great deal of misunderstanding. Even, at times, in the face of much unconscious self-misrepresentation.

Genius of America

And so it appears again, that in music as in any other field of creative thought, the spirit and not the letter of the law counts. Gilbert's music remains unlearned and unskilled in modern sophistications. It completely eschews that "latest thing" in composing which others strive so intensely to gain, hopeful of accomplishing something interesting by keeping tabs on the others, fearful of falling behind in the race if they are not in touch with this "latest thing." It is equally and exhilaratingly reckless of precedent, and is a hundred years younger in substance and in idiom than the music still being put out by our older and more academic composers of the past. It has, in fact, no relation to the music of any other group of composers, past or present, foreign or native born. It is often crude, inept, indecent, some would say, in its wanton overriding of musical traditions and proprieties. Some of it is ugly, and possibly in bad taste. But all of it is straight goods, all of it comes from a man with spirit, with imagination, with ideals, who really understands and vibrates to the genius of this mighty land.

SYMPHONY CONCERT FOR YOUNG PEOPLE

Pierre Monteux, conductor of the Boston Symphony Orchestra, has arranged the following light and eventful programme for the second Young People's Concert to be given by the orchestra in Symphony Hall on Thursday afternoon, Feb. 26 at 4 o'clock: Weber's Overture to "Der Freischutz"; Andante from Beethoven's first symphony in C major; Grieg's "Peer Gynt" Suite (I. morning mood; II. Aese's Death; III. Anitra's dance; IV. In the Hall of the Mountain King); Scherzo from Mendelssohn's music to "A Midsummer Night's Dream," and Berlioz's Rakoczy march. Since all tickets for this concert have been distributed through the heads of the schools of Greater Boston no more are available. It is interesting to note that applications for the first concert in January were so numerous as to cover the two concerts, although the audience at the second will be entirely different. Approximately two-thirds of the 50 schools represented at this pending concert will be high schools, where as at the first, the division between high schools and elementary schools was about even. Unfortunately, the full schedule of the orchestra will leave no time for further Young People's Concerts this season.

CHORAL "BLESSED DAMOZEL" BY SYMPHONY

A memorable feature of the pending pair of Boston Symphony concerts to be given next Friday and Saturday, Feb. 27 and 28, will be the first performance at these concerts of Debussy's setting of Rossetti's "The Blessed Damozel" ("La Damoiselle Elue") in which the orchestra will be assisted by a female chorus trained by Stephen S. Townsend, and two soloists, Miss Ethel Frank, soprano, and Miss Claramond Thompson, contralto.

The rest of the programme affords variety. Gluck's overture to "Iphigenia in Aulis," Haydn's Symphony in G major (B. and H. No. 13) and Gustav Charpentier's sunny and sensuous "Impressions of Italy" with movements as follows: I. Serenade, with viola solo off the stage. II. At the Fountain. III. On muleback. IV. On the summits. V. Naples.

Globe Feb 22

Thursday at 4. Boston Symphony Orchestra, second concert for young people. Overture to "Der Freischutz": Weber. Andante from First Symphony, Beethoven. Suite, "Peer Gynt," Grieg. Scherzo from "Midsummer Night's Dream," Mendelssohn. Rackoczy March, Berlioz. All tickets for this concert have been distributed through the heads of schools in Greater Boston, without public sale.

Friday at 2:30, and Saturday at 8. Boston Symphony Orchestra. Sixteenth program. Overture to "Iphigenia in Aulis," Gluck. Symphony in G major, No. 13 in the Breitkopf and Hartel edition, Haydn. "La Demoiselle Elue," Debussy, first time at these concerts. "Impressions of Italy," Charpentier. A female chorus, trained by Stephen Townsend, and two soloists, Ethel Frank, soprano, and Claramond Thompson, contralto, will assist in the Debussy number.

Friday at 8:15. The Harvard Glee Club, [illegible]

The Symphony concerts bring the first performances here of Debussy's "La Demoiselle Elue," based on Rossetti's familiar poem, "The Blessed Damozel," and requiring a female chorus and soloists.

Otto Roth, the Boston Symphony violinist, recently received a message from Europe which brought tidings of William Gericke, the famous ex-conductor of the orchestra. Gericke, now 76 years old, is in excellent health, and resides in a suburb of Vienna with Mme Gericke. A part of last year was spent in Munich, while his daughter attended school, the communication to Mr Roth states. Apparently the veteran leader has escaped the privations which attended most of the people in famine-ridden, poverty-stricken Austria.

Globe Feb 22

Young Folks' Symphony

Pierre Monteux, conductor of the Boston Symphony Orchestra, has arranged the following light program for the second young people's concert to be given by the orchestra in Symphony Hall on Thursday afternoon, February 26, at 4 o'clock. Weber's overture to "Der Freischutz," the andante from Beethoven's first symphony in C major; Grieg's "Peer Gynt" suite, the scherzo from Mendelssohn's music to "A Midsummer Night's Dream" and Berlioz' "Rakoczy" march. All the tickets have been distributed in the schools. There will be no more of these concerts this season.

"Samson and Delilah"

Traveler Feb 22

WOMEN TO SING WITH SYMPHONY

At next week's concerts by the Boston Symphony orchestra a chorus of women, trained by Stephen Townsend, and Miss Ethel Frank, soprano, and Miss Claramond Thompson, contralto, will assist in Debussy's "The Blessed Damozel." The symphony will be Haydn's in G major. The other numbers on the program will be Gluck's overture to "Iphigenia in Aulis" and Charpentier's "Impressions of Italy."

SECOND CONCERT FOR CHILDREN

Next Thursday afternoon at 4 the Boston Symphony orchestra, Pierre Monteux, conductor, will give its second concert for young people, tickets for which have all been taken. The program will be: Weber's overture to "Der Freischutz"; Andante from Beethoven's

BOYS AND GIRLS AT SYMPHONY CONCERT

Attentive Audience Greets Greig and Berlioz

Symphony Hall was crowded with boys and girls yesterday afternoon for the second concert for young people by the Boston Symphony Orchestra.

Symphony concerts in Boston have come to be regarded as designed chiefly for rich old ladies, and the management when it announced an experimental concert for young people last month was not prepared for the overwhelming demand from the schools and left many disappointed applicants. There was no public sale and no one who obtained tickets for the first concert, given last month, was allowed tickets for the second.

The average age of yesterday's audience was 14 to 15, and boys and girls were present in about equal proportions, with a few scattered grownups. One might have expected such an audience to be more interested in cutting monkey shines than in listening to Beethoven and Berlioz. But it proved the most attentive and thoughtful and the orchestra has played to in a long year.

The hum and buzz of eager comment and gossip ceased as soon as Mr Monteux rapped his desk with his baton, and refined but futile endeavors were made after several number to secure an encore, something which is forbidden by a standing rule at Symphony concerts.

The youngsters, many of them, followed excellent brief program notes by Mr Burke of Symphony Hall before each performance. Individuals had their scores and handbooks on the music, which they conned attentively, were scattered through the [illegible] was made up of a number not too exacting pieces, Grieg's "Peer Gynt" suite and the stirring "Hungarian [illegible] afford the most pleasing. The performance was dashing and [illegible] rehearsals seemed to have been [illegible] to permit the usual [illegible] people's concerts [illegible] season, although [illegible] the crowded schedule of the orchestra for any more this

Herald Feb 27

LITTLE ONES ENJOY SYMPHONY

Some 2500 school children filled Symphony Hall yesterday afternoon for the second concert for little ones and were so carried away with the playing of the orchestra that they kept Mr. Monteux, the conductor, exceedingly busy acknowledging their applause. The program, Weber's "Der Freischutz" overture, the Andante from Beethoven's C major sympony; Greig's "Peer Gynt" Suite; the Scherzo from Mendelssohn's "A Midsummer Night's Dream," and Berlioz's Rakoczy march, hit them just about right. Of course, the march number scored.

The marked success of these two trial concerts assures the making of these concerts for children an annual affair. One could scarcely think otherwise after witnessing the exceptional pleasure of the youngsters.

Traveler Feb 27

ITEMS ABOUT MUSIC

Mr. Monteux, profiting by the test of the first concert of the Symphony Orchestra for young people a month ago, has wisely set a programme of short pieces for the second which befalls on Thursday afternoon of next week. His list traverses Weber's overture to his opera, "Der Freischutz"; the slow movement from Beethoven's first symphony; the familiar suite from Grieg's music to Ibsen's play, "Peer Gynt"; the scherzo from Mendelssohn's music to Shakspeare's "Midsummer Night's Dream"; and the Rakoczy March from Berlioz's "Damnation of Faust." Such a programme sounds much more ingratiating than that for the first concert and more follows the ways of Mr. Stock in Chicago and Mr. Damrosch in New York with such ventures. With like wisdom, the dispensers of tickets for the second concert, both in the schools and at Symphony Hall, will provide an audience of young people in their teens rather than the children of tenderer years who were too numerous at the first concert. Most of these, as Mr. Monteux plausibly believes, were too young to appreciate either the music or the orchestra.

Herald Feb 27

CHILDREN HEAR FINAL CONCERT

Highly Amused When Symphony Orchestra Plays "Peer Gynt" Suite

SERIES HAS BEEN VERY SUCCESSFUL

The Boston Symphony Orchestra gave its second and last Young People's Concert in Symphony Hall yesterday afternoon—the last because on account of the orchestra's engagements it will not be possible to give another concert this season. The experiment has been highly successful. As at the first the seats throughout the hall were filled with interested children of all ages from the schools of Greater Boston. The audience was most attentive and evidently greatly interested.

The program included the overture to "Der Freischuetz," the Andante from Beethoven's first Symphony, Grieg's "Peer Gynt" Suite, the Scherzo from Mendelssohn's music to "A Midsummer Night's Dream" and Berlioz's Rakoczy March. Mr. Monteux conducted. As was to be expected, the audience was greatly amused by Grieg's music for the scene in the Mountain King's home. In this respect they did not differ from hearers of maturer years whenever the Suite is played.

Some may question the advisability of performing excerpts from symphonies at these concerts. Surely the Andante from Beethoven's first is not beyond the comprehension of any child that has any ear for music. It is a good thing to acquaint the young with the names and music of great composers so that they do not sit awe-stricken when they are older. After all, Beethoven, Weber and Mendelssohn were mortals; they all wrote pot-boilers, perfunctory pieces in which only superstitious believers in plenary inspiration take pleasure. It is also a good thing for children to hear the good music of famous composers so that later they will not accept the poorer stuff simply because it is signed by a famous name.

It is to be hoped that these concerts will be a feature of every season; that, if possible, there will be more of them; so that as children grow up they will learn to look upon this orchestra as a civic institution, which it is; to realize that as a source of civic pride, one that gives pure and varied enjoyment, it should be supported by all, whatever their walk or condition in life may be.

[illegible] SOLDIERS [illegible]

Traveler Feb 27

MUSIC AND THE DANCE

BETTERING THE YOUNG PEOPLE'S CONCERTS

A Second Experiment with a Programm More Wisely Chosen and a Clearly Interested and Pleasured Audience—The Daily Chronicle of Symphonic Strife—Mr. Carpenter's Ballet Raises and Fulfils Expectations—Items and Prospects

FROM experience all concerned in the concerts of the Symphony Orchestra for young people are learning wisdom, so that the second, which befell at Symphony Hall yesterday afternoon, clearly bettered the first. The music again filled only an hour—probably the limit of normal youthful interest and attention—but this time it consisted of five short pieces, or even of eight, if the listener chose to count each division of Grieg's music to the play, "Peer Gynt," as a separate number. There is reason to doubt whether a more or less untutored audience, in years hardly above the middle teens, is quite ready as yet to listen to Schubert's Unfinished Symphony and to Beethoven's overture to Goethe's tragedy of "Egmont" as it was asked to do at the first concert. In all probability it heard these pieces with more wonder and speculation than interest and understanding. Even adults variously measure their pleasure in them. In contrast, the young listeners of yesterday seemed to follow gladly and comprehendingly the mello periods or the warm flow of Weber's overture to "Der Freischütz"; the fairy-footed progress of Mendelssohn's Scherzo for the elves of Shakspeare's "Midsummer Night's Dream"; the surges of sound and the flashes of rhythm through Berlioz's "Rakoczy March." The audience of January often seemed restless and puzzled; the audience of February was plainly intent and pleasured. Not less eagerly than it heard the pieces aforesaid, did it listen also to the Andante from Beethoven's first symphony and to the suite of Grieg. Fortunate youth not to speculate upon Beethoven's gentle, transparent, undulating song as forerunner of deeper melodies and to hear Grieg's measures as so much music in itself and not as decoration to a seldom seen play. Enough for them that the Andante yielded the pleasure of simple and purling instrumental song; that the music of Ase's death sounded gently, the music of Anitra's dance brightly, the music of the trolls gaily, fantastically.

As it happened likewise, the young people heard these pieces of Grieg played with a delicacy of detail they have not received hereabouts in years; while the string and the wind choirs could hardly have been smoother or more songful than they were through Beethoven's Andante. Mr. Monteux and the orchestra do not spare pains upon these young people's concerts, even if the dewy shimmer, the tripping lightness of Mendelssohn's Scherzo did in measure evade them. Finally, the audience seemed better chosen than it was a month ago. Then, too many of the "young people" were no more than children for whom, unless they were uncommonly precocious, music and orchestra were but occasion for restless wonder. Yesterday some such children were discoverable; but on every side around them, in grateful numbers, interest and pleasure sat the youth in the teens whose curiosity it is the design of the concerts to waken, whose inclinations in music, pieces and performance are to form. Another year, after these two preliminary ventures, the Young People's Concerts of the Symphony Orchestra should fulfil their purpose and assemble the desired audiences. Perhaps they would gain in animation and be more a thing apart from routine did some adaptable speaker say the persuading and enlightening word about the several numbers that the programme-sheet now bears in print. Perhaps, also, as a cynic or two has ventured to hint, the youth of the private as well as the public schools might be advisedly included in the audiences. But who, except those same cynics would dare to suggest that their taste needs guidance? Have they not the musical plays?

NEXT SYMPHONY PROGRAM

At the pair of Boston Symphony Concerts in Symphony Hall next Friday afternoon and Saturday evening, March 5 and 6, Pierre Monteux will conduct Berlioz's noted "Fantastic" Symphony, which describes romantic episodes of his love, including his own execution, "The Pauses of Silence" by the young Italian revolutionary composer, Malipiero, which puzzled many and also delighted many when played by the orchestra last season, will be repeated at this pair of concerts. The closing numbers will be Borodin's pictorial Russian Sketch, "On the Steppes of Central Asia," and Wagner's Overture to "The Flying Dutchman."

CONCERTS NEXT WEEK

Malipiero's "Pauses of Silence" to Be Heard Again from the Symphony Orchestra—Berlioz and Wagner, Besides—Miss Tarasova and Russian Folk-Pieces—Chamber Music for Both String and Wind Choir

ONCE more Mr. Monteux and the Symphony Orchestra will have a pair of concerts to themselves, and the conductor can set for next Friday afternoon and Saturday evening, a programme of four numbers. It begins with Berlioz's "Fantastic Symphony," music of romantic imagery and passion that has withstood a whole century of changing voice and changing fashions. Dreams and passions ravage the artist of Berlioz's vision; he courts the pleasures of the dance; he soliloquizes solitary in the dawn; he sees himself led to execution; he beholds infernal regions. Widely the composer stretches his tonal canvas; vividly and characteristically he fills it. Next, Mr. Monteux will repeat the novel piece of last winter that stirred curiosity, resentment and praise above all the rest—"Pauses of Silence: Seven Symphonic Expressions" by the young Italian composer, Malipiero, music as fantastic in voice as it is singular of mood and image. With reason after Berlioz and Malipiero, two repertory pieces complete the programme—Borodin's concentrated tone-picture of Asian steppe and Wagner's overture to his opera, "The Flying Dutchman," his only music of the sea, except a few measures in the first scene of "Tristan," his first music of spiritual redemption.

Miss Tarasova Returns

[illegible] at the Sund[illegible]

BOSTON SYMPHONY'S NEXT PROGRAM

To open the 17th pair of Boston Symphony concerts in Symphony Hall next Friday and Saturday (March 5 and 6), Mr. Monteux will conduct Berlioz's famous "Fantastic" Symphony, in which the romance of the composer's love traverses episodes of a ball, a pastoral scene, a march to the scaffold and his own execution, finally an orgy of the witch's Sabbath. A noteworthy repetition will be "The Pauses of Silence," by the daring and revolutionary Italian composer, Malipiero. These "Seven Symphonic Expressions" attracted much attention and excited comment at the concerts of last season. The closing numbers will be Borodin's descriptive sketch, "On the Steppes of Central Asia," and Wagner's overture to "The Flying Dutchman."

E-flat major [illegible] strings.

SYMPHONY PROGRAM

To open the seventeenth pair of Boston Symphony concerts in Symphony Hall Friday and Saturday (March 5 and 6), Pierre Monteux will conduct Berlioz's famous "Fantastic" symphony, "The Pauses of Silence," by the revolutionary young Italian composer, Malipero. Borodin's "On the Steppes of Central Asia," and Wagner's overture to "The Flying Dutchman" will also be played.

MUSIC NOTES

Items and Announcements

Debussy's "Blessed Damozel," repeated at the Symphony Concert of Saturday evening, is likely to be the only choral music undertaken this season by Mr. Monteux. Various circumstances have compelled him to abandon the performance projected last autumn of Franck's oratorio, "The Beatitudes," with the Symphony Orchestra and the Symphony Chorus reconstituted. Plans, however, are afoot—or were, until present controversies began—for three choral concerts next winter outside the regular course of the Symphony Concerts.

Word comes from Berlin to the newspaper, Musical America, that Dr. Muck has spent the winter at Graz in Austria, where Mrs. Muck's family has dwelt for many years. His only work in public has been the rehearsal and the conducting of a restudied "Tristan" at the municipal opera house. In the spring he will go to Vienna as conductor through a series of "special performances" of Wagner's music-dramas, and thence to Germany for various concerts. For the time, he prefers to make no long contract for either opera house or concert hall.

At the concert of the Symphony Orchestra in Cambridge on Thursday evening, it will be heard in the first symphony of Brahms, Borodin's "sketch" of an Asian steppe, and Wagner's overture to his opera, "The Flying Dutchman." Mrs. Laura Littlefield will be the assisting singer in an air from Händel's oratorio, "Samson" and the "Hymn to the Sun" from Rimsky-Korsakov's opera, "The Golden Cockerel."

ITEMS ABOUT THE STAGE

[illegible] picture appropriate.

Items and Announcements

At the Symphony Concerts of next week there will again be no intruding "soloist," and Mr. Monteux can find room for four pieces on his programme. They are: Berlioz's Fantastic Symphony; Borodin's "sketch" in tones of Asian steppes; Wagner's overture to his opera, "The Flying Dutchman," and the Italian, Malipiero's, singular music, "The Pauses of Silence," first heard at the concerts last winter. They then interested and stirred two audiences beyond the usual fortune of "ultra-modern" numbers. Mr. Monteux does well to keep them in the active repertory.

[illegible] If the Symphony Orchestra remains intact through its monthly journey Southward next week, Mr. Monteux will include in one of his programmes at New York Mr. Carpenter's Concertino, as yet unheard there. Again Mr. Robert Schmitz will play the piano part. Upon the other of the two programmes, the conductor will set Malipiero's "Pauses of Silence," likewise new to the ears of New York.

BOSTON SYMPHONY GREETED BY BIG AUDIENCE HERE

The Boston Symphony Orchestra drew a large audience for the final concert of the season at Infantry Hall last night. Conductor Monteux presented a well arranged programme which brought considerable applause on several occasions.

Those who believed the recent labor troubles of the orchestra would result in a smaller number of players were surprised to see the orchestra fill the stage. Among the string instruments there was an absence of tonal volume but that may be remedied with little difficulty.

Albert Spaulding, American violinist, was soloist. The Dvorak Symphony, "From the New World" was presented in a timely fashion and Mr. Monteux read it with keen reference to every detail. It is the Bohemian composer's tribute to this country, in which he lived for some time. The negro melodies were given simply and beautifully and they made a strong appeal. The piece became con spirito to make it characteristically American. Mr. Spaulding played the Mendelssohn concerto with lively grace and he received much praise from the audience. The programme finished with Weber's overture to "Der Freischutz."

BOSTON SYMPHONY APPEARS IN FINAL CONCERT OF SEASON

Large Attendance Listen to Pleasing Programme.

The Boston Symphony Orchestra gave its final concert of the season here in Infantry Hall last evening. There was the usual large attendance and the pleasing programme arranged by Conductor Monteux met with much favor.

Doubtless there were many in the audience who expected a smaller orchestra than that which filled the stage. The organization's reduced membership consequent upon its recent troubles would scarcely have been noticed by one unfamiliar with the true state of affairs. A few vacancies among the strings and a slight lessening of tonal volume in that section gave the strongest hint of what, it is to be hoped, are only temporary difficulties. Albert Spaulding, American violinist, was the soloist. The programme follows:

Dvorak.. Symphony No. 5, in E-minor, "From the New World."
Adagio; Allegro molto.
Largo.
Scherzo
Allegro con fucco.
Mendelssohn—Concerto for violin in E-minor, Op. 64.
Allegro molto appassionato.
Andante.
Allegretto non troppo: Allegro molto vivace.
Weber.....Overture to "Der Freischutz"

The Dvorak symphony, "From the New World," was admirably adapted to the needs of the hour and Mr. Monteux read it in sympathetic mood. This work, so melodious and pleasing, is the Bohemian composer's legacy to this country, in which he lived for a time. Its plaintive themes, inspired by familiarity and close study of negro melodies, are treated simply and beautifully, and, to the average listener, the symphony makes strong appeal. In the first movement M. Monteux kept to a more rapid pace than has been the custom of some conductors who have presented it here. Perhaps this was owing to a belief that by such means the music became more characteristically American.

The somewhat sombre beauty of the Largo, the sprightly Scherzo and the brilliance of the finale were brought out in a manner that won several recalls, M. Monteux sharing the applause with his players.

Albert Spaulding played the Mendelssohn concerto in spirited style. The last movement was particularly brilliant and the audience gave him a flattering reception.

Weber's overture to "Der Freischutz" concluded an enjoyable programme.

[illegible] ELECTED

SYMPHONY CONCERT

The fifth and last concert of the season by the Boston Symphony Orchestra, Pierre Monteux, conductor, was given in Infantry Hall, last evening, a large audience of musical and society people greeting the brilliant conductor with such enthusiastic applause at his every appearance as to mean really an ovation. The applause doubtless was an expression of recognition and appreciation of Mr. Monteux's wonderful efficiency not only as a conductor of the highest rank, but an organizer as well for despite the recent withdrawal from the orchestra of 30 of its men, Mr. Monteux has within a month filled most of the chairs left vacant by the recent secession from the orchestra, with men who are artists in their profession.

The result is a restored orchestra of "sufficiency and efficiency" whose magnificent playing of the Dvorak Symphony last evening left no doubt in the minds of all who heard it of the future of the Boston Symphony Orchestra in the hands of a conductor of the musical greatness of Mr. Monteux.

The soloist of the concert was Albert Spaulding, the famous American violinist and the program was as follows:

Symphony No. 5, in E-minor, "From the New World," Op. 95, Dvorak; Adagio; Allegro moto; Largo; Scherzo; Allegro con fuoco; Concerto for violin in E-minor, Op. 64, Mendelssohn; Allegro molto appassionate; Andante; Allegretto non troppo; Allegro molto vivace; Overture to "Der Freischutz," Weber.

The "New World Symphony" by the Czech composer, was given a masterly reading by the conductor and it was magnificently played by the orchestra. The symphony, which abounds in songful melodies and infectious rythms, has been the subject of much controversy as to its origin—whether it is Bohemian or its melodies derived from negro folk music. This much-mooted question aside, the symphony is full of beauty, varied and richly colored, especially in the exquisite "Largo."

Dvorak, however, is a Bohemian composer of the first rank and he turned the tide of Bohemian national music into the general current of European music, thereby enriching and coloring it.

The interpretation by the orchestra of this picturesque symphony was vital, vivid and musically beautiful. Mr. Spaulding's playing of the Mendelssohn concerto was distinguished by finished technique and notable brilliancy especially in the last movement of the concert. He was recalled five times at the close of the concerto.

Weber's beautiful overture, superbly played by the orchestra, ended the program.

NEW YORK
ESTABLISHED 1861
From [illegible] Journal
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Final Symphony Concert

The final concert by the Boston Symphony Orchestra next Tuesday night in Infantry Hall will be the chief musical event of the week. Already a series of five nights has been settled upon for next year. Mr. Monteux will continue as leader and Infantry Hall will be the place.

Those who may have feared that they would hear a group of players reduced to chamber music size, because of the strike, have had needless apprehensions. The string section, where the losses were greatest, has gradually built up a membership of 50 players. Before the strike there were 57 strings. The other choirs have likewise been reinforced by substitutions.

Albert Sp[illegible]
Soloist with Boston Symphony Orches[illegible]

Concerning the present stage of the rebuilding process, H. T. Parker, in a review of a recent concert in Boston, ays:

"Sundry young musicians, already tested and waiting opportunity to join the band, have increased the string choir; out of semi-retirement have come such a virtuoso of the trombone as Mr. Hamper and so expert a kettle drummer as Mr. Rettberger.

"The orchestra is quite large enough for a wide choice of pieces distributed through interesting programmes. The several choirs are better balanced than they were a fortnight ago, and there was little hint of diminished tone even in the divided violins of the prelude to Wagner's 'Lohengrin.'"

Albert Spalding, the soloist here, plays a Stradivarius, the prize of his collection. It was made in 1735. His next most valuable violin is one made in 1721 by Domenicus Montagna, a pupil of the master maker. Mr. Spalding's principal number will be Mendelssonn's concerto with orchestra. The orchestra will play Dvorak's "New World" symphony, and close with Weber's overture to "Der Freischutz."

ESTABLISHED 1891
From [illegible]
Providence, R. I.
APR 3 1920

SYMPHONY ORCHESTRA WILL APPEAR HERE NEXT SEASON

Excellent Programme Arranged for Concert Next Tuesday Evening.

The Boston Symphony Orchestra announces that it has arranged to give five concerts on Tuesday evenings next season at Infantry Hall under the leadership of Pierre Monteux, the present director.

At the final concert this season, to be held at Infantry Hall next Tuesday evening, the "New World" symphony, by Dvorak, will be the principal symphonic number. Whether its songful melodies and strong infectious rhythms are predominately Bohemian, or are actually derived from our negro folk music has been a subject for prolonged and rather fruitless controversy. About the popularity of this brilliantly orchestrated music with American audiences there can be no dispute.

The soloist of the evening will be Albert Spalding, the violin genius, who will play Mendelssohn's Concerto with the orchestra. The closing number will be Weber's overture to "Der Freischutz."

From TRIBUNE
Address: Providence, R. I.
Date APR 4 1920 A

By N. B. Pettis

LAST BOSTON SYMPHONY CONCERT.

The program which Pierre Monteux has chosen for the last Boston Symphony concert of the season, to be given in Infantry Hall next Tuesday evening, is the subject of an absorbing farewell. The "New World" Symphony by the Czech composer, Dvorak, will be the principal symphonic number. Whether its songful melodies and strong infectious rhythms are predominantly Bohemian or actually derived from our negro folk music has been a subject for prolonged and rather fruitless controversy. About the popularity of this brilliantly orchestrated music with American audiences there can be no dispute.

As the soloist of the evening, Albert Spalding, a foremost genius among the violinists of the day, will play Mendelssohn's Concerto with the orchestra. The closing number will be Weber's Overture to "Der Freischutz."

From [illegible]
[illegible] 1920 A

Pierre Monteux and his Boston Symphony Orchestra held forth in Symphony last Monday evening, under the local management of Joseph A. Fiedman. The program included Weber's overture to "Der Freischuetz," Borodin's "On the Steppes of Central Asia" tone poem, and Wagner's "A Siegfried Idyll," the prelude, the march of the apprentices and the homage to Hans Sachs from the "Meistersingers," and the Grieg Concerto in A minor for piano and orchestra, with Rudolph Ganz as soloist.

Mr. Monteux has had some heavy burdens to carry in recent weeks owing to the wholesale resignation from the orchestra of some thirty-five members. Some have been replaced, but only about seventy players were on the platform Monday night, and the renditions cannot be considered as truly representative of the orchestra's art as displayed under Dr. Muck's and Dr. Gericke's regime.

Mr. Monteux conducted the overture with a heavy hand, and the orchestra played it in a more or less perfunctory manner. Borodin's sketch was on a higher plane artistically.

In conducting Wagner Mr. Monteux showed his ability of understanding the great master's idiom, albeit the prelude has been played with greater authority and more stirring effect. The Siegfried Idyll, written by Wagner in November, 1870, was first performed by a small orchestra of sixteen players, who stood on the stairs in Wagner's home and played it in honor of Wagner's wife, Cosima, on the anniversary of her birth. Its themes are from the third act of "Siegfried." They are developed at great length, and are supplemented by a cradle song. The Idyll was played tenderly.

Rudolph Ganz is no sensational player, but rather a sterling artist who handles the work in hand in the spirit the composer intends. His technical equipment is flawless and he has poise. In the concerto he was overwhelmed several times by the orchestra, but when given an opportunity of being heard his fine playing won the approval of the audience. On the conclusion of the concerto the greatest enthusiasm of the evening was manifested, and Mr. Ganz was forced to return to the platform five times to make his acknowledgments.

Mr. Milligen's Lecture.

MUSIC AND THE DANCE

BETTERING THE YOUNG PEOPLE'S CONCERTS

A Second Experiment with a Programm More Wisely Chosen and a Clearly In terested and Pleasured Audience—Th Daily Chronicle of Symphonic Strife— Mr. Carpenter's Ballet Raises and Ful fills Expectations—Items and Prospects

FROM experience all concerned in the concerts of the Symphony Orchestra for young people are learning wisdom, so that the second, which befell at Symphony Hall yesterday afternoon, clearly bettered the first. The music again filled only an hour—probably the limit of normal youthful interest and attention—but this time it consisted of five short pieces, or even of eight, if the listener chose to count each division of Grieg's music to the play, "Peer Gynt," as a separate number. There is reason to doubt whether a more or less untutored audience, in years hardly above the middle teens, is quite ready as yet to listen to Schubert's Unfinished Symphony and to Beethoven's overture to Goethe's tragedy of "Egmont" as it was asked to do at the first concert. In all probability it heard these pieces with more wonder and speculation than interest and understanding. Even adults variously measure their pleasure in them. In contrast, the young listeners of yesterday seemed to follow gladly and comprehendingly the mellow periods or the warm flow of Weber's overture to "Der Freischütz"; the fairy-footed progress of Mendelssohn's Scherzo for the elves of Shakspeare's "Midsummer Night's Dream"; the surges of sound and the flashes of rhythm through Berlioz's "Rakoczy March." The audience of January often seemed restless and puzzled; the audience of February was plainly intent and pleasured. Not less eagerly than it heard the pieces aforesaid, did it listen also to the Andante from Beethoven's first symphony and to the suite of Grieg. Fortunate youth not to speculate upon Beethoven's gentle, transparent, undulating song as forerunner of deeper melodies and to hear Grieg's measures as so much music in itself and not as decoration to a seldom seen play. Enough for them that the Andante yielded the pleasure of simple and purling instrumental song; that the music of Ase's death sounded gently, the music of Anitra's dance brightly, the music of the trolls gaily, fantastically.

As it happened likewise, the young people heard these pieces of Grieg played with a delicacy of detail they have not received hereabouts in years; while the string and the wind choirs could hardly have been smoother or more songful than they were through Beethoven's Andante. Mr. Monteux and the orchestra do not spare pains upon these young people's concerts, even if the dewy shimmer, the tripping lightness of Mendelssohn's Scherzo did in measure evade them. Finally, the audience seemed better chosen than it was a month ago. Then, too many of the "young people" were no more than children for whom, unless they were uncommonly precocious, music and orchestra were but occasion for restless wonder. Yesterday some such children were discoverable; but on every side around them, in grateful numbers, interest and pleasure sat the youth in the teens whose curiosity it is the design of the concerts to waken, whose inclinations in music, pieces and performance are to form. Another year, after these two preliminary ventures, the Young People's Concerts of the Symphony Orchestra should fulfil their purpose and assemble the desired audiences. Perhaps they would gain in animation and be more a thing apart from routine did some adaptable speaker say the persuading and enlightening word about the several numbers that the programme-sheet now bears in print. Perhaps, also, as a cynic or two has ventured to hint, the youth of the private as well as the public schools might be advisedly included in the audiences. But who, except those same cynics would dare to suggest that their taste needs guidance? Have they not the musical plays?

NEXT SYMPHONY PROGRAM

At the pair of Boston Symphony Concerts in Symphony Hall next Friday afternoon and Saturday evening, March 5 and 6, Pierre Monteux will conduct Berlioz's noted "Fantastic" Symphony, which describes romantic episodes of his love, including his own execution, "The Pauses of Silence" by the young Italian revolutionary composer, Malipiero, which puzzled many and also delighted many when played by the orchestra last season, will be repeated at this pair of concerts. The closing numbers will be Borodin's pictorial Russian Sketch, "On the Steppes of Central Asia," and Wagner's Overture to "The Flying Dutchman."

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CONCERTS NEXT WEEK

Malipiero's "Pauses of Silence" to Be Heard Again from the Symphony Orchestra—Berlioz and Wagner, Besides—Miss Tarasova and Russian Folk-Pieces —Chamber Music for Both String and Wind Choir

ONCE more Mr. Monteux and the Symphony Orchestra will have a pair of concerts to themselves, and the conductor can set for next Friday afternoon and Saturday evening, a programme of four numbers. It begins with Berlioz's "Fantastic Symphony," music of romantic imagery and passion that has withstood a whole century of changing voice and changing fashions. Dreams and passions ravage the artist of Berlioz's vision; he courts the pleasures of the dance; he soliloquizes solitary in the dawn; he sees himself led to execution; he beholds infernal regions. Widely the composer stretches his tonal canvas; vividly and characteristically he fills it. Next, Mr. Monteux will repeat the novel piece of last winter that stirred curiosity, resentment and praise above all the rest—"Pauses of Silence: Seven Symphonic Expressions" by the young Italian composer, Malipiero, music as fantastic in voice as it is singular of mood and image. With reason, after Berlioz and Malipiero, two repertory pieces complete the programme—Borodin's concentrated tone-picture of Asian steppe and Wagner's overture to his opera, "The Flying Dutchman," his only music of the sea, except a few measures in the first scene of "Tristan," his first music of spiritual redemption.

Miss Tarasova Returns

[illegible] possible at the Sund

BOSTON SYMPHONY'S NEXT PROGRAM

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E-flat major [illegible] strings.

SYMPHONY PROGRAM

To open the seventeenth pair of Boston Symphony concerts in Symphony Hall Friday and Saturday (March 5 and 6), Pierre Monteux will conduct Berlioz's famous "Fantastic" symphony, "The Pauses of Silence," by the revolutionary young Italian composer, Malipero. Borodin's "On the Steppes of Central Asia," and Wagner's overture to "The Flying Dutchman" will also be played.

MUSIC NOTES

Items and Announcements

Debussy's "Blessed Damozel," repeated at the Symphony Concert of Saturday evening, is likely to be the only choral music undertaken this season by Mr. Monteux. Various circumstances have compelled him to abandon the performance projected last autumn of Franck's oratorio, "The Beatitudes," with the Symphony Orchestra and the Symphony Chorus reconstituted. Plans, however, are afoot—or were, until present controversies began—for three choral concerts next winter outside the regular course of the Symphony Concerts.

Word comes from Berlin to the newspaper, Musical America, that Dr. Muck has spent the winter at Graz in Austria, where Mrs. Muck's family has dwelt for many years. His only work in public has been the rehearsal and the conducting of a restudied "Tristan" at the municipal opera house. In the spring he will go to Vienna as conductor through a series of "special performances" of Wagner's music-dramas, and thence to Germany for various concerts. For the time, he prefers to make no long contract for either opera house or concert hall.

At the concert of the Symphony Orchestra in Cambridge on Thursday evening, it will be heard in the first symphony of Brahms, Borodin's "sketch" of an Asian steppe, and Wagner's overture to his opera, "The Flying Dutchman." Mrs. Laura Littlefield will be the assisting singer in an air from Händel's oratorio, "Samson" and the "Hymn to the Sun" from Rimsky-Korsakov's opera, "The Golden Cockerel."

ITEMS ABOUT THE STAGE

picture appropriate.

Items and Announcements

At the Symphony Concerts of next week there will again be no intruding "soloist," and Mr. Monteux can find room for four pieces on his programme. They are: Berlioz's Fantastic Symphony; Borodin's "sketch" in tones of Asian steppes; Wagner's overture to his opera, "The Flying Dutchman," and the Italian, Malipiero's, singular music, "The Pauses of Silence," first heard at the concerts last winter. They then interested and stirred two audiences beyond the usual fortune of "ultra-modern" numbers. Mr. Monteux does well to keep them in the active repertory.

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BOSTON SYMPHONY GREETED BY BIG AUDIENCE HERE

The Boston Symphony Orchestra drew a large audience for the final concert of the season at Infantry Hall last night. Conductor Monteux presented a well arranged programme which brought considerable applause on several occasions.

Those who believed the recent labor troubles of the orchestra would result in a smaller number of players were surprised to see the orchestra fill the stage. Among the string instruments there was an absence of tonal volume but that may be remedied with little difficulty.

Albert Spaulding, American violinist, was soloist. The Dvorak Symphony, "From the New World" was presented in a timely fashion and Mr. Monteux read it with keen [illegible]erence to every detail. It is the Bohemian composer's tribute to this country, in which he lived for some time. The negro melodies were given simply and beautifully and they made a strong appeal. The piece became con spirito to make it characteristically American. Mr. Spaulding played the Mendelssohn concerto with lively grace and he received much praise from the audience. The programme finished with Weber's overture to "Der Freischutz."

BOSTON SYMPHONY APPEARS IN FINAL CONCERT OF SEASON

Large Attendance Listen to Pleasing Programme.

The Boston Symphony Orchestra gave its final concert of the season here in Infantry Hall last evening. There was the usual large attendance and the pleasing programme arranged by Conductor Monteux met with much favor.

Doubtless there were many in the audience who expected a smaller orchestra than that which filled the stage. The organization's reduced membership consequent upon its recent troubles would scarcely have been noticed by one unfamiliar with the true state of affairs. A few vacancies among the strings and a slight lessening of tonal volume in that section gave the strongest hint o what, it is to be hoped, are only temporary difficulties. Albert Spaulding, American violinist, was the soloist. The programme follows:

Dvorak..Symphony No. 5, in E-minor, "From the New World."
Adagio; Allegro molto.
Largo.
Scherzo
Allegro con fuoco.
Mendelssohn—Concerto for violin in E-minor, Op. 64.
Allegro molto appassionato.
Andante.
Allegretto non troppo; Allegro molto vivace.
Weber.....Overture to "Der Freischutz"

The Dvorak symphony, "From the New World," was admirably adapted to the needs of the hour and Mr. Monteux read it in sympathetic mood. This work, so melodious and pleasing, is the Bohemian composer's legacy to this country, in which he lived for a time. Its plaintive themes, inspired by familiarity and close study of negro melodies, are treated simply and beautifully, and, to the average listener, the symphony makes strong appeal. In the first movement M. Monteux kept to a more rapid pace than has been the custom of some conductors who have presented it here. Perhaps this was owing to a belief that by such means the music became more characteristically American.

The somewhat sombre beauty of the Largo, the sprightly Scherzo and the brilliance of the finale were brought out in a manner that won several recalls. M. Monteux sharing the applause with his players.

Albert Spaulding played the Mendelssohn concerto in spirited style. The last movement was particularly brilliant and the audience gave him a flattering reception.

Weber's overture to "Der Freischutz" concluded an enjoyable programme.

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If the Symphony Orchestra remains intact through its monthly journey Southward next week, Mr. Monteux will include in one of his programmes at New York Mr. Carpenter's Concertino, as yet unheard there. Again Mr. Robert Schmitz will play the piano part. Upon the other of the two programmes, the conductor will set Malipiero's "Pauses of Silence," likewise new to the ears of New York.

SYMPHONY CONCERT

The fifth and last concert of the season by the Boston Symphony Orchestra, Pierre Monteux, conductor, was given in Infantry Hall, last evening, a large audience of musical and society people greeting the brilliant conductor with such enthusiastic applause at his every appearance as to mean really an ovation. The applause doubtless was an expression of recognition and appreciation of Mr. Monteux's wonderful efficiency not only as a conductor of the highest rank, but an organizer as well for despite the recent withdrawal from the orchestra of 30 of its men, Mr. Monteux has within a month filled most of the chairs left vacant by the recent secession from the orchestra, with men who are artists in their profession.

The result is a restored orchestra of "sufficiency and efficiency" whose magnificent playing of the Dvorak Symphony last evening left no doubt in the mind of all who heard it of the future of the Boston Symphony Orchestra in the hands of a conductor of the musical greatness of Mr. Monteux.

The soloist of the concert was Albert Spaulding, the famous American violinist and the program was as follows:

Symphony No. 5, in E-minor, "From the New World," Op. 95, Dvorak; Adagio; Allegro moto; Largo; Scherzo; Allegro con fuoco; Concerto for violin in E-minor, Op. 64, Mendelssohn; Allegro molto appassionate; Andante; Allegretto non troppo; Allegro molto vivace; Overture to "Der Freischutz," Weber.

The "New World Symphony" by the Czech composer, was given a masterly reading by the conductor and it was magnificently played by the orchestra. The symphony, which abounds in songful melodies and infectious rythms, has been the subject of much controversy as to its origin—whether it is Bohemian or its melodies derived from negro folk music. This much-mooted question aside, the symphony is full of beauty, varied and richly colored, especially in the exquisite "Largo."

Dvorak, however, is a Bohemian composer of the first rank and he turned the tide of Bohemian national music into the general current of European music, thereby enriching and coloring it.

The interpretation by the orchestra of this picturesque symphony was vital, vivid and musically beautiful. Mr. Spaulding's playing of the Mendelssohn concerto was distinguished by finished technique and notable brilliancy especially in the last movement of the concert. He was recalled five times at the close of the concerto.

Weber's beautiful overture, superbly played by the orchestra, ended the program.

NEW YORK
ESTABLISHED 1881

From

APR 4 - 192[illegible]

Final Symphony Concert.

The final concert by the Boston Symphony Orchestra next Tuesday night in Infantry Hall will be the chief musical event of the week. Already a series of five nights has been settled upon for next year. Mr. Monteux will continue as leader and Infantry Hall will be the place.

Those who may have feared that they would hear a group of players reduced to chamber music size, because of the strike, have had needless apprehensions. The string section, where the losses were greatest, has gradually built up a membership of 50 players. Before the strike there were 57 strings. The other choirs have likewise been reinforced by substitutions.

Concerning the present stage of the rebuilding process, H. T. Parker, in a review of a recent concert in Boston, ays:

"Sundry young musicians, already tested and waiting opportunity to join the band, have increased the string choir; out of semi-retirement have come such a virtuoso of the trombone as Mr. Hamper and so expert a kettle drummer as Mr. Rettberger.

"The orchestra is quite large enough for a wide choice of pieces distributed through interesting programmes. The several choirs are better balanced than they were a fortnight ago, and there was little hint of diminished tone even in the divided violins of the prelude to Wagner's 'Lohengrin.'"

Albert Spalding, the soloist here, plays a Stradivarius, the prize of his collection. It was made in 1735. His next most valuable violin is one made in 1721 by Domenicus Montagna, a pupil of the master maker. Mr. Spalding's principal number will be Mendelssohn's concerto with orchestra. The orchestra will play Dvorak's "New World" symphony, and close with Weber's overture to "Der Freischutz."

Albert Sp

Soloist with Boston Symphony Orches

ESTABLISHED 1881

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rom TRIBUNE

ddress: Providence, R. I.

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E-flat major ... strings.

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MUSIC NOTES

Items and Announcements

Debussy's "Blessed Damozel," repeated at the Symphony Concert of Saturday evening, is likely to be the only choral music undertaken this season by Mr. Monteux. Various circumstances have compelled him to abandon the performance projected last autumn of Franck's oratorio, "The Beatitudes," with the Symphony Orchestra and the Symphony Chorus reconstituted. Plans, however, are afoot—or were, until present controversies began—for three choral concerts next winter outside the regular course of the Symphony Concerts.

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At the concert of the Symphony Orchestra in Cambridge on Thursday evening, it will be heard in the first symphony of Brahms, Borodin's "sketch" of an Asian steppe, and Wagner's overture to his opera, "The Flying Dutchman." Mrs. Laura Littlefield will be the assisting singer in an air from Händel's oratorio, "Samson" and the "Hymn to the Sun" from Rimsky-Korsakov's opera, "The Golden Cockerel."

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Those who believed the recent labor troubles of the orchestra would result in a smaller number of players were surprised to see the orchestra fill the stage. Among the string instruments there was an absence of tonal volume but that may be remedied with little difficulty.

Albert Spaulding, American violinist, was soloist. The Dvorak Symphony, "From the New World" was presented in a timely fashion and Mr. Monteux read it with keen ...erence to every detail. It is the Bohemian composer's tribute to this country, in which he lived for some time. The negro melodies were given simply and beautifully and they made a strong appeal. The piece became con spirito to make it characteristically American. Mr. Spaulding played the Mendelssohn concerto with lively grace and he received much praise from the audience. The programme finished with Weber's overture to "Der Freischutz."

BOSTON SYMPHONY APPEARS IN FINAL CONCERT OF SEASON

Large Attendance Listen to Pleasing Programme.

The Boston Symphony Orchestra gave its final concert of the season here in Infantry Hall last evening. There was the usual large attendance and the pleasing programme arranged by Conductor Monteux met with much favor.

Doubtless there were many in the audience who expected a smaller orchestra than that which filled the stage. The organization's reduced membership consequent upon its recent troubles would scarcely have been noticed by one unfamiliar with the true state of affairs. A few vacancies among the strings and a slight lessening of tonal volume in that section gave the strongest hint of what, it is to be hoped, are only temporary difficulties. Albert Spaulding, American violinist, was the soloist. The programme follows:

Dvorak..Symphony No. 5, in E-minor, "From the New World."
Adagio; Allegro molto.
Largo.
Scherzo
Allegro con fucco.
Mendelssohn—Concerto for violin in E-minor. Op. 64.
Allegro molto appassionato.
Andante.
Allegretto non troppo: Allegro molto vivace.
Weber.....Overture to "Der Freischutz"

The Dvorak symphony, "From the New World," was admirably adapted to the needs of the hour and Mr. Monteux read it in sympathetic mood. This work, so melodious and pleasing, is the Bohemian composer's legacy to this country, in which he lived for a time. Its plaintive themes, inspired by familiarity and close study of negro melodies, are treated simply and beautifully, and, to the average listener, the symphony makes strong appeal. In the first movement M. Monteux kept to a more rapid pace than has been the custom of some conductors who have presented it here. Perhaps this was owing to a belief that by such means the music became more characteristically American.

The somewhat sombre beauty of the Largo, the sprightly Scherzo and the brilliance of the finale were brought out in a manner that won several recalls, M. Monteux sharing the applause with his players.

Albert Spaulding played the Mendelssohn concerto in spirited style. The last movement was particularly brilliant and the audience gave him a flattering reception.

Weber's overture to "Der Freischutz" concluded an enjoyable programme.

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If the Symphony Orchestra remains intact through its monthly journey Southward next week, Mr. Monteux will include in one of his programmes at New York Mr. Carpenter's Concertino, as yet unheard there. Again Mr. Robert Schmitz will play the piano part. Upon the other of the two programmes, the conductor will set Malipiero's "Pauses of Silence," likewise new to the ears of New York.

SYMPHONY CONCERT

The fifth and last concert of the season by the Boston Symphony Orchestra, Pierre Monteux, conductor, was given in Infantry Hall, last evening, a large audience of musical and society people greeting the brilliant conductor with such enthusiastic applause at his every appearance as to mean really an ovation. The applause doubtless was an expression of recognition and appreciation of Mr. Monteux's wonderful efficiency not only as a conductor of the highest rank, but an organizer as well for despite the recent withdrawal from the orchestra of 30 of its men, Mr. Monteux has within a month filled most of the chairs left vacant by the recent secession from the orchestra, with men who are artists in their profession.

The result is a restored orchestra of "sufficiency and efficiency" whose magnificent playing of the Dvorak Symphony last evening left no doubt in the mind of all who heard it of the future of the Boston Symphony Orchestra in the hands of a conductor of the musical greatness of Mr. Monteux.

The soloist of the concert was Albert Spaulding, the famous American violinist and the program was as follows:

Symphony No. 5, in E-minor, "From the New World," Op. 95, Dvorak; Adagio; Allegro moto; Largo; Scherzo; Allegro con fuoco; Concerto for violin in E-minor, Op. 64, Mendelssohn; Allegro molto appassionata; Andante; Allegretto non troppo; Allegro molto vivace; Overture to "Der Freischutz," Weber.

The "New World Symphony" by the Czech composer, was given a masterly reading by the conductor and it was magnificently played by the orchestra. The symphony, which abounds in songful melodies and infectious rythms, has been the subject of much controversy as to its origin—whether it is Bohemian or its melodies derived from negro folk music. This much-mooted question aside, the symphony is full of beauty, varied and richly colored, especially in the exquisite "Largo."

Dvorak, however, is a Bohemian composer of the first rank and he turned the tide of Bohemian national music into the general current of European music, thereby enriching and coloring it.

The interpretation by the orchestra of this picturesque symphony was vital, vivid and musically beautiful. Mr. Spaulding's playing of the Mendelssohn concerto was distinguished by finished technique and notable brilliancy especially in the last movement of the concert. He was recalled five times at the close of the concerto.

Weber's beautiful overture, superbly played by the orchestra, ended the program.

NEW YORK
ESTABLISHED 1881
Journal
From
APR 4 1920 A

Final Symphony Concert.

The final concert by the Boston Symphony Orchestra next Tuesday night in Infantry Hall will be the chief musical event of the week. Already a series of five nights has been settled upon for next year. Mr. Monteux will continue as leader and Infantry Hall will be the place.

Those who may have feared that they would hear a group of players reduced to chamber music size, because of the strike, have had needless apprehensions. The string section, where the losses were greatest, has gradually built up a membership of 50 players. Before the strike there were 57 strings. The other choirs have likewise been reinforced by substitutions.

Concerning the present stage of the rebuilding process, H. T. Parker, in a review of a recent concert in Boston, says:

"Sundry young musicians, already tested and waiting opportunity to join the band, have increased the string choir; out of semi-retirement have come such a virtuoso of the trombone as Mr. Hamper and so expert a kettle drummer as Mr. Rettberger.

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Albert Spalding, the soloist here, plays a Stradivarius, the prize of his collection. It was made in 1735. His next most valuable violin is one made in 1721 by Domenicus Montagna, a pupil of the master maker. Mr. Spalding's principal number will be Mendelssohn's concerto with orchestra. The orchestra will play Dvorak's "New World" symphony, and close with Weber's overture to "Der Freischutz."

ESTABLISHED 1891
From
APR 3 1920
Providence, R.

SYMPHONY ORCHESTRA WILL APPEAR HERE NEXT SEASON

Excellent Programme Arranged for Concert Next Tuesday Evening.

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At the final concert this season, to be held at Infantry Hall next Tuesday evening, the "New World" symphony, by Dvorak, will be the principal symphonic number. Whether its songful melodies and strong infectious rhythms are predominately Bohemian, or are actually derived from our negro folk music has been a subject for prolonged and rather fruitless controversy. About the popularity of this brilliantly orchestrated music with American audiences there can be no dispute.

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From TRIBUNE
Address: Providence, R. I.
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By N. B. Pettis

LAST BOSTON SYMPHONY CONCERT.

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Albert Spalding

Soloist with Boston Symphony Orchestra at Infantry Hall on Tuesday

MUSIC AND THE DANCE

BETTERING THE YOUNG PEOPLE'S CONCERTS

A Second Experiment with a Programm More Wisely Chosen and a Clearly Interested and Pleasured Audience—The Daily Chronicle of Symphonic Strife—Mr. Carpenter's Ballet Raises and Fulfils Expectations—Items and Prospects

FROM experience all concerned in the concerts of the Symphony Orchestra for young people are learning wisdom, so that the second, which befell at Symphony Hall yesterday afternoon, clearly bettered the first. The music again filled only an hour—probably the limit of normal youthful interest and attention—but this time it consisted of five short pieces, or even of eight, if the listener chose to count each division of Grieg's music to the play, "Peer Gynt," as a separate number. There is reason to doubt whether a more or less untutored audience, in years hardly above the middle teens, is quite ready as yet to listen to Schubert's Unfinished Symphony and to Beethoven's overture to Goethe's tragedy of "Egmont" as it was asked to do at the first concert. In all probability it heard these pieces with more wonder and speculation than interest and understanding. Even adults variously measure their pleasure in them. In contrast, the young listeners of yesterday seemed to follow gladly and comprehendingly the melodic periods or the warm flow of Weber's overture to "Der Freischütz"; the fairy-footed progress of Mendelssohn's Scherzo for the elves of Shakspeare's "Midsummer Night's Dream"; the surges of sound and the flashes of rhythm through Berlioz's "Rakoczy March." The audience of January often seemed restless and puzzled; the audience of February was plainly intent and pleasured. Not less eagerly than it heard the pieces aforesaid, did it listen also to the Andante from Beethoven's first symphony and to the suite of Grieg. Fortunate youth not to speculate upon Beethoven's gentle, transparent, undulating song as forerunner of deeper melodies and to hear Grieg's measures as so much music in itself and not as decoration to a seldom seen play. Enough for them that the Andante yielded the pleasure of simple and purling instrumental song; that the music of Ase's death sounded gently, the music of Anitra's dance brightly, the music of the trolls gaily, fantastically.

As it happened likewise, the young people heard these pieces of Grieg played with a delicacy of detail they have not received hereabouts in years; while the string and the wind choirs could hardly have been smoother or more songful than they were through Beethoven's Andante. Mr. Monteux and the orchestra do not spare pains upon these young people's concerts, even if the dewy shimmer, the tripping lightness of Mendelssohn's Scherzo did in measure evade them. Finally, the audience seemed better chosen than it was a month ago. Ther, too many of the "young people" were no more than children for whom, unless they were uncommonly precocious, music and orchestra were but occasion for restless wonder. Yesterday some such children were discoverable; but on every side around them, in grateful numbers, interest and pleasure sat the youth in the teens whose curiosity it is the design of the concerts to waken, whose inclinations in music, pieces and performance are to form. Another year, after these two preliminary ventures, the Young People's Concerts of the Symphony Orchestra should fulfil their purpose and assemble the desired audiences. Perhaps they would gain in animation and be more a thing apart from routine did some adaptable speaker say the persuading and enlightening word about the several numbers that the programme-sheet now bears in print. Perhaps, also, as a cynic or two has ventured to hint, the youth of the private as well as the public schools might be advisedly included in the audiences. But who, except those same cynics would dare to suggest that their taste needs guidance? Have they not the musical plays?

NEXT SYMPHONY PROGRAM

At the pair of Boston Symphony Concerts, in Symphony Hall next Friday afternoon and Saturday evening, March 5 and 6, Pierre Monteux will conduct Berlioz's noted "Fantastic" Symphony, which describes romantic episodes of his love, including his own execution, "The Pauses of Silence" by the young Italian revolutionary composer, Malipiero, which puzzled many and also delighted many when played by the orchestra last season, will be repeated at this pair of concerts. The closing numbers will be Borodin's pictorial Russian Sketch, "On the Steppes of Central Asia," and Wagner's Overture to "The Flying Dutchman."

CONCERTS NEXT WEEK

Malipiero's "Pauses of Silence" to Be Heard Again from the Symphony Orchestra—Berlioz and Wagner, Besides—Miss Tarasova and Russian Folk-Pieces—Chamber Music for Both String and Wind Choir

ONCE more Mr. Monteux and the Symphony Orchestra will have a pair of concerts to themselves, and the conductor can set for next Friday afternoon and Saturday evening, a programme of four numbers. It begins with Berlioz's "Fantastic Symphony," music of romantic imagery and passion that has withstood a whole century of changing voice and changing fashions. Dreams and passions ravage the artist of Berlioz's vision; he courts the pleasures of the dance; he soliloquizes solitary in the dawn; he sees himself led to execution; he beholds infernal regions. Widely the composer stretches his tonal canvas; vividly and characteristically he fills it. Next, Mr. Monteux will repeat the novel piece of last winter that stirred curiosity, resentment and praise above all the rest—"Pauses of Silence: Seven Symphonic Expressions" by the young Italian composer, Malipiero, music as fantastic in voice as his singular of mood and image. With reason, after Berlioz and Malipiero, two repertory pieces complete the programme—Borodin's concentrated tone-picture of Asian steppe and Wagner's overture to his opera, "The Flying Dutchman," his only music of the sea, except a few measures in the first scene of "Tristan," his first music of spiritual redemption.

Miss Tarasova Returns

[illegible] at the Sun[illegible]

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E-flat major [illegible] strings.

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ITEMS ABOUT THE STAGE

picture appropriate.

Items and Announcements

At the Symphony Concerts of next week there will again be no intruding "soloist," and Mr. Monteux can find room for four pieces on his programme. They are: Berlioz's Fantastic Symphony; Borodin's "sketch" in tones of Asian steppes; Wagner's overture to his opera, "The Flying Dutchman," and the Italian, Malipiero's, singular music, "The Pauses of Silence," first heard at the concerts last winter. They then interested and stirred two audiences beyond the usual fortune of "ultra-modern" numbers. Mr. Monteux does well to keep them in the active repertory.

[illegible] has

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NEW YORK
ESTABLISHED 1881

From [illegible]

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From TRIBUNE

Address: Providence, R. I.

Date [illegible]

By N. B. Pettis

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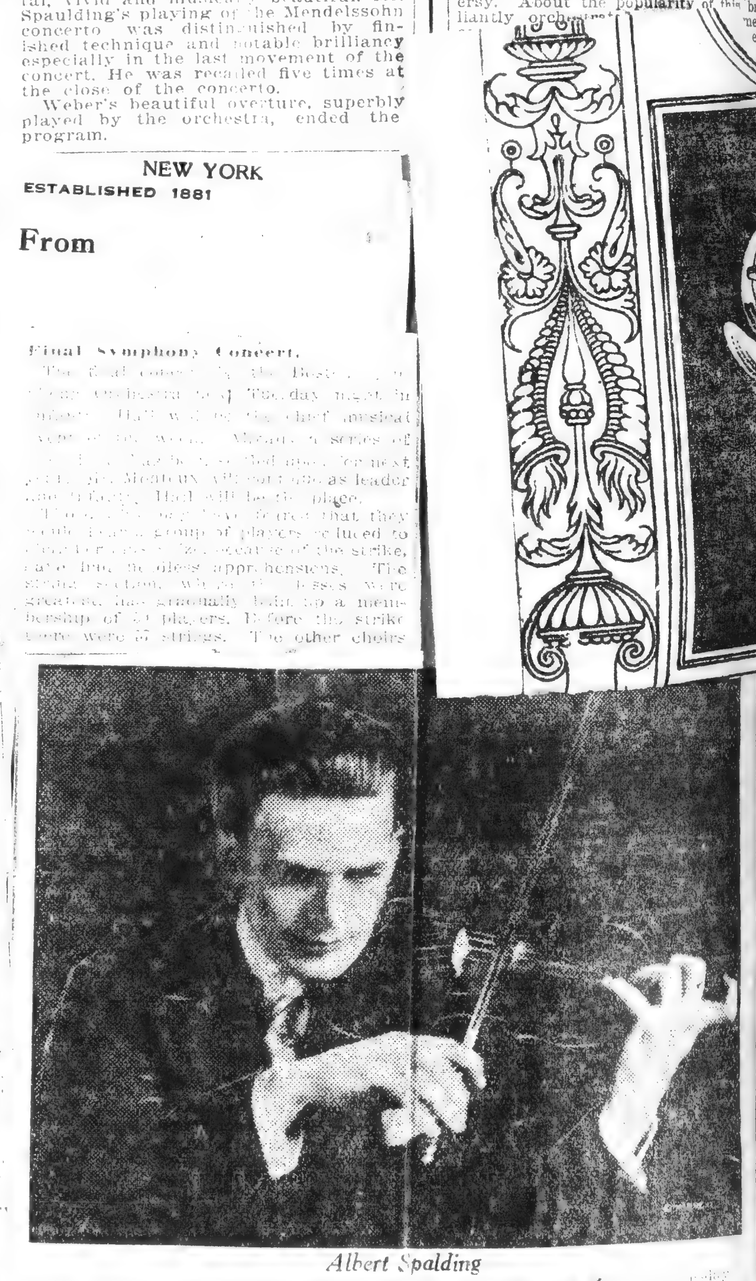

Albert Spalding

Soloist [illegible] Symphony Orchestra at Infantry [illegible]

Eve. Express — Portland Eastern Argus — Daily Press — Feb 19 '20

WONDERFUL CONCERT BY BOSTON PLAYERS

Symphony Orchestra Led By New Conductor

One of the largest audiences in Portland's musical history assembled at City Hall last evening to hear the Boston Symphony Orchestra in a notable program, the event being the third appearance of the organization before the Municipal Organ Course.

Older citizens well remember the earlier concerts by the orchestra in old City Hall in the musical courses, under the management of Ira Stockbridge. Mr. Stockbridge when seen on the street last evening after the concert, stated that the orchestra gave over 20 concerts under his management.

Perhaps some music lovers even remember the oft repeated encore, Loin de Bal upon which Portlanders insisted at each appearance. This was in the days when encores were allowed and the charming tempo, swing and rhythm of the alluring little waltz of the popular order was a wonderful thing as played by so notable a body of musicians.

Musical Event Important.

The concert was a most important event for Portland and for Maine. There was not a seat left in the house after 6 o'clock. The audience was brilliant and distinguished with visitors from all over the State.

The orchestra, which arrived by special train and departed immediately after the concert, was in its place on the state at 7.45. Mr. Pierre Monteux, the distinguished French conductor, made his appearance at 8.30 and was warmly greeted.

The program given last evening was as follows: Overture to Goethe's Egmont, Op. 84, by Beethoven; Unfinished Symphony by Schubert; Stenka Razine by Glazounoff; Prelude to The Afternoon of a Faun, by Debussy; The Preludes, by Liszt.

Orchestral Characteristics.

The orchestra played with its accustomed polish and authority and it was not apparent that the new blood in the body of musicians—consequent upon the war upheaval—has in any way changed the ideal ensemble.

Refined tone, technical accuracy and musical dignity still are the outstanding virtues of the Boston players, and comment on its attainments seems superfluous.

The overture, composed by Beethoven in 1810, depicts the lamentation of the Netherlanders, the answer of Egmont to the cries of the people, the rejoicing at the final triumph. It of course was an inspiring and finished performance.

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The score contains an argument in Russian which was translated for the production in Boston in 1904. Following is Mr. Nathan Haskell Dole's translation of the folk-song:

"The Volga, immense and placid, For many years those along its banks had dwelt in peace when suddenly appeared the terrible hetman Stenka, who at the head of his savage band ran up and down the Volga, devastating and pillaging the villages and towns along its shores. As the folk-song has it:—

"Forth swiftly swam the light canoe,
The light canoe of the Ataman,
Of the Ataman, Stenka Razine.
The craft was everywhere adorned;
Seats it had for the Kazaki;
The sails were wove of silken cloth;
The sweeps were tipt with solid gold.
Amid the boat was a brocaded tent,
And in that brocaded tent there lay
Great barrels stuft with golden hoards.
On the treasure sat a beauteous maiden,
The mistress of the Ataman.
A Persian princess, taken captive by Stenka Razine.

"One day she grew pensive, and addressing herself to the comrades of her master, she told them of a dream she had once dreamt:

"'Listen to me, ye gallant braves;
When I was young, my sleep was light;
My sleep was light, but much I dreamed.
To me my dream seemed far from good:
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"The dream of the Princess came true. Stenka was surrounded by the soldiers of the Tsar. Seeing his ruin at hand, Stenka cried out:

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Mr. Montagu-Nathan finds "Stenka [illegible]" a "tribute to the music-historical method of nationalism." He [illegible] in 1916: "At the recent production in Russia of the ballet 'Stenka Razine,' in which Glazounoff's music was used it was complained that the symphonic movement did not coincide with the dramatic action. This s not, as might have been supposed, the fault of the composer, but of the producer ,the music having been written many years before the ballet was designed."

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ESTABLISHED 1868
From
Morning Telegraph
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INFORMATION OBSCURED

Ev. Express Portland Eastern Daily Press — Feb 19 '20

WONDERFUL CONCERT BY BOSTON PLAYERS

Symphony Orchestra Led By New Conductor

One of the largest audiences in Portland's musical history assembled at City Hall last evening to hear the Boston Symphony Orchestra in a notable program, the event being the third appearance of the organization before the Municipal Organ Course.

Older citizens well remember the earlier concerts by the orchestra in old City Hall in the musical courses, under the management of Ira Stockbridge. Mr. Stockbridge when seen on the street last evening after the concert, stated that the orchestra gave over 20 concerts under his management.

Perhaps some music lovers even remember the oft repeated encore, Loin de Bal upon which Portlanders insisted at each appearance. This was in the days when encores were allowed and the charming tempo, swing and rhythm of the alluring little waltz of the popular order was a wonderful thing as played by so notable a body of musicians.

Musical Event Important.

The concert was a most important event for Portland and for Maine. There was not a seat left in the house after 6 o'clock. The audience was brilliant and distinguished with visitors from all over the State.

The orchestra, which arrived by special train and departed immediately after the concert, was in its place on the state at 7.45. Mr. Pierre Monteux, the distinguished French conductor, made his appearance at 8.30 and was warmly greeted.

The program given last evening was as follows: Overture to Goethe's Egmont, Op. 84, by Beethoven; Unfinished Symphony by Schubert; Stenka Razine by Glazounoff; Prelude to The Afternoon of a Faun, by Debussy; The Preludes, by Liszt.

Orchestral Characteristics.

The orchestra played with its accustomed polish and authority and it was not apparent that the new blood in the body of musicians—consequent upon the war upheaval—has in any way changed the ideal ensemble.

Refined tone, technical accuracy and musical dignity still are the outstanding virtues of the Boston players, and comment on its attainments seems superfluous.

The overture, composed by Beethoven in 1810, depicts the lamentation of the Netherlanders, the answer of Egmont to the cries of the people, the rejoicing at the final triumph. It of course was an inspiring and finished performance.

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This fantastic descriptive work is strange and bizarre, having tone poems suggestive of the song of the barge men on the River Volga, and many themes suggestive of the river; mythological themes, and then the appearance of the horrible Stenka and his savage band—all barbaric, but marvelously performed.

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Feb 28

16TH SYMPHONY CONCERT GIVEN

Works by Gluck, Haydn, Debussy and Charpentier Comprise Program

CHORUS OF WOMEN IS WELL TRAINED

By PHILIP HALE

The 16th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Gluck, Overture to "Iphigenia in Aulis"; Haydn, Symphony, G major (B. & H. 13); Debussy, "The Blessed Damozel" (Female Chorus trained by Mr. Townsend; Ethel Frank, soprano; Claramond Thompson, contralto); Charpentier, "Impressions of Italy."

There is old music that defies time: as motets of Vittoria, airs of Purcell and Handel, piano pieces of Scarlatti, Couperin and Bach. Gluck's overture was first heard in Paris nearly 150 years ago, yet, even with an inevitable formula of its period, it is still nobly pathetic. We have seen and heard what Richard Strauss did with the story of Electra. One shudders at the thought of what he might do to Iphigenia. It is not necessary to label, as Wagner did, the themes of Gluck. The whole story is in the music: the title is enough; the overture is purely Grecian in its restrained passion, pathetic calm, the suggestion of inexorable Fate.

Haydn's symphony was written for Paris. It is one of his best. Whatever Haydn wrote is conspicuous for careful workmanship; but this symphony was composed with even more than his customary care. Played delightfully, it again made its appeal.

Mr. Monteux gave a very brilliant reading of Charpentier's "Impressions," the most brilliant we have heard; for never before in Boston have the last three movements had so much character. Some of the pages have already lost their freshness: for example, we could spare some in the "Serenade," also in "Naples"—this last movement is long-drawn-out—nor does "At the Fountain" hold firmly the attention; but on the whole, and in spite of the too great influence of Massenet heard here and there, and the occasional touch of vulgarity, the Suite is melodious, agreeable music, skilfully orchestrated, agreeable to the ear. "On the Summits," by reason of Mr. Monteux's interpretation, had a significance not given to it before.

Is the beauty of a famous poem enhanced by music? Mr. Bantock, greatly daring, has set music to the choruses of "Atalanta in Calydon," and there was an Englishman, we forget his highly respectable name, who turned nearly all of Shakespeare's sonnets into songs with piano accompaniment. No wonder that Debussy was fascinated by "The Blessed Damozel." If any one was to choose it for a cantata, he was the man. But does his music emphasize the inherent beauty of the verse? The introduction suggests the proper mood. Charles Lamb thought that Milton should be read after a hearing of organ music. Debussy's orchestral introduction prepares one for reading Rossetti's poem. The orchestral pages are more in the Rossettian mystically sensuous spirit than the measures to be sung; the words of the waiting and longing woman need no music. It is true that the solo singers yesterday were inadequate; but could any singers change the inherent and disappointing character of the music allotted them? One listened with delight to Debussy's orchestra; the chorus of women was heard with pleasure; but while the reciter and the Damozel were at work, there was consolation in the printed text.

The concert will be repeated tonight. The program of next week will be as follows: Berlioz, "Fantastic" Symphony; Malipiero, "Pauses of Silence"; Borodin, "On the Steppes of Central Asia"; Wagner, Overture to "The Flying Dutchman."

Feb MUSIC 28

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Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra gave its sixteenth concert of the present season on Feburary 27 with the following program:

Gluck—Overture to "Iphigenia in Aulis"
Haydn—Symphony in G major
Debussy—"La Damoiselle élue"
Charpentier—"Impressions of Italy"

A chorus of women's voices, Ethel Frank, and Claramond Thompson assisted in the Debussy piece. Frédéric Denayer played the viola solo in the first movement of Charpentier's suite.

This program might well have been entitled "Music of the past and present," although the Haydn symphony would have to be grouped with the music of the present and "La Damoiselle élue" with the music of the past. Debussy's setting of the Rossetti poem sounds strangely unlike the composer of "L'Après Midi d'un Faune," "La Mer" and "Pelléas." There seems not the faintest foreshadowing of later Debussy. Massenet, well displaying character of

CHORUS SINGS AT SYMPHONY CONCERT

Globe Feb 28

"Blessed Damozel" Given With Women's Voices

Gluck, Haydn and Charpentier Heard in the Program

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"La Demoiselle Elue," with French text by Gabriel Sarrazin, was composed in 1887 as one of the "envois," or duty pieces, expected of every winner of the famous "Prix de Rome." Although the judges looked rather askance at what then seemed its daringly ultra-modern qualities, it seems orthodox enough today, with its suggestions of Wagner's "Tristan," mingled with a tentative use of the type of harmony now associated with Debussy.

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From Times
New York City
MAR 21 1920

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Post Feb 28, BOST

DEBUSSY PLAYED BY SYMPHONY

Female Chorus Assists in His "Blessed Damoiselle"

BY OLIN DOWNES

Debussy's "Blessed Damoiselle," after the poem of Rossetti, was performed for the first time at the Boston Symphony concerts yesterday afternoon in Symphony Hall, Mr. Monteux conducting, with Miss Ethel Frank and Miss Claramond Thompson as soprano and contralto soloists, and a female chorus prepared for this concert by Stephen Townsend.

The orchestral compositions were Gluck's superb overture to "Iphigenia in Aulis," Haydn's G major symphony (Breiotkopf and Hartel number 13), and Charpentier's "Impressions of Italy."

EXQUISITELY FRESH

Debussy's music keeps its exquisite freshness, its pre-Raphaelite beauty. It sounds today prodigiously simple, though it was only a few years ago—in 1905, to be exact—when it sounded very dangerous and strange, and many people hooted one interviewer, who farther-sighted than others, remarked that the day might come when Claude Debussy would seem more original a composer than Richard Strauss—15 years ago, to be exact, and that day has arrived. Debussy is indisputably the more original composer of the two, and there is this happy difference between the early music of Debussy and the early music of some other composers. Debussy's early music remains fresh, exquisitely made, supremely art in its perfection of line and color.

It is not the music of the late Debussy, but it is and will be for many years to come the ineffably beautiful music of a great genius—genius which recalls the line of Edgar Lee Masters: "Genius is wisdom and youth."

Not Well Balanced

Mr. Monteux interpreted this music sympathetically. The chorus had been well prepared, though the balance between voices and orchestra was not always perfect. The entire performance was a little stiff, as it seemed, and it must be confessed that neither of the soloists, intelligently as they performed, were particularly in the vein or over effective under the circumstances.

The feature of the concert, for the writer, was the performance of the noble and dramatic music of Gluck. Mr. Monteux made this music modern without distorting or abusing its classic spirit. He seemed to us to be singularly successful in thus understanding an 18th century composer and his period, yet in presenting this music to his hearers in a way that brought it home with the greatest force to the present generation.

Displays Gluck's Greatness

We have heard performances as respectful, but much colder; performances which left you calm, and saying to yourself, as Mr. Clemenceau is said to have said to himself of the League of Nations, "Now Georges Clemenceau, you do believe in the League of Nations"—so the young man, listening to this music, which his elders had told him was so great, said to himself, "Now George Smith, you do believe in the greatness of Gluck." Yesterday afternoon, he did not merely believe in it. He knew it and felt it in every fibre of his musical being.

The opening of the allegro was of prodigious portent, grand, austere, ominous of tragedy and of Fate that gods themselves might not disobey. The recall the tenderness, the noble melancholy, the melancholy that brings to mind the name of "Niobe," in the responses of strings and wind instruments in the passage which Wagner described as expressing "agonizing pity." It was fully apparent that neither Wagner nor Berlioz, in their day, overrated the genius of Gluck.

Haydn's Symphony

The playing of Haydn's symphony was spirited, robustious, if not as clear and transparent in tone qualities as other performances have been. The slow movement was beautifully sung, and the performance of the scherzo, with the humorously discordant notes in the trio, was delightful. In the playing of "Charpentier's "Impressions of Italy" there was occasion to admire the tone of Mr. Denayer, of Mr. Bedetti and other instrumentalists of the orchestra. Yet it must be said that this music, melodious, sincere, tuneful, vulgar with the refreshing vulgarity of the so-called "common people," is aging. The opening "Serenade," the movement "On Mule-back" and some pages of the finale were freshest to the writer's ear yesterday; but music has to be built of the most marvellously durable material to sound well in the ears of even two successive generations.

Romain Rolland expressed it happily when he said that of all the arts, mu-

Feb 28

MUSIC AND MUSICIANS

SYMPHONY CONCERT, SYMPHON QUARREL

A Tranquil Yesterday with Debussy, Haydn, Gluck and Charpentier to Busy Conductor, Orchestra and Audience—A Perturbed Today with an Organized Union Ready to Confer with the Trustees — The Harvard Glee Club Puts Even Kreisler in Second Place

THOUGH nearly every tongue in Symphony Hall wagged yesterday afternoon with the controversy between the members and the trustees of the Symphony Orchestra, the concert itself betrayed not a hint of it. Mr. Monteux, holding wisely aloof from the whole quarrel, had prepared and practiced the programme as though all concerned were as tranquilly minded as he seemed. The men, as if to give individual and collective proof of their regard for the high standards of the band, played at the top of their bent. An assisting chorus of women added to interest and pleasure, chosen by Mr. Townsend with his usual flair for bright, clear, supple voices, trained by him to precision and plasticity, ease and understanding with the music in hand. Assisting solo-singers—Miss Frank and Miss Thompson—were less fortunately chosen, far less well prepared for their considerable task. In measure, perhaps, their awkward and expressionless song accounted for the cool applause that their hearers returned to Debussy's setting for orchestra and women's voices of Rossetti's poem, "The Blessed Damozel." Perhaps, again, it is not a piece advisedly included in a Symphony Concert.

Once the orchestra has made way through the prelude, it has only to weave the fine web of atmosphere and suggestion, detail by detail, above and through which should shimmer the singing voices. The chorus gained this luminosity and suavity, this soft glitter and delicate sensibility of tone. The solo-singers fell far short of such virtue, and theirs, after all, is the major part of the music. Heard, imagined apart from the chance circumstances of the day, it has the iridescent loveliness of a web of gauze spread over the poem, threaded into it. Yet the soft glow, the clear transparencies, the gentle progress, the finely chiselled detail, the whole atmosphere of remote and mystical scene, of idealized and semi-mystical emotion in tones are but reflections of Rossetti's animating and coloring verse. That verse strikes the human note. Recall the line that melts the heart; "All this is when he comes." Remember the gentle pride of the avowal to Mary, the warm petition to Christ the Lord. Debussy's music turns the Damozel to bright phantom, disembodies her vision and her longing. More than to the music the hearer makes answer to the poem and little does the music prompt him.

Before Debussy, contrasting ancients of music had their inning—Gluck with the overture to his opera, "Iphigenia in Aulis," Haydn with a little symphony in G major. Once more the overture proved that scant expressive means as we regard them nowadays, thin harmonic and instrumental dress as it seems in 1920, and eighteenth-century formulas in alternation of matter and mood, may still summon the passion and the illusion of the tragedy of Agamemnon's daughter. Enough that in the composer is the creative imagination and passion to compass them—and defy the years. In such music of the theatre Mr. Monteux is almost unfailingly eloquent; but in another vein he and the orchestra surpassed themselves. Not before in ventures into eighteenth-century symphonies have they gained the fleetness of pace, the lightness of accent, the flow of melodic line, the grace of ornament, the brightness of rhythm with which they set Haydn's music to singing, dancing, smiling and sporting anew. A feat in little, it is true, but a difficult feat and a feat well and truly done. Charpentier's "Impressions of Italy," big as they seem beside the little symphony, are twice as easy to set sounding. When they were newer than they are today, it was the custom to believe them graphic and imaginative tone-pictures—the twang of the midnight serenade, the rattle and blaze of Naples in fete, the tinkling mule-train ascending the mountain, the still girls by the fountain, the pulsing glow of talian landscape, pulsing also in the heart of the poet. Now not much is left but a thick and theatrical musical rhetoric, "effective" enough in the trite sense of the word. Long since the music-drama of "Louise" proved Charpentier man of the theatre. By the same token the Italy of his suite is the Italy that used to be painted on drop-curtains.

Chorus Assists at Symphony Concert

adv. Feb 29

By E. F. HARKINS.

Overture to "Iphigenia in Aulis".....Gluck
Symphony in G major.....Haydn
"The Blessed Damozel," lyric poem...Debussy
Suite, "Impressions of Italy".....Charpentier

NO novelty on this sixteenth Symphony program—unless there were some present who are content with the odd conservatism governing Symphony programs and have consequently waited all these years to hear Debussy's setting of "The Blessed Damozel," the poem by Dante Gabriel Rossetti.

Inveterate concertgoers had heard his ethereal music long before—several times, in fact. Rosetti's picture of the fair lady who leaned out from the gold bar of Heaven, waiting for her lover—who did not come, or else passed her by—is a tone poem of itself. Its euphony and mystic imagery are well framed by Debussy.

The music, like the poem, is vapory until near the close; then it rises to emotional heights. Miss Ethel Frank, who sang the music of the lady of the seven-starred hair, missed the emotional climax, her voice being submerged in the great orchestral surge worked up by Mr. Monteux. Otherwise she sang acceptably.

Miss Claramond Thompson sang the part of the Narrator. A female chorus trained by Stephen S. Townsend also assisted, its efforts being worthy of comparison with those of the orchestra.

The audience rightly found this and all the other music on the program diverting but not exciting. The Gluck and Haydn selections, though both well interpreted, left the same impressions—grace with vigor, and then more of the same. The Charpentier suite, written, like the Debussy music, in the composer's budding days, is fuly of jejune traits.

A musical setting of a Cook's tour for the most part, the most individual note being that sounded in the lyric outburst, entitled "On the Summits," which conveys a suggestion of "Louise," the opera that came many years later. But the audience was left to depart as it came, quietly, still talking about the cold.

Advertisement.

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ESTABLISHED 1881
From

The Boston Symphony gives its last concert of the season here in Infantry Hall a week from next Tuesday. Albert Spalding, the violinist, will be the soloist. Mr. Monteux has arranged a programme that will be popular in character. The symphony will be Dvorak's interesting and unique achievement, "From the New World." It was inspired by American negro melodies which the Bohemian composer heard while on a visit to this country. The symphony is particularly famous for its English horn solo in the Largo. The closing number will be Weber's overture, "Der Freischutz."

Mr. Spalding will play Mendelssohn's melodious concerto. This young American violinist made his first public appearance with Patti 15 years ago, when he was just 15 years old. He continued studying for two years with Lefort in Paris, and then made several long concert tours in Italy, France, Germany and Russia. On Oct. 11, 1911, he made his American debut in Carnegie Hall, New York, and has since played in all parts of the world.

At the outbreak of the war he enlisted with the American forces in Italy, being assigned to the Aviation Corps. He served actively at the front for two years, being an observer and bomber in one of the monster Caproni planes. Subsequently he was decorated by the Italian Government, received by the king, and gave several concerts in Rome. He returned to the American concert stage this season.

URDAY, FEBRUARY 28

Herald

16TH SYMPHONY CONCERT GIVEN

Works by Gluck, Haydn, Debussy and Charpentier Comprise Program

CHORUS OF WOMEN IS WELL TRAINED

By PHILIP HALE

The 16th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Gluck, Overture to "Iphigenia in Aulis"; Haydn, Symphony, G major (B. & H. 13); Debussy, "The Blessed Damozel" (Female Chorus trained by Mr. Townsend; Ethel Frank, soprano; Claramond Thompson, contralto); Charpentier, "Impressions of Italy."

There is old music that defies time: as motets of Vittoria, airs of Purcell and Handel, piano pieces of Scarlatti, Couperin and Bach. Gluck's overture was first heard in Paris nearly 150 years ago, yet, even with an inevitable formula of its period, it is still nobly pathetic. We have seen and heard what Richard Strauss did with the story of Electra. One shudders at the thought of what he might do to Iphigenia. It is not necessary to label, as Wagner did, the themes of Gluck. The whole story is in the music: the title is enough; the overture is purely Grecian in its restrained passion, pathetic calm, the suggestion of inexorable Fate.

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(Emily Wolf Ferra

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MUSIC AND MUSICIANS

SYMPHONY CONCERT, SYMPHON QUARREL

A Tranquil Yesterday with Debussy, Haydn, Gluck and Charpentier to Busy Conductor, Orchestra and Audience—A Perturbed Today with an Organized Union Ready to Confer with the Trustees—The Harvard Glee Club Puts Even Kreisler in Second Place

THOUGH nearly every tongue in Symphony Hall wagged yesterday afternoon with the controversy between the members and the trustees of the Symphony Orchestra, the concert itself betrayed not a hint of it. Mr. Monteux, holding wisely aloof from the whole quarrel, had prepared and practiced the programme as though all concerned were as tranquilly minded as he seemed. The men, as if to give individual and collective proof of their regard for the high standards of the band, played at the top of their bent. An assisting chorus of women added to interest and pleasure, chosen by Mr. Townsend with his usual flair for bright, clear, supple voices, trained by him to precision and plasticity, ease and understanding with the music in hand. Assisting solo-singers—Miss Frank and Miss Thompson—were less fortunately chosen, far less well prepared for their considerable task. In measure, perhaps, their awkward and expressionless song accounted for the cool applause that their hearers returned to Debussy's setting for orchestra and women's voices of Rossetti's poem, "The Blessed Damozel." Perhaps, again, it is not a piece advisedly included in a Symphony Concert.

Once the orchestra has made way through the prelude, it has only to weave the fine web of atmosphere and suggestion, detail by detail, above and through which should shimmer the singing voices. The chorus gained this luminosity and suavity, this soft glitter and delicate sensibility of tone. The solo-singers fell far short of such virtue, and theirs, after all, is the major part of the music. Heard, imagined apart from the chance circumstances of the day, it has the iridescent loveliness of a web of gauze spread over the poem, threaded into it. Yet the soft glow, the clear transparencies, the gentle progress, the finely chiselled detail, the whole atmosphere of remote and mystical scene, of idealized and semi-mystical emotion in tones are but reflections of Rossetti's animating and coloring verse. That verse strikes the human note. Recall the line that melts the heart; "All this is when he comes." Remember the gentle pride of the avowal to Mary, the warm petition to Christ the Lord. Debussy's music turns the Damozel to bright phantom, disembodies her vision and her longing. More than to the music the hearer makes answer to the poem and little does the music prompt him.

Before Debussy, contrasting ancients of music had their inning—Gluck with the overture to his opera, "Iphigenia in Aulis," Haydn with a little symphony in G major. Once more the overture proved that scant expressive means as we regard them nowadays, thin harmonic and instrumental dress as it seems in 1920, and eighteenth-century formulas in alternation of matter and mood, may still summon the passion and the illusion of the tragedy of Agamemnon's daughter. Enough that in the composer is the creative imagination and passion to compass them—and defy the years. In such music of the theatre Mr. Monteux is almost unfailingly eloquent; but in another vein he and the orchestra surpassed themselves. Not before in ventures into eighteenth-century symphonies have they gained the fleetness of pace, the lightness of accent, the flow of melodic line, the grace of ornament, the brightness of rhythm with which they set Haydn's music to singing, dancing, smiling and sporting anew. A feat in little, it is true, but a difficult feat and a feat well and truly done. Charpentier's "Impressions of Italy," big as they seem beside the little symphony, are twice as easy to set sounding. When they were newer than they are today, it was the custom to believe them graphic and imaginative tone-pictures—the twang of the midnight serenade, the rattle and blaze of Naples in fete, the tinkling mule-train ascending the mountain, the still girls by the fountain, the pulsing glow of talian landscape, pulsing also in the heart of the poet. Now not much is left but a thick and theatrical musical rhetoric, "effective" enough in the trite sense of the word. Long since the music-drama of "Louise" proved Charpentier man of the theatre. By the same token the Italy of his suite is the Italy that used to be painted on drop-curtains.

Chorus Assists at Symphony Concert

adv. Feb 29

By E. F. HARKINS.

Overture to "Iphigenia in Aulis".....Gluck
Symphony in G major.....Haydn
"The Blessed Damozel," lyric poem...Debussy
Suite, "Impressions of Italy".....Charpentier

NO novelty on this sixteenth Symphony program—unless there were some present who are content with the odd conservatism governing Symphony programs and have consequently waited all these years to hear Debussy's setting of "The Blessed Damozel," the poem by Dante Gabriel Rossetti.

Inveterate concertgoers had heard his ethereal music long before—several times, in fact. Rossetti's picture of the fair lady who leaned out from the gold bar of Heaven, waiting for her lover—who did not come, or else passed her by—is a tone poem of itself. Its euphony and mystic imagery are well framed by Debussy.

The music, like the poem, is vapory until near the close; then it rises to emotional heights. Miss Ethel Frank, who sang the music of the lady of the seven-starred hair, missed this emotional climax, her voice being submerged in the great orchestral surge worked up by Mr. Monteux. Otherwise she sang acceptably.

Miss Claramond Thompson sang the part of the Narrator. A female chorus trained by Stephen S. Townsend also assisted, its efforts being worthy of comparison with those of the orchestra.

The audience rightly found this and all the other music on the program diverting but not exciting. The Gluck and Haydn selections, though both well interpreted, left the same impressions—grace with vigor, and then more of the same. The Charpentier suite, written, like the Debussy music, in the composer's budding days, is fuly of jejune traits.

A musical setting of a Cook's tour for the most part, the most individual note being that sounded in the lyric outburst, entitled "On the Summits," which conveys a suggestion of "Louise," the opera that came many years later. But the audience was left to depart as it came, quietly, still talking about the cold.

Advertisement.

ESTABLISHED 1881

From

The Boston Symphony gives its last concert of the season here in Infantry Hall a week from next Tuesday. Albert Spalding, the violinist, will be the soloist. Mr. Monteux has arranged a programme that will be popular in character. The symphony will be Dvorak's interesting and unique achievement, "From the New World." It was inspired by American negro melodies which the Bohemian composer heard while on a visit to this country. The symphony is particularly famous for its English horn solo in the Largo. The closing number will be Weber's overture, "Der Freischutz."

Mr. Spalding will play Mendelssohn's melodious concerto. This young American violinist made his first public appearance with Patti 15 years ago, when he was just 15 years old. He continued studying for two years with Lefort in Paris, and then made several long concert tours in Italy, France, Germany and Russia. On Oct. 11, 1911, he made his American debut in Carnegie Hall, New York, and has since played in all parts of the world.

At the outbreak of the war he enlisted with the American forces in Italy, being assigned to the Aviation Corps. He served actively at the front for two years, being an observer and bomber in one of the monster Caproni planes. Subsequently he was decorated by the Italian Government, received by the king, and gave several concerts in Rome. He returned to the American concert stage this season.

EVADING THE DRAFT LAW, AND H

SYMPHONY GIVES 17TH CONCERT

Ovation Acclaims Greatest Success Achieved in Thirty Years

FRADKIN INCIDENT MARS PROGRAM

By PHILIP HALE

The 17th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Berlioz, Fantastic Symphony; Malipiero, "Pauses of Silence"; Borodin, "On the Steppes of Central Asia"; Wagner, overture to "The Flying Dutchman."

When Mr. Monteux came on the platform he was greeted with extraordinarily hearty and prolonged applause.

After a brilliant performance of the symphony—a performance that has not been equalled here for 30 years; that has been approached only by the one given by a visiting orchestra led by Mr. Weingartner in Symphony Hall, Mr. Monteux was, naturally, recalled. He was recalled again. He then invited the orchestra to share in the applause. All stood, except Mr. Fredric Fradkin, the concert master. Whatever personal disagreement there may be between the conductor and the concert master—the reports published in the newspapers have been exaggerated and evidently one-sided—the platform of Symphony Hall is not in the course of a Symphony concert the place to air a real or fancied grievance. Mr. Fradkin, by not rising with the others, acted discourteously toward the applauding audience. When he left the stage for the intermission many in the audience hissed him for his rudeness. When he returned some, especially in the second balcony, applauded; there was also hissing; some in the orchestra were so tactless, not to say discourteous, toward the audience, as to join in the applause. Mr. Fradkin had the assurance to stand up this time. He bowed to the audience and the orchestra.

As soon as Mr. Monteux reappeared there was a mighty counter-demonstration. The applause was enthusiastic; it grew louder and louder until the great audience stood for some time, clapping hands vigorously; there was also cheering. Mr. Monteux then went on with the concert.

It was a deplorable scene. Nothing like it had happened in the history of the orchestra. May nothing like it happen again! No player, before yesterday, had allowed personal feeling to overcome him so as to forget the observance of common courtesy toward men and women that were generous in their support and in their appreciation of the orchestra to which he belonged.

This symphony is an amazing work; not only because it was first played 90 years ago when Beethoven had not been dead four years and young Wagner was studying at Leipsic; not only because in orchestration it was a revelation; it is amazing today by reason of the wild imagination, the flaming romanticism, the audacities in musical thought and musical expression. If Berlioz had not lived, the men that came after him, Wagner included, would have been obliged to work out painfully their own orchestral salvation. The influence of this genius, a man practically self-taught, a master of no instrument, brilliant as critic and essayist, a poet when writing a treatise on instrumentation, profoundly unhappy, unappreciated in his own city until long after his death, a self-torturer; the influence of this man is still felt throughout the musical world.

After the scene that has been described, the audience was hardly in a quietly receptive mood, yet there was again wonder at the moods of Malipiero's "expressions," music that 50 years from now may be to hearers as simple as Haydn's is now to us; there was enjoyment of Borodin's Sketch and Wagner's engrossing overture.

The concert will be repeated tonight. The program of next week is as follows: Mendelssohn, Overture, Nocturne and Scherzo from his music to "A Midsummer Night's Dream"; Loeffler, "A Pagan Poem" (piano, Mr. Gebhard, English horn, Mr. Speyer); Glazounoff, Symphony No. 6, C minor.

THE SYMPHONY
BY OLIN DOWNES

A programme which bore testimony again to Mr. Monteux's catholicity of of taste and appreciation of many different kinds of music was given at the concert of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall. It commenced with Berlioz's symphony, so audacious, so poetic, so prophetic of modern developments, the "Symphonic Fatastique," a work, bear in mind, of the 1830's. There followed Malipiero's "Pauses of Silence," a work by a modern composer of remarkable talent, heard once before at this concert, and gaining by repetition; Borodin's oriental "Steppe-Sketch from Middle Asia," and Richard Wagner's "Flying Dutchman" overture.

BERLIOZ'S SYMPHONY

Mr. Monteux's performance of the Berlioz Symphony was one which made the music rarely coherent and significant in its thematic developments and inter-relations, and the last movement was extremely brilliant. Not in many seasons had it been so effective. Elsewhere one wished at times for greater extremes a la Berlioz, between very soft and madly loud, for a treatment a little more temperamental. Taken all in all the music made a deep impression—one not wholly effaced by even the gross and uncalled-for discourtesy to conductor and audience on the part of the concert master.

Most surprising of all was the music of Malipiero, introduced here for the first time, if we remember rightly, by Mr. Rabaud. This music is ultra-modern in texture, harmonically very original and very new, and mystifying in its title and even mood. "The Pauses of Silence"! What does this mean? The singular thing is that one does not care particularly what it means, and that the music is curiously satisfying. Most music seems, after all, to be artificially made. It comes somewhere near what the listener wants, but really it seems only a partial or approximate expression of beauty.

If you have ever seen a sunset and then tried to reproduce the harmony on the walls of your room, you have had an experience something like the experience of the sensibilities, even when quite great music is heard. Now this music of Malipiero seems to be the exact equivalent, or tonal embodiment, of sounds heard by the soul of the ear, and greatly desired by that soul. It is music of a new subtlety, a new psychology, but at the same time it is naive and spontaneous. By virtue of supreme craftsmanship, ease and finish of expression, and an introvertible originality of the part of the composer, it has succeeded in being true and natural. Its best claim to recognition lies possibly in the very fact that it cannot be explained, or clearly described, or understood in any terms but the terms of music itself. It is very pure and absolute music.

MUSIC

The Music of Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra gave its seventeenth concert on March 5 with the following program:

Berlioz. "Fantastic" Symphony.
Malipiero. "Pauses of Silence."
Borodin. "On the Steppes of Central Asia."
Wagner. Overture to "The Flying Dutchman."

An afternoon of romantic music, yet of great variety. Berlioz's "Fantastic" symphony, save for occasional episodes, still stirs the imagination. Its orchestral colors are fresh. The composer's inventive skill, when compared with the practices of the greater number of his contemporaries, is a marvel. Genius lurks in every measure. Mr. Monteux's reading of the symphony was authoritative. Trained in the Paris tradition under the great Colonne, his interpretation was full of fire and feeling. It was conceived in the "grand manner" which this music so imperatively calls for. Even the melodramatic, swaggering of certain pages seemed sincere and convincing.

Malipiero's "Pauses of Silence" was played here for the first time last season. Then the work excited interest because of its strange orchestral effects, its extreme harmonic idiom, its general novelty. According to Henry Prunières (quoted in the program book), "One is not able to hear this singular composition without a sort of awful horror," an opinion in which we heartily concur. Upon a second hearing, this composition furnishes ample proof that harmonic and orchestral effects, whose sole appeal is their novelty, are no longer interesting once their novelty is gone. There are other elements required to make a composition of lasting worth.

In the last movement of the "Fantastic" symphony the score calls for two bells and six pianofortes. Needless to say that the six pianos were not present, yet this calls to mind Mr. Salzédo's prediction of a harp section in the orchestra consisting of 35 harps. The effectiveness of the piano in the modern orchestra has not been great. Will some venturesome composer dare to introduce a pianoforte section? Having heard seven harps, we tremble to think of 35, but add to this six or more pianos! Berlioz should have reflected before writing those words.

Unless many a civil jest and [illegible] reports are mistaken, more than one ber of the Symphony Orchestra ha terday and today seen a light. How they are minded in the present quarrel, they have discovered that discipline and decency are still to prevail in the conduct of the band toward the public.

There is little need to recall in detail the incidents of the afternoon, which will make a strange page in the records of the Symphony Concerts. They befell before and after the intermission; in that quarter hour hundreds of tongues rang with them; and for the rest of the day they quite overclouded music and performance. At the Opera House last evening, they were repeated bye and bye, and large. Today the town spurts with them. Briefly they ran in this wise. Mr. Monteux, coming to his place at the beginning of the concert, was received with significantly long and loud applause as though the audience would approve his poise and procedure through the present controversy. He and the orchestra with him recalled Berlioz's "Fantastic Symphony" to such musical, pictorial and romantic life as it has not known in years in Bostonian ears. Sincere, hearty and insistent applause rewarded the conductor once and twice. At the second recall he bade the orchestra, according to custom, rise in its place to share and acknowledge the plaudits it had helped to win. Fradkin remained obstinately and ostentatiously in his chair. There were sharp hisses; there were renewed clappings for Mr. Monteux and the rest of the band. Then the intermission and the usual departure of conductor and men.

When the players returned, Fradkin, lingering until most of them had resumed their places, obviously courted the attention of the audience. A few hands in the second balcony clapped; more hands in the orchestra itself, especially among the minor strings, joined with them. In measure, deliberate indiscipline prompted this applause; in measure, it sprang from childish irritation at the mood of an audience altogether in sympathy with Mr. Monteux. With elaborate vanity, Fradkin bowed to his partisans on the stage and to his partisans in the auditorium. He was scarcely in his seat before Mr. Monteux returned, lifted, almost, to his platform by a flood of applause that swept from one end of Symphony Hall to the other. Many stood; cries and cheers rose above the din of hands. For once an American audience, a Bostonian audience "manifested" and beyond mistake of purpose or doubt of sincerity. The rebellious in the orchestra had their answer; the trustees received their spur. Within a few hours the salutary consequences began to be written—for beginning.

There was no reflection of these disturbances in the playing of the orchestra; indeed, from first to last, the concert was one of unusual brilliance. Mr. Monteux's reading of Berlioz's "Fantastic Symphony" surpassed any that has been heard here, except perhaps, Mr. Weingartner's. The dramatic nature of the music tempted his better qualities, and he rose to it as he has to perhaps nothing during his stay among us. Despite its occasional ineptness and the absurdly romantic programme which inspired it, this Symphony remains one of the miracles of the art; both because of its amazing eloquence after ninety years and by reason of its entire independence of all previous and contemporary music. It is easier to imagine that it was written yesterday than it is to believe that it was composed but three years after the death of Beethoven. Except for the picturesque piping of the shepherds, the "Scene in the Meadows" now seems somewhat futile, tenuous and over long, and it is hard to take the clap-trap of the last movement seriously. But in the "March to the Scaffold" and at the end, the usually reticent Mr. Monteux was as one possessed, and it is easy to understand the applause which led to such disastrous consequences.

Malipiero's Seven Symphonic Expressions, "Pauses of Silence," were played here for the first time by Mr. Rabaud. On a second hearing the music seems less strange, and also less remarkable. Some writer on music once remarked, quite unjustly, that Sgambati was an Italian who had sold his birthright, melody. It is interesting to speculate on what he would have thought of Malipiero. The music rivets the attention, but there is little that can be carried away in recollection save biting and acid harmonies, bizarre instrumental effects and tortured melodic phrases. Between Malipiero and Wagner's Overture to the Flying Dutchman, which ended the concert, stood Borodin's Orchestral Sketch, "On the Steppes of Central Asia." To read the composer's explanatory preface before hearing the piece is to experience disappointment, as the music gives but faint suggestion of its programme. The two melodies are striking in themselves; the Oriental song, which typifies the advancing caravan, is fascinatingly exotic, but in company with Berlioz and Wagner, and even Malipiero, Borodin's music was no more than a pleasing interlude.

It was good to hear again the Flying Dutchman Overture, which served as a fitting conclusion to the concert. The performance was effective, although other conductors have better suggested the music's wildness and elemental breadth. Its compelling eloquence again prompted the reflection that Wagner at his best stands apart from all other composers in the beauty, vitality and validity of his ideas, and in their perfect expression.

From

The chief musical event of [illegible] week will be the concert next Tues night by the Boston Symphony Orch tra, the following programme hav been arranged by Mr. Monteux: Sy phony No. 1, in C-minor, op. 68; "On t Steppes of Central Asia," Orchest Sketches, op. 27; Concerto for violoncel in D-major, Haydn; Overture to "T Flying Dutchman," Wagner.

Jean Bedetti, the eminent French vi loncellist and leader of the orchestra 'cello se tion, will be the soloist. H beautiful tone and high skill have be doubtless discernible to Providence co certgoers this season. Mr. Bedetti ca to this country last autumn, having a tained a remarkable reputation as a v tuoso abroad. He took first prize at Paris Conservatory in 1902, and in became first 'cellist with the Op Comique Orchestra. Four years later joined the Colonne Orchestra, playing different times under Colonne, Pierne a Monteux. He played in several chamb music ensembles, and gave his own citals in a number of French cities, a in Spain, Belgium, Switzerland and Er land. He has lately appeared as solo with the orchestra in concerts in Bo ton. During the war he served for months at the front, joining the Fren forces Aug. 2, 1914.

ESTABLISHED 1881

From MAR -5 192[illegible] A

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RTISER, MARCH 7, 19

CONCERT IS MEMORABLE

Symphony's Performance of Berlioz's Work Is Warmly Applauded

By E. F. HARKINS.

Symphony patrons will long remember the concert of Friday afternoon. After an extraordinarily brilliant performance of Berlioz's "Fantastic Symphony," there was a spontaneous outburst of enthusiasm from the audience, and, at a signal from Pierre Monteaux, the conductor, every member of the orchestra arose except Concertmaster Frederic Fradkin. Thereupon the plaudits were mingled with hisses—the first hisses probably ever heard at a Symphony concert.

Demonstrations and counter-demonstrations marking the conflict between Monteaux and Fradkin and the public sympathy for and against the union movement in the orchestra, vied with superb performances of the Berlioz masterpiece and Wagner's 'Flying Dutchman" overture to make this seventeenth "rehearsal" one of the most impressive events in the history of Boston's great orchestra.

The wonder is that amid such mental stress as the conductor and his men were under all through the matinee they could rise to such musical heights as were seldom reached before, even at the memorable Wagner concerts conducted by Muck.

For the demonstrations began as soon as Mr. Monteux made his first appearance. Yet, notwithstanding this show of sympathy for the conductor, in which the majority of those present joined, the players fairly excelled themselves. For them and for the conductor both it was a sheer triumph of artistry over controversy. This continued so even after the players themselves showed a division in their

Rev. Mar 6 [illegible]

20

MONTEUX GIVES BERLIOZ NUMBER

Mr. Monteux's exceptionally brilliant reading of the Berlioz Fantastic Symphony and the surprising display by Fredric Fradkin, concertmaster, of his feeling toward Mr. Monteux, by not rising, when bidden, in recognition of the applause of the audience following the symphony, were the features of yesterday afternoon's symphony concert.

The presentation of the Berlioz number rivalled the best in the history of the orchestra. Fortunately, it was enjoyed before "the scene," for that rather spoiled the rest of the concert for the audience. The concert will be repeated tonight.

BOSTON EVENING

SYMPHONY CONCERT

AN AFTERNOON THAT CLEARED THE AIR

Fradkin Affronts Audience and Conductor and, Within a Few Hours, Pays Just Penalty—The Trustees and Mr. Monteux Learn the Temper of Their Public—"Manifestations" New and Strange in the Records of the Orchestra—Incidental Music and Eloquent Performance

THE only possible answer to the untoward episodes yesterday afternoon at the Symphony Concert is written in the letter of the trustees of the orchestra, summarily and sharply dismissing Frederic Fradkin as concert-master for gross breach of discipline and grosser affront to the audience. Wisely, the letter was despatched within a few hours after those incidents had put to shame the present and the past of the Symphony Concerts and made known as promptly to a public clearly resenting them. Better still, it contains not a hesitation or reservation. At last the trustees seem ready to make an end of the mounting indiscipline within the orchestra and to face whatever consequences the restoration of order and obligation may bring. It was high time. There has been much and reasonable mistrust of their seeming dalliance, however necessitated by undisclosed circumstance, with a situation needing to be gripped and broken; while by every discoverable sign, in and out of Symphony Hall, the public of the Symphony Concerts applauds and sustains their present resolution, will join with them in the meeting of the consequences. Tame submission to such things as befell yesterday would be far worse in continuing and sapping outcome than even a temporary suspension of the Symphony Concerts (though no such event impends) and a clearance of the disaffected from the orchestra itself.

For Mr. Fradkin, now plainly uneasy under the consequences of his follies, there is hardly an extenuating circumstance, however apologetic he now feigns to be. For days past, as his outgivings to the press have proved, he has been as a man beside himself with the vanities and the insolences of a fictitious self-importance. Long since he lost all sense of the actualities of his place in the orchestra, of the decencies of his conduct toward the public. His following in the orchestra, in equal heat and blindness of folly, a few foolish partisans in the audience of Friday afternoon have done the rest. Whatever may next befall at Symphony Hall, the air is at last cleared and decision has timely replaced indecision.

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After a brilliant performance of the symphony—a performance that has not been equalled here for 30 years; that has been approached only by the one given by a visiting orchestra led by Mr. Weingartner in Symphony Hall, Mr. Monteux was, naturally, recalled. He was recalled again. He then invited the orchestra to share in the applause. All stood, except Mr. Fredric Fradkin, the concert master. Whatever personal disagreement there may be between the conductor and the concert master—the reports published in the newspapers have been exaggerated and evidently one-sided—the platform of Symphony Hall is not in the course of a Symphony concert the place to air a real or fancied grievance. Mr. Fradkin, by not rising with the others, acted discourteously toward the applauding audience. When he left the stage for the intermission many in the audience hissed him for his rudeness. When he returned some, especially in the second balcony, applauded; there was also hissing; some in the orchestra were so tactless, not to say discourteous, toward the audience, as to join in the applause. Mr. Fradkin had the assurance to stand up this time. He bowed to the audience and the orchestra.

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BERLIOZ'S SYMPHONY

Mr. Monteux's performance of the Berlioz Symphony was one which made the music rarely coherent and significant in its thematic developments and inter-relations, and the last movement was extremely brilliant. Not in many seasons had it been so effective. Elsewhere one wished at times for greater extremes a la Berlioz, between very soft and madly loud, for a treatment a little more temperamental. Taken all in all the music made a deep impression—one not wholly effaced by even the gross and uncalled-for discourtesy to conductor and audience on the part of the concert master.

Most surprising of all was the music of Malipiero, introduced here for the first time, if we remember rightly, by Mr. Rabaud. This music is ultra-modern in texture, harmonically very original and very new, and mystifying in its title and even mood. "The Pauses of Silence"! What does this mean? The singular thing is that one does not care particularly what it means, and that the music is curiously satisfying. Most music seems, after all, to be artificially made. It comes somewhere near what the listener wants, but really it seems only a partial or approximate expression of beauty.

If you have ever seen a sunset and then tried to reproduce the harmony on the walls of your room, you have had an experience something like the experience of the sensibilities, even when quite great music is heard. Now this music of Malipiero seems to be the exact equivalent, or tonal embodiment, of sounds heard by the soul of the ear, and greatly desired by that soul. It is music of a new subtlety, a new psychology, but at the same time it is naive and spontaneous. By virtue of supreme craftsmanship, ease and finish of expression, and an introvertible originality of the part of the composer, it has succeeded in being true and natural. Its best claim to recognition lies possibly in the very fact that it cannot be explained, or clearly described, or understood in any terms but the terms of music itself. It is very pure and absolute music.

MUSIC

The Music of Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra gave its seventeenth concert on March 5 with the following program:

Berlioz. "Fantastic" Symphony.
Malipiero. "Pauses of Silence."
Borodin. "On the Steppes of Central Asia."
Wagner. Overture to "The Flying Dutchman."

An afternoon of romantic music, yet of great variety. Berlioz's "Fantastic" symphony, save for occasional episodes, still stirs the imagination. Its orchestral colors are fresh. The composer's inventive skill, when compared with the practices of the greater number of his contemporaries, is a marvel. Genius lurks in every measure. Mr. Monteux's reading of the symphony was authoritative. Trained in the Paris tradition under the great Colonne, his interpretation was full of fire and feeling. It was conceived in the "grand manner" which this music so imperatively calls for. Even the melodramatic, swaggering of certain pages seemed sincere and convincing.

Malipiero's "Pauses of Silence" was played here for the first time last season. Then the work excited interest because of its strange orchestral effects, its extreme harmonic idiom, its general novelty. According to Henry Prunières (quoted in the program book), "One is not able to hear this singular composition without a sort of awful horror," an opinion in which we heartily concur. Upon a second hearing, this composition furnishes ample proof that harmonic and orchestral effects, whose sole appeal is their novelty, are no longer interesting once their novelty is gone. There are other elements required to make a composition of lasting worth.

In the last movement of the "Fantastic" symphony the score calls for two bells and six pianofortes. Needless to say that the six pianos were not present, yet this calls to mind Mr. Salzédo's prediction of a harp section in the orchestra consisting of 35 harps. The effectiveness of the piano in the modern orchestra has not been great. Will some venturesome composer dare to introduce a pianoforte section? Having heard seven harps, we tremble to think of 35, but add to this six or more pianos! Berlioz should have reflected before writing those words.

Unless many a high falls and hot ng reports are mistaken, more than one ber of the Symphony Orchestra ha terday and today seen a light. How they are minded in the present quarrel, they have discovered that discipline and decency are still to prevail in the conduct of the band toward the public.

There is little need to recall in detail the incidents of the afternoon, which will make a strange page in the records of the Symphony Concerts. They befell before and after the intermission; in that quarter hour hundreds of tongues rang with them; and for the rest of the day they quite overclouded music and performance. At the Opera House last evening, they were repeated bye and large. Today the town spurts with them. Briefly they ran in this wise. Mr. Monteux, coming to his place at the beginning of the concert, was received with significantly long and loud applause as though the audience would approve his poise and procedure through the present controversy. He and the orchestra with him recalled Berlioz's "Fantastic Symphony" to such musical, pictorial and romantic life as it has not known in years in Bostonian ears. Sincere, hearty and insistent applause rewarded the conductor once and twice. At the second recall he bade the orchestra, according to custom, rise in its place to share and acknowledge the plaudits it had helped to win. Fradkin remained obstinately and ostentatiously in his chair. There were sharp hisses; there were renewed clappings for Mr. Monteux and the rest of the band. Then the intermission and the usual departure of conductor and men.

When the players returned, Fradkin, lingering until most of them had resumed their places, obviously courted the attention of the audience. A few hands in the second balcony clapped; more hands in the orchestra itself, especially among the minor strings, joined with them. In measure, deliberate indiscipline prompted this applause; in measure, it sprang from childish irritation at the mood of an audience altogether in sympathy with Mr. Monteux. With elaborate vanity, Fradkin bowed to his partisans on the stage and to his partisans in the auditorium. He was scarcely in his seat before Mr. Monteux returned, lifted, almost, to his platform by a flood of applause that swept from one end of Symphony Hall to the other. Many stood; cries and cheers rose above the din of hands. For once an American audience, a Bostonian audience "manifested" and beyond mistake of purpose or doubt of sincerity. The rebellious in the orchestra had their answer; the trustees received their spur. Within a few hours the salutary consequences began to be written—for beginning.

There was no reflection of these disturbances in the playing of the orchestra; indeed, from first to last, the concert was one of unusual brilliance. Mr. Monteux's reading of Berlioz's "Fantastic Symphony" surpassed any that has been heard here, except perhaps, Mr. Weingartner's. The dramatic nature of the music tempted his better qualities, and he rose to it as he has to perhaps nothing during his stay among us. Despite its occasional ineptness and the absurdly romantic programme which inspired it, this Symphony remains one of the miracles of the art; both because of its amazing eloquence after ninety years and by reason of its entire independence of all previous and contemporary music. It is easier to imagine that it was written yesterday than it is to believe that it was composed but three years after the death of Beethoven. Except for the picturesque piping of the shepherds, the "Scene in the Meadows" now seems somewhat futile, tenuous and over long, and it is hard to take the clap-trap of the last movement seriously. But in the "March to the Scaffold" and at the end, the usually reticent Mr. Monteux was as one possessed, and it is easy to understand the applause which led to such disastrous consequences.

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ERTISER, MARCH 7, 19

CONCERT IS MEMORABLE

Symphony's Performance of Berlioz's Work Is Warmly Applauded

By E. F. HARKINS.

Symphony patrons will long remember the concert of Friday afternoon. After an extraordinarily brilliant performance of Berlioz's "Fantastic Symphony," there was a spontaneous outburst of enthusiasm from the audience, and, at a signal from Pierre Monteaux, the conductor, every member of the orchestra arose except Concertmaster Frederic Fradkin. Thereupon the plaudits were mingled with hisses—the first hisses probably ever heard at a Symphony concert.

Demonstrations and counter-demonstrations marking the conflict between Monteaux and Fradkin and the public sympathy for and against the union movement in the orchestra, vied with superb performances of the Berlioz masterpiece and Wagner's 'Flying Dutchman" overture to make this seventeenth "rehearsal" one of the most impressive events in the history of Boston's great orchestra.

The wonder is that amid such mental stress as the conductor and his men were under all through the matinee they could rise to such musical heights as were seldom reached before, even at the memorable Wagner concerts conducted by Muck.

For the demonstrations began as soon as Mr. Monteux made his first appearance. Yet, notwithstanding this show of sympathy for the conductor, in which the majority of those present joined, the players fairly excelled themselves. For them and for the conductor both it was a sheer triumph of artistry over controversy. This continued so even after the players themselves showed a division in their

BOSTON EVENING

SYMPHONY CONCERT

AN AFTERNOON THAT CLEARED THE AIR

Fradkin Affronts Audience and Conductor and, Within a Few Hours, Pays Just Penalty—The Trustees and Mr. Monteux Learn the Temper of Their Public—"Manifestations" New and Strange in the Records of the Orchestra—Incidental Music and Eloquent Performance

THE only possible answer to the untoward episodes yesterday afternoon at the Symphony Concert is written in the letter of the trustees of the orchestra, summarily and sharply dismissing Frederic Fradkin as concert-master for gross breach of discipline and grosser affront to the audience. Wisely, the letter was despatched within a few hours after those incidents had put to shame the present and the past of the Symphony Concerts and made known as promptly to a public clearly resenting them. Better still, it contains not a hesitation or reservation. At last the trustees seem ready to make an end of the mounting indiscipline within the orchestra and to face whatever consequences the restoration of order and obligation may bring. It was high time. There has been much and reasonable mistrust of their seeming dalliance, however necessitated by undisclosed circumstance, with a situation needing to be gripped and broken; while by every discoverable sign, in and out of Symphony Hall, the public of the Symphony Concerts applauds and sustains their present resolution, will join with them in the meeting of the consequences. Tame submission to such things as befell yesterday would be far worse in continuing and sapping outcome than even a temporary suspension of the Symphony Concerts (though no such event impends) and a clearance of the disaffected from the orchestra itself.

For Mr. Fradkin, now plainly uneasy under the consequences of his follies, there is hardly an extenuating circumstance, however apologetic he now feigns to be. For days past, as his outgivings to the press have proved, he has been as a man beside himself with the vanities and the insolences of a fictitious self-importance. Long since he lost all sense of the actualities of his place in the orchestra, of the decencies of his conduct toward the public. His following in the orchestra, in equal heat and blindness of folly, a few foolish partisans in the audience of Friday afternoon have done the rest. Whatever may next befall at Symphony Hall, the air is at last cleared and decision has timely replaced indecision.

Mch. Mac 6 11

MONTEUX GIVES BERLIOZ NUMBER

Mr. Monteux's exceptionally brilliant reading of the Berlioz Fantastic Symphony and the surprising display by Fredric Fradkin, concertmaster, of his feeling toward Mr. Monteux, by no rising, when bidden, in recognition o the applause of the audience following the symphony, were the features of yes terday afternoon's symphony concert.

The presentation of the Berlioz num ber rivalled the best in the history o the orchestra. Fortunately, it was enjoyed before "the scene," for that rath spoiled the rest of the concert for t audience. The concert will be repeat tonight.

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EVADING THE DRAFT LAW, AND HI

SYMPHONY GIVES 17TH CONCERT

Ovation Acclaims Greatest Success Achieved in Thirty Years

FRADKIN INCIDENT MARS PROGRAM

By PHILIP HALE

The 17th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Berlioz, Fantastic Symphony; Malipiero, "Pauses of Silence"; Borodin, "On the Steppes of Central Asia"; Wagner, overture to "The Flying Dutchman."

When Mr. Monteux came on the platform he was greeted with extraordinarily hearty and prolonged applause.

After a brilliant performance of the symphony—a performance that has not been equalled here for 30 years; that has been approached only by the one given by a visiting orchestra led by Mr. Weingartner in Symphony Hall, Mr. Monteux was, naturally, recalled. He was recalled again. He then invited the orchestra to share in the applause. All stood, except Mr. Fredric Fradkin, the concert master. Whatever personal disagreement there may be between the conductor and the concert master—the reports published in the newspapers have been exaggerated and evidently one-sided—the platform of Symphony Hall is not in the course of a Symphony concert the place to air a real or fancied grievance. Mr. Fradkin, by not rising with the others, acted discourteously toward the applauding audience. When he left the stage for the intermission many in the audience hissed him for his rudeness. When he returned some, especially in the second balcony, applauded; there was also hissing; some in the orchestra were so tactless, not to say discourteous, toward the audience, as to join in the applause. Mr. Fradkin had the assurance to stand up this time. He bowed to the audience and the orchestra.

As soon as Mr. Monteux reappeared there was a mighty counter-demonstration. The applause was enthusiastic; it grew louder and louder until the great audience stood for some time, clapping hands vigorously; there was also cheering. Mr. Monteux then went on with the concert.

It was a deplorable scene. Nothing like it had happened in the history of the orchestra. May nothing like it happen again! No player, before yesterday, had allowed personal feeling to overcome him so as to forget the observance of common courtesy toward men and women that were generous in their support and in their appreciation of the orchestra to which he belonged.

This symphony is an amazing work; not only because it was first played 90 years ago when Beethoven had not been dead four years and young Wagner was studying at Leipsic; not only because in orchestration it was a revelation; it is amazing today by reason of the wild imagination, the flaming romanticism, the audacities in musical thought and musical expression. If Berlioz had not lived, the men that came after him, Wagner included, would have been obliged to work out painfully their own orchestral salvation. The influence of this genius, a man practically self-taught, a master of no instrument, brilliant as critic and essayist, a poet when writing a treatise on instrumentation, profoundly unhappy, unappreciated in his own city until long after his death, a self-torturer; the influence of this man is still felt throughout the musical world.

After the scene that has been described, the audience was hardly in a quietly receptive mood, yet there was again wonder at the moods of Malipiero's "expressions," music that 50 years from now may be to hearers as simple as Haydn's is now to us; there was enjoyment of Borodin's Sketch and Wagner's engrossing overture.

The concert will be repeated tonight. The program of next week is as follows: Mendelssohn, Overture, Nocturne and Scherzo from his music to "A Midsummer Night's Dream"; Loeffler, "A Pagan Poem" (piano, Mr. Gebhard, English horn, Mr. Speyer); Glazounoff, Symphony No. 6, C minor.

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BY OLIN DOWNES

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The last Boston Symphony concert of the season but one, to be given in Infantry Hall next Tuesday evening, will be notable in the appearance of Jean Bedetti, said to be France's greatest 'cellist, who will play Haydn's Concerto in D-major with the orchestra.

Bedetti served actively at the French front for 18 months. He has played as first 'cellist in the Opera Comique of Paris and the Colonee Orchestra, and as a virtuoso has given his own recitals throughout Europe.

Brahm's famous First Symphony in C minor will be conducted by Pierre Monteux. The remainder of the programme includes Borodin's descriptive orchestral sketch, "On the Steppes of Central Asia," and Wagner's rousing overture to "The Flying Dutchman."

RTISER, MARCH 7, 19

BOSTON EVENING

CONCERT IS MEMORABLE

Symphony's Performance of Berlioz's Work Is Warmly Applauded

By E. F. HARKINS.

Symphony patrons will long remember the concert of Friday afternoon. After an extraordinarily brilliant performance of Berlioz's "Fantastic Symphony," there was a spontaneous outburst of enthusiasm from the audience, and, at a signal from Pierre Monteaux, the conductor, every member of the orchestra arose except Concertmaster Frederic Fradkin. Thereupon the plaudits were mingled with hisses—the first hisses probably ever heard at a Symphony concert.

Demonstrations and counter-demonstrations marking the conflict between Monteaux and Fradkin and the public sympathy for and against the union movement in the orchestra, vied with superb performances of the Berlioz masterpiece and Wagner's 'Flyothers Fradkin. The Wagner overranks, some applauding Monteux and ture, which closed the program, was played as brilliantly as the Berlioz symphony.

Malipiero's "Pauses of Silence"—strange, futuristic music—and Borodin's charming sketch, "On the Steppes of Central Asia," were the other numbers on the program. But they were as mere entractes between the works revealing the gtnius of Berlioz and Wagner.

Mar. Mar 6 TT

MONTEUX GIVES BERLIOZ NUMBER

Mr. Monteux's exceptionally brilliant reading of the Berlioz Fantastic Symphony and the surprising display by Fredric Fradkin, concertmaster, of his feeling toward Mr. Monteux, by not rising, when bidden, in recognition of the applause of the audience following the symphony, were the features of yesterday afternoon's symphony concert.

The presentation of the Berlioz number rivalled the best in the history of the orchestra. Fortunately, it was enjoyed before "the scene," for that rather spoiled the rest of the concert for the audience. The concert will be repeated tonight.

SYMPHONY CONCERT

AN AFTERNOON THAT CLEARED THE AIR

Fradkin Affronts Audience and Conductor and, Within a Few Hours, Pays Just Penalty—The Trustees and Mr. Monteux Learn the Temper of Their Public—"Manifestations" New and Strange in the Records of the Orchestra—Incidental Music and Eloquent Performance

THE only possible answer to the untoward episodes yesterday afternoon at the Symphony Concert is written in the letter of the trustees of the orchestra, summarily and sharply dismissing Frederic Fradkin as concert-master for gross breach of discipline and grosser affront to the audience. Wisely, the letter was despatched within a few hours after those incidents had put to shame the present and the past of the Symphony Concerts and made known as promptly to a public clearly resenting them. Better still, it contains not a hesitation or reservation. At last the trustees seem ready to make an end of the mounting indiscipline within the orchestra and to face whatever consequences the restoration of order and obligation may bring. It was high time. There has been much and reasonable mistrust of their seeming dalliance, however necessitated by undisclosed circumstance, with a situation needing to be gripped and broken; while by every discoverable sign, in and out of Symphony Hall, the public of the Symphony Concerts applauds and sustains their present resolution, will join with them in the meeting of the consequences. Tame submission to such things as befell yesterday would be far worse in continuing and sapping outcome than even a temporary suspension of the Symphony Concerts (though no such event impends) and a clearance of the disaffected from the orchestra itself.

For Mr. Fradkin, now plainly uneasy under the consequences of his follies, there is hardly an extenuating circumstance, however apologetic he now feigns to be. For days past, as his outgivings to the press have proved, he has been as a man beside himself with the vanities and the insolences of a fictitious self-importance. Long since he lost all sense of the actualities of his place in the orchestra, of the decencies of his conduct toward the public. His following in the orchestra, in equal heat and blindness of folly, a few foolish partisans in the audience of Friday afternoon have done the rest. Whatever may next befall at Symphony Hall, the air is at last cleared and decision has timely replaced indecision

MAR 13 1920

A BOSTON HERALD, 3,

18TH CONCERT OF SYMPHONY

Great Audience Welcomes Conductor Monteux and His Players

FINE PERFORMANCE STIRS ENTHUSIASM

By PHILIP HALE

The 18th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program, necessarily changed from the one announced last week, was as follows: Mendelssohn, Overture, Nocturne and Scherzo from the music to "A Midsummer Night's Dream"; Grieg, Concerto for piano and orchestra (Mr. Gebhard, pianist); Beethoven, Symphony No. 4.

The great audience welcomed Mr. Monteux and the faithful men of the orchestra warmly. The enthusiasm showed conclusively appreciation of the stand taken by the trustees and of the loyalty shown by so many valuable, distinguished players. It also showed a confidence in the future and the glory of the orchestra, a confidence not to be shaken.

The performance deserved the hearty applause that punctuated the concert throughout. It is hardly necessary to write at length concerning the music itself. Mendelssohn's overture and Scherzo are still delightful. Would that he had always written in this vein, for he was, first of all, a romanticist, never so happy as when excited by a fantastical subject, as by Shakespeare's comedy, or "The First Walpurgis Night," or by a scene in Nature, as in the overture to "The Hebrides." In the Nocturne we note the peculiarly suave sentiment that too often degenerated into rank sentimentalism, as in many of the "Songs Without Words." Mr. Wendler, horn, and Mr. Laurent, flute, contributed so greatly to the success of the performance that they were obliged to come forward in acknowledgment of the applause; this applause was also for the whole orchestra. The Scherzo was played with the utmost delicacy and crispness, and the wood-wind choir covered itself with glory.

Admirable, too, was Mr. Monteux's reading of the symphony, which, with the exception of the Adazio, is not among the greater works of "the deaf man of Bonn," as he was recently characterized by a flippant critic. Here, as in the performance of Mendelssohn's music, there was ever-present clarity and a fine sense of proportion.

Is Grieg's concerto becoming shopworn? Mr. Gebhard's playing of it was brilliant, rather than poetic or romantic. The better portions of the concerto are surely romantic. In the first movement he appeared to be in a restless mood; the lyric passages were not sufficiently elastic, more than once a phrase sung enchantingly by the violoncellos was repeated by the pianist rigidly. It should be remembered, however, that Mr. Gebhard played at comparatively short notice.

The concert will be repeated tonight. The orchestra will be away on its last southern trip next week. The program for the concerts of March 26, 27 will be as follows: Dvorak, Symphony No. 5, "From the New World"; Wagner, Prelude to "Lohengrin," "Forest Murmurs" from "Siegfried"; Debussy, Little Suite (orchestrated by Henri Busser); Berlioz, Rakóczy March.

CONCERT GIVEN IN SPITE OF STRIKERS

Globe Mar 13

Symphony Orchestra's Work Is Excellent

Monteux Receives Big Ovation on Appearance

The Symphony concert yesterday afternoon proved that the orchestra, despite the strike, can give concerts which attain its usual high standard provided music written for a full modern orchestra is avoided. The possible repertory for the diminished band includes most classic symphonic music, and offers plenty of variety to choose from.

Except for an unusual volume of applause when Mr Monteux first appeared, and most of the capacity audience rose to clap loud and long, the concert proceeded as though nothing had happened. The revised program began, as the one originally planned did, with three familiar excerpts from Mendelssohn's "Midsummer Night's Dream" music, and included Grieg's piano concerto in A minor and Beethoven's Fourth Symphony, replacing the previously announced "Pagan Poem" by Mr Loeffler, and Glazounoff symphony. Heinrich Gebhard was the soloist, according to schedule.

Many Violinists Missing

The most noticeable gaps in the ranks are in the strings and percussion sections of the orchestra. There were only about half the usual number of second violins, yet the quality of tone from both first and second violins seemed better than it has at any time in the past two seasons. It had the old golden shimmer, but of course lacked volume and depth, comparatively speaking.

Only momentarily, however, were the strings overbalanced by woodwind and brass, which goes to show that those who have always contended that there were too many strings in proportion to the rest of the band had some reason for their attitude.

The program book listed the strikers among the members of the orchestra, but omitted Fradkin, substituting as concert master the name of Julius Theodorowicz. The inclusion of the other strikers is probably simply due to the fact that their defection came after the programs were printed, though it caused some comment. The programs also contained, as explained elsewhere in today's Globe, an appeal from the trustees for contributions to the endowment fund of the orchestra.

Mr Gebhard Applauded

Mr Gebhard played with his usual skill and taste and was warmly applauded. The orchestra gave him capable support, and Mr Monteux led sympathetically.

There was a sonority and brilliance about the performance of the familiar Beethoven symphony which would have been worthy of comment under normal circumstances. As things stood yesterday it was a remarkable achievement, for which conductor and players deserve great praise. If there are no further defections there can be no possible doubt of the artistic success of the rest of the regular season, as well as the "Pops" afterward.

No concerts are scheduled for the coming week, as the orchestra will go on tour. The program will be repeated tonight at 8, as usual.

Beethoven Played Superbly

As for the Beethoven symphony, it was one of the best performances of this work we can remember. This early symphony gains rather than loses by a smaller body of strings than usual. It had at last the almost Haydnesque clarity, simplicity, lightness of touch that is desirable, and which is almost always lost when the symphony is played by the average-sized modern orchestra. Beethoven's fourth symphony naturally calls for fewer instruments. Mr. Monteux showed himself thoroughly a master of the score and his men carried out his wishes to the smallest nuance.

The management of the Boston Symphony states that between 75 and 80 players are now available for next week's tour, and that in addition to these about 25 additional players are expected to be enrolled in the very near future.

Fill Vacant Positions

At the rehearsal the orchestra went through Wagnerian excerpts which require a large orchestra for performance.

It was also emphasized by the management that from now on newcomers to the Boston Symphony are not in any sense "strike-breakers." They are simply men who have applied and been given positions which are now vacant in the Symphony Orchestra.

RDAY, MARCH 13,

VIRTUOSO SYMPHONY CONCERT

Superb Playing by Reduced Band--Gebhard Soloist

BY OLIN DOWNES

With a membership of 67, the Boston Symphony Orchestra, Pierre Monteux conductor, gave its customary Friday concert yesterday afternoon. An audience, which gathered early and displayed the greatest interest in events, applauded practically every member of the orchestra as these men came on the stage singly or in groups to take their regular seats. The place of Fredric Fradkin, the former concertmaster, was filled by J. Theodorowicz, previously assistant concertmaster.

AUDIENCE ENTHUSIASTIC

When Mr. Monteux entered he was applauded long and loudly. At the end of the concert the audience stood, applauding for some time. The programme in its revised state consisted of music from Mendelssohn's incidental music to "A Midsummer Night's Dream"; the Grieg piano concerto, Heinrich Gebhard of this city as pianist, and Beethoven's Fourth Symphony.

Mendelssohn's music was held up by the late Edward MacDowell to his pupils in orchestration as a model of what a composer could do with relatively few instruments. It was delightfully played, and both Mr. Wendler, the admirable first horn, and Mr. Laurent, the equally masterly flutist, were called by Mr. Monteux to bow to the audience. Great enthusiasm and unanimity on the part of the men was felt in the performance of the overture, which was very brilliantly played. And what music this is! How fresh, how poetic today! No wonder it was applauded—the music and the virtuoso performance.

Mr. Gebhard and Grieg

It must be admitted that the music of Grieg is pale by comparison. Yet it appeared years after the youthful music of Mendelssohn. Mr. Gebhard had intended to play Charles Martin Loeffler's "Pagan Poem" for piano and orchestra, but the orchestra was too small, so that Grieg's work replaced the Loeffler composition.

Taking into account the fact that Mr. Gebhard himself can hardly have illusions about Grieg's aging music, he played it superbly, like the sane, authoritative artist that he is. To play with more abandon would have required a belief in it, and we cannot believe that Mr. Gebhard is enthusiastic about this out-moded concerto of Grieg, especially when he is deeply immersed in the music of Mr. Loeffler. But he was justly applauded and recalled, and the orchestra provided an excellent accompaniment of the concerto.

CHRISTIAN SCIENCE M

Monitor Mar 13

break from October to March. When that old practice is resumed, the Hallé concerts will be increased from 15 to 20, as in pre-war years, and both band and subscribers will be extremely well pleased.

The Music of Boston

BOSTON, Massachusetts—The eighteenth concert of the Boston Symphony Orchestra took place March 12. The program, after revision, made necessary by the dismissal of some of the players, was as follows:

Mendelssohn—Selections from the "Midsummer Night's Dream" music.

Grieg—Pianoforte Concerto, Heinrich Gebhard, soloist.

Beethoven—Symphony No. 4.

The orchestra, having recently undergone important changes, played surprisingly well. Mr. Monteux has again proved himself a man of resource under trying conditions, a man who thoroughly understands every detail of his profession, a practical musician. Those who stated that his interpretations lacked in authority failed to realize that he was patiently building up the efficiency of the orchestra so that he might in due time give all his attention to the interpretive side of his art.

This necessary technical efficiency had almost been attained and Mr. Monteux was beginning to show his audience another phase of his musical nature, as witness last week's memorable performance of Berlioz' "Fantastic" symphony, when circumstances obliged him to rebuild his almost perfect orchestra. Yet there was much to praise in yesterday's performance, even if the difficulties under which Mr. Monteux labored had not been known to the audience. The apt characterization of different styles of music was still to be observed, the dash and virtuosity of the orchestra had not been lost, the beauty of tone and phrasing which have been so noticeable during Mr. Monteux's tenure of office were still within the power of the orchestra. The audience realized the marvel that had been wrought and rewarded the orchestra and its conductor with generous applause.

Grieg's concerto served to display Mr. Gebhard's well-known and excellent qualities as a virtuoso.

TELEGRAM

ess New York City

Boston Symphony to Give Concert at Newark Tonight

NEWARK, N. J., Monday.—The Boston Symphony Orchestra, under the direction of Pierre Monteux, will give its last concert outside of Boston at the Newark Armory tonight. Rudolph Ganz will be soloist.

From EVENING POST, New York City

A sixth famous pianist, Rudolph Ganz, will play the Grieg concerto at to-night's concert of the Boston Symphony Orchestra in the Newark Armory. This will be this orchestra's final concert this season outside of Boston.

The Boston Orchestra's final concert in Carnegie Hall was given on Saturday afternoon. The simplified programme included a Mozart symphony, Bordin's "On the Steppes of Central Asia"; Debussy's "Petite Suite," orchestrated by Henri Busser, and Goldmark's colorful "Sakuntala" overture.

TRIBUNE

ess: Providence, R. I.

MAR 10 1920

LARGE AUDIENCE AT CONCERT

Boston Symphony with Pierre Monteux as Director Here.

The last Boston Symphony Concert but one was given in Infantry Hall last evening with a large and highly appreciative audience in attendance.

A deal of interest centered in this particular concert because of the recent discord in the ranks of the orchestra precipitated by the retirement of Frederic Fradkin, concert master of the orchestra. The tension of the audience was relieved in this respect at the outset, however, by the fact that the orchestra was as in fact as ever and fully up to the high standard always maintained by the magnificent musical organization.

Mr. Fradkin's place was admirably taken by Mr. J. Hoffman, a gifted violinist of the orchestra, and the concert was but another of its long list of artistic triumphs in this city.

Pierre Monteux, the conductor, received a flattering reception, his demonstration being inspired doubtless in recognition of his skill not only as a conductor of rare and unusual gifts, but as a program maker for the Boston Symphony programs in Providence this season have certainly been of the most satisfying and delightful character.

At the end of the first movement of the symphony the conductor was recalled three times. The program ran as follows:

"Symphony No. 1, in C-minor, Op. 68," ..... Brams
Un poco sostenuto; Allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; Allegro non troppo, ma con brio.

"On the Steppes of Central Asia," Orchestral Sketch, Op. 7 .....Bordin

Concerto for violoncello in D-major.... ..... Haydn
Allegro moderato.
Adagio.
Allegro.

Overture to "The Flying Dutchman," ..... Wagner

The concert of last evening was notable in the appearance of Jean Bedett, the eminent French 'cellist, as soloist with the orchestra in the superb performance of Haydn's "Concerto in D-minor."

The Brahms beautiful Symphony No. 1 in C-minor was given a magnificent performance by the orchestra opening with a solemn introduction of great beauty and impressiveness. The final movement of the Symphony is based on themes of rare interpretation and the beautiful melody and orchestral coloring delighted the ear of the listener and satisfied the artistic sense of the most critical. Borodin's descriptive orchestra sketch, "On the Steppes of Central Asia," gave opportunity for delightful coloring by the various instruments in the orchestra and in this as in everything else on the program, Mr. Monteux led his forces to splendid achievements.

The program ended with a brilliant and dazzling performance of Wagner's overture to "The Flying Dutchman."

Jean Beditti, the soloist of the evening, displayed a rarely beautiful tone and his consummate skill with his instrument brought him an ovation.

He was enthusiastically recalled three times at the end of his performance.

NEW YORK
ESTABLISHED 1881

From

BOSTON SYMPHONY HERE THIS EVENIN

Concert to be Given in Infant Hall as Planned.

STRIKERS JOIN REHEARSA

Threatened Disruption in Rank Over Discharge of [illegible]rtmaster Fradkin Fa[illegible]rializes. Full Number of [illegible]Will be on Hand.

The Boston Symph[illegible]ra, despite the threatened [illegible] of its membership over the [illegible]f Frederic Fradkin, concertm[illegible] appear at Infantry Hall, in [illegible]y, this evening in the fourth of its series of concerts and will provide the complete scheduled programme. This announcement was made from Symphony Hall, Boston, yesterday forenoon.

Endeavors to have other union members of the orchestra join those who remained away from Saturday night's concert over the Fradkin issue were unsuccessful, it was stated. Striking members appeared at yesterday morning's rehearsal at 10 and voluntarily joined in the rehearsal, it was announced.

In personal letters to striking members, Judge Frederick P. Cabot, chairman of the trustees of Symphony Orchestra, pointed out that their refusal to appear Saturday night had constituted a breach of the terms of their contract. He said he would meet them at Symphony Hall yesterday afternoon, between 2 and 5, if they cared to call. When the striking members appeared at yesterday morning's rehearsal, and asked if they could join in the rehearsal, they were told that they could join voluntarily.

According to the announcement from Boston yesterday forenoon, not only will the scheduled programme be given in this city to-night, but the requisite number of players will be on hand.

TRIBUNE

dress: Providence, R. I.

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SYMPHONY 'CELLIST'S GREAT ART.

When Jean Bedetti, the remarkable new French 'cellist of the Boston Symphony Orchestra, who is to be the soloist at the next concert of the orchestra here on March 9, played Schumann's" Concerto" at the Symphony concerts in Boston on Jan. 30 and 31, the consensus of enthusiastic opinion was as follows:

Olin Downes in the Boston Post: "Mr. Bedetti has proved himself an extraordinary artist. . . . His technical resources seemed to be endless. There was no difficulty, however, unwieldy the occasional solo passage, which he did not completely and masterfully surmount, and every talent of the performer was modestly subordinated to the message of the music. He took his place as one of the most gifted 'cellists that have been associated with this orchestra."

H. T. Parker in the Transcript: "Only by Mr. Casals and Miss Harrison has the violoncello been so played in recent years—with such technical ease and surety, lightness and elasticity of bow and fingers, rich transparent, unforced tone, such taste, sensibility and intelligence. The Symphony Orchestra has gained one day of the rare violincellists of this present day."

Philip Hale in the Herald: "Mr. Bedetti played the Andante of this (Schumann) Concerto most poetically; but he did more than this; by his technical skill, his unfailing accuracy, his beauty of tonal quality, his phrasing, his fine differentiation, he made the other portions of the Concerto interesting—even engrossing. The dry passage work was vitalized by his skill, tone and taste."

* * *

MARY GARDEN COMING

100-110 SEVENTH AV[illegible]
NEW YORK
ESTABLISHED 1881

From

MEMBERS WHO QUIT BOSTON SYMPHONY RESUME PLAC[illegible]

Trustees Do Not Object to Uni[illegible] Affiliations Under Conditions.

Boston, March 8.—A committee of th[illegible] of the members of the Boston Symph[illegible] Orchestra who have joined a union affi[illegible]ated with the [illegible] Musicians conferred to-day with [illegible]erick P. Cabot, President of the board of trustees of the orchestra.

They reported back to a union meeting that they had been informed that the trustees would not object to union affiliation "if the American Federation of Musicians will make special rules for the Boston Symphony Orchestra, granting this organization privileges neither granted to nor asked for by any one of the other 16 organizations of this kind in this country."

No action was taken on this report. Earlier in the day the 35 players who had refused to participate in the regular concert last Saturday night because of the dismissal of Frederic Fradkin, concertmaster, joined the other members of the orchestra. They took this action upon the advice of Mr. Fradkin.

TRIBUNE

ess: Providence, R. I.

JEAN BEDETTI.

Jean Bedetti, who came from Europe last autumn to lead the golden-toned 'cello section of the Boston Symphony Orchestra, will be heard as soloist at the Symphony concert next Tuesday. Mr. Bedetti's beautiful tone and his consummate skill with his instrument has certainly already been discernible to the concert-goers of Providence. Taking first prize at the Paris Conservatory in 19[illegible] he played in several chamber music ensembles, and in 1904 became first 'cellist in the "Opera Comique" Orchestra. In 19[illegible]8 he undertook additional duties in the Colonne Orchestra, where he played also as first 'cellist under three conductors—Colonne, Pierne and Monteux. As a virtuoso apart from any organization, he became particularly famous, and gave his own recitals in a number of French cities, also in Spain, Belgium, Switzerland and England. His musical career was interrupted by the war. Called out in the mobilization of Aug. 3nd, 1914, he served actively at the front for 18 months.

From TRIBUNE

Address: Providence, R. I.

Date

NOTED 'CELLIST TO PLAY AT COMING BOSTON SYMPHONY CONCERT.

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The great audience welcomed Mr. Monteux and the faithful men of the orchestra warmly. The enthusiasm showed conclusively appreciation of the stand taken by the trustees and of the loyalty shown by so many valuable, distinguished players. It also showed a confidence in the future and the glory of the orchestra, a confidence not to be shaken.

The performance deserved the hearty applause that punctuated the concert throughout. It is hardly necessary to write at length concerning the music itself. Mendelssohn's overture and Scherzo are still delightful. Would that he had always written in this vein, for he was, first of all, a romanticist, never so happy as when excited by a fantastical subject, as by Shakespeare's comedy, or "The First Walpurgis Night," or by a scene in Nature, as in the overture to "The Hebrides." In the Nocturne we note the peculiarly suave sentiment that too often degenerated into rank sentimentalism, as in many of the "Songs Without Words." Mr. Wendler, horn, and Mr. Laurent, flute, contributed so greatly to the success of the performance that they were obliged to come forward in acknowledgment of the applause; this applause was also for the whole orchestra. The Scherzo was played with the utmost delicacy and crispness, and the wood-wind choir covered itself with glory.

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Many Violinists Missing

The most noticeable gaps in the ranks are in the strings and percussion sections of the orchestra. There were only about half the usual number of second violins, yet the quality of tone from both first and second violins seemed better than it has at any time in the past two seasons. It had the old golden shimmer, but of course lacked volume and depth, comparatively speaking.

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Mr. Gebhard and Grieg

It must be admitted that the music of Grieg is pale by comparison. Yet it appeared years after the youthful music of Mendelssohn. Mr. Gebhard had intended to play Charles Martin Loeffler's "Pagan Poem" for piano and orchestra, but the orchestra was too small, so that Grieg's work replaced the Loeffler composition.

Taking into account the fact that Mr. Gebhard himself can hardly have illusions about Grieg's aging music, he played it superbly, like the sane, authoritative artist that he is. To play it with more abandon would have required a belief in it, and we cannot believe that Mr. Gebhard is enthusiastic about this out-moded concerto of Grieg, especially when he is deeply immersed in the music of Mr. Loeffler. But he was justly applauded and recalled, and the orchestra provided an excellent accompaniment of the concerto.

Beethoven Played Superbly

As for the Beethoven symphony, it was one of the best performances of this work we can remember. This early symphony gains rather than loses by a smaller body of strings than usual. It had at last the almost Haydnesque clarity, simplicity, lightness of touch that is desirable, and which is almost always lost when the symphony is played by the average-sized modern orchestra. Beethoven's fourth symphony naturally calls for fewer instruments. Mr. Monteux showed himself thoroughly a master of the score and his men carried out his wishes to the smallest nuance.

The management of the Boston Symphony states that between 75 and 80 players are now available for next week's tour, and that in addition to these about 25 additional players are expected to be enrolled in the very near future.

Fill Vacant Positions

At the rehearsal the orchestra went through Wagnerian excerpts which require a large orchestra for performance.

It was also emphasized by the management that from now on newcomers to the Boston Symphony are not in any sense "strike-breakers." They are simply men who have applied and been given positions which are now vacant in the Symphony Orchestra.

CHRISTIAN SCIENCE M

Monit Mar 13

break from October to March. When that old practice is resumed, the Hallé concerts will be increased from 15 to 20, as in pre-war years, and both band and subscribers will be extremely well pleased.

The Music of Boston

BOSTON, Massachusetts—The eighteenth concert of the Boston Symphony Orchestra took place March 12. The program, after revision, made necessary by the dismissal of some of the players, was as follows:

Mendelssohn—Selections from the "Midsummer Night's Dream" music.

Grieg—Pianoforte Concerto, Heinrich Gebhard, soloist.

Beethoven—Symphony No. 4.

The orchestra, having recently undergone important changes, played surprisingly well. Mr. Monteux has again proved himself a man of resource under trying conditions, a man who thoroughly understands every detail of his profession, a practical musician. Those who stated that his interpretations lacked in authority failed to realize that he was patiently building up the efficiency of the orchestra so that he might in due time give all his attention to the interpretive side of his art.

This necessary technical efficiency had almost been attained and Mr. Monteux was beginning to show his audience another phase of his musical nature, as witness last week's memorable performance of Berlioz' "Fantastic" symphony, when circumstances obliged him to rebuild his almost perfect orchestra. Yet there was much to praise in yesterday's performance, even if the difficulties under which Mr. Monteux labored had not been known to the audience. The apt characterization of different styles of music was still to be observed, the dash and virtuosity of the orchestra had not been lost, the beauty of tone and phrasing which have been so noticeable during Mr. Monteux's tenure of office were still within the power of the orchestra. The audience realized the marvel that had been wrought and rewarded the orchestra and its conductor with generous applause.

Grieg's concerto served to display Mr. Gebhard's well-known and excellent qualities as a virtuoso.

TELEGRAM

ess New York City

Boston Symphony to Give Concert at Newark Tonight

NEWARK, N. J., Monday.—The Boston Symphony Orchestra, under the direction of Pierre Monteux, will give its last concert outside of Boston at the Newark Armory tonigh.. Rudolph Ganz will be soloist.

From EVENING POST, New York City

A sixth famous pianist, Rudolph ...z, will play the Grieg concerto at ...ght's concert of the Boston Sym... Orchestra in the Newark ...y. This will be this orchestra's ...oncert this season outside of ...

...oston Orchestra's final concert ...ent- ...gie Hall was given on Satur... ...e of ...noon. The simplified pro... ...t the ...included a Mozart sym... will ...rdin's "On the Steppes of ...when ...sia"; Debussy's "Petite ...else. ...strated by Henri Busser, ...oaches ...k's colorful "Sakuntala" ...ete is

TRIBUNE

...ess: Providence, R. I.

MAR 10 1920

LARGE AUDIENCE AT CONCERT

Boston Symphony with Pierre Monteux as Director Here.

The last Boston Symphony Concert but one was given in Infantry Hall last evening with a large and highly appreciative audience in attendance.

A deal of interest centered in this particular concert because of the recent discord in the ranks of the orchestra precipitated by the retirement of Frederic Fradkin, concert master of the orchestra. The tension of the audience was relieved in this respect at the outset, however, by the fact that the orchestra was as in tact as ever and fully up to the high standard always maintained by the magnificent musical organization.

Mr. Fradkin's place was admirably taken by Mr. J. Hoffman, a gifted violinist of the orchestra, and the concert was but another of its long list of artistic triumphs in this city.

Pierre Monteux, the conductor, received a flattering reception, this demonstration being inspired doubtless in recognition of his skill not only as a conductor of rare and unusual gifts, but as a program maker for the Boston Symphony programs in Providence this season have certainly been of the most satisfying and delightful character.

At the end of the first movement of the symphony the conductor was recalled three times. The program ran as follows:

"Symphony No. 1, in C-minor, Op. 68," ..... Brams
Un poco sostenuto; Allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; Allegro non troppo, ma con brio.
"On the Steppes of Central Asia," Orchestral Sketch, Op. 7 .....Bordin
Concerto for violoncello in D-major.... ..... Haydn
Allegro moderato.
Adagio.
Allegro.
Overture to "The Flying Dutchman," ..... Wagner

The concert of last evening was notable in the appearance of Jean Bedett, the eminent French 'cellist, as soloist with the orchestra in the superb performance of Haydn's "Concerto in D-minor."

The Brahms beautiful Symphony No. 1 in C-minor was given a magnificent performance by the orchestra opening with a solemn introduction of great beauty and impressiveness. The final movement of the Symphony is based on themes of rare interpretation and the beautiful melody and orchestral coloring delighted the ear of the listener and satisfied the artistic sense of the most critical. Borodin's descriptive orchestra sketch, "On the Steppes of Central Asia," gave opportunity for delightful coloring by the various instruments in the orchestra and in this as in everything else on the program, Mr. Monteux led his forces to splendid achievements.

The program ended with a brilliant and dazzling performance of Wagner's overture to "The Flying Dutchman."

Jean Beditti, the soloist of the evening, displayed a rarely beautiful tone and his consummate skill with his instrument brought him an ovation.

He was enthusiastically recalled three times at the end of his performance.

NEW YORK
ESTABLISHED 1881

From

BOSTON SYMPHONY HERE THIS EVENING

Concert to be Given in Infantry Hall as Planned.

STRIKERS JOIN REHEARSAL

Threatened Disruption in Ranks Over Discharge of Concertmaster Fradkin Fa... rialize. Full Number of ...Will be on Hand.

The Boston Symph... ...ra, despite the threatened ... of its membership over the ... of Frederic Fradkin, concertm... appear at Infantry Hall, in ...y, this evening in the fourth of its series of concerts and will provide the complete scheduled programme. This announcement was made from Symphony Hall, Boston, yesterday forenoon.

Endeavors to have other union members of the orchestra join those who remained away from Saturday night's concert over the Fradkin issue were unsuccessful, it was stated. Striking members appeared at yesterday morning's rehearsal at 10 and voluntarily joined in the rehearsal, it was announced.

In personal letters to striking members, Judge Frederick P. Cabot, chairman of the trustees of Symphony Orchestra, pointed out that their refusal to appear Saturday night had constituted a breach of the terms of their contract. He said he would meet them at Symphony Hall yesterday afternoon, between 2 and 5, if they cared to call. When the striking members appeared at yesterday morning's rehearsal, and asked if they could join in the rehearsal, they were told that they could join voluntarily.

According to the announcement from Boston yesterday forenoon, not only will the scheduled programme be given in this city to-night, but the requisite number of players will be on hand.

TRIBUNE

...dress: Providence, R. I.

...te FEB 2 8 1920 A

...sold, ...ler-Liszt.

SYMPHONY 'CELLIST'S GREAT ART.

When Jean Bedetti, the remarkable new French 'cellist of the Boston Symphony Orchestra, who is to be the soloist at the next concert of the orchestra here on March 9, played Schumann's" Concerto" at the Symphony concerts in Boston on Jan. 30 and 31, the consensus of enthusiastic opinion was as follows:

Olin Downes in the Boston Post: "Mr. Bedetti has proved himself an extraordinary artist. . . . His technical resources seemed to be endless. There was no difficulty, however, unwiedy the occasional solo passage, which he did not completely and masterfully surmount, and every talent of the performer was modestly subordinated to the message of the music. He took his place as one of the most gifted 'cellists that have been associated with this orchestra."

H. T. Parker in the Transcript: "Only by Mr. Casals and Miss Harrison has the violoncello been so played in recent years—with such technical ease and surety, lightness and elasticity of bow and fingers, rich transparent, unforced tone, such taste, sensibility and intelligence. The Symphony Orchestra has gained one day of the rare violincellists of this present day."

Philip Hale in the Herald: "Mr. Bedetti played the Andante of this (Schumann) Concerto most poetically; but he did more than this; by his technical skill, his unfailing accuracy, his beauty of tonal quality, his phrasing, his fine differentiation, he made the other portions of the Concerto interesting—even engrossing. The difficult passage work was vitalized by his skill, tone and taste."

MARY GARDEN COMING

100-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881

From

MEMBERS WHO QUIT BOSTON SYMPHONY RESUME PLAC

Trustees Do Not Object to Uni... Affiliations Under Conditions.

Boston, March 8.—A committee of th... of the members of the Boston Symph... ated with the ...Musicians conferred to-day ... erick P. Cabot, President of the board of trustees of the orchestra.

They reported back to a union meeting that they had been informed that the trustees would not object to union affiliation "if the American Federation of Musicians will make special rules for the Boston Symphony Orchestra, granting this organization privileges neither granted to nor asked for by any one of the other 16 organizations of this kind in this country."

No action was taken on this report. Earlier in the day the 35 players who had refused to participate in the regular concert last Saturday night because of the dismissal of Frederic Fradkin, concertmaster, joined the other members of the orchestra. They took this action upon the advice of Mr. Fradkin.

TRIBUNE

...s: Providence, R. I.

JEAN BEDETTI.

...n Bedetti, who came from Europe ...autumn to lead the golden-toned ... section of the Boston Symphony ...stra, will be heard as soloist at ...ymphony concert next Tuesday. Mr. ...'s beautiful tone and his consum... skill with his instrument has ca... already been discernible to t... goers of Providence. Taking fir... At the Paris Conservatory in 19... ...ed in several chamber music e... ...shi., and in 1904 became first 'cellist ...n re "Opera Comique" Orchestra. In ...sd ...aindertook additional duties in the ...scus Orchestra, where he played also ...afts 'cellist under three conductors—...n in Pierne and Monteux. As a ...n th apart from any organization, ...s ame particularly famous, and gave ... recitals in a number of French ...R. ...so in Spain, Belgium, Switzer... ...be England. His musical career ...na... rupted by the war. Called out ...t Mobilization of Aug. 2nd, 1914, ...of... d activel... at the front for 18 ...S...

From TRIBUNE

...ddress: Providence, R. I.

...Date

NOTED 'CELLIST TO PLAY AT COMING BOSTON SYMPHONY CONCERT.

The last Boston Symphony Concert of the season but one, to be given in Infantry Hall next Tuesday evening, will be notable in the appearance of Jean Bedetti, France's greatest 'cellist, who will play Haydn's Concerto in D major with the orchestra. The same concert will be further interesting in that Pierre Monteux will conduct the famous First Symphony of Brahms in C minor. But the eloquence of its many voices and the dramatic power of its broader lines, this masterpiece has become a favorite of all time. The remainder of the program traverses Borodin's descriptive orchestral sketch, "On the Steppes of Central Asia," and Wagner's rousing overture to "The Flying Dutchman."

SYMPHONY PROGRAM.

At the Symphony concerts of next Friday and Saturday Pierre Monteux will revive "A Pagan Poem," by Charles Martin Loeffler. The piano part will be taken by Heinrich Gebhard, whose name is connected with the first performance of this work, which took place at these concerts in 1907. The reed solo will be played by Louis Speyer. Another revival will be the sixth symphony by Glazounoff. The overture, nocturne and scherzo from Mendelssohn's "Midsummer Night's Dream" music will complete the program.

"A PAGAN POEM" AT SYMPHONY

At the Boston Symphony concerts of next Friday and Saturday, March 12 and 13, which will precede a week of travelling by the orchestra, Pierre Monteux will revive "A Pagan Poem," by Charles Martin Loeffler, considered by many his masterpiece. Based on an Eclogue of Virgil, this score is written for orchestra with pianoforte, English horn and three trumpets obligati. The piano part on this occasion will be taken by Heinrich Gebhard, whose name is connected with the first performance of this work, which took place at these concerts in 1907. The English bone solo will be played by Louis Speyer. Another revival will be the Sixth Symphony by the Russian Glazounoff. The programme will be introduced in lighter vein by the dainty and piquant Overture, Nocturne, and Scherzo from Mendelssohn's incidental music to "A Midsummer Night's Dream."

GEBHARD TO PLAY WITH SYMPHONY

Next Friday and Saturday (March 12 and 13) the Boston Symphony Orchestra will give a pair of concerts, to be followed by week of travelling. The program is distinctive by Charles Martin Loeffler's great work, "A Pagan Poem" (after Virgil), which Pierre Monteaux will revive. The score includes a piano solo which will be played by Heinrich Gebhard, an exceptionally beautiful English horn solo, to be played by Louis Speyer, the virtuoso of the orchestra, and three trumpets obbligati. Glazounoff's Sixth Symphony in C minor will also figure upon this program, and Mendelssohn's fairy music (Overture, Nocturne and Scherzo) written for "A Midsummer Night's Dream."

CONCERTS NEXT WEEK

Mr. Loeffler's "Pagan Poem" and a Symphony by Glazunov from Mr. Monteux—"The Flonzaleys," Mr. Bauer and New Music by Ernest Bloch—Mme. Raisa as Ornate Singer

MUSIC of fancy and dexterity begins Mr. Monteux's programme for the Symphony Concerts of next Friday afternoon and Saturday evening—the overture, nocturne and scherzo from Mendelssohn's numbers for Shakspeare's comedy of fairy folk, crossed lovers and Bottom and his train, "A Midsummer Night's Dream." Music of keen imagination and high technical skill continues the list—Mr. Loeffler's Pagan Poem suggested by Vergil's Eclogue of the lover drawn by spells to the passionately loving maiden. In it Mr. Gebhard as heretofore, will play the piano part, while the part for English horn will fall to Mr. Speyer, who should do much with it. Well-sounding music from practised, rather than fertile hand will end the programme—the sixth symphony of the Russian, Glazunov.

SYMPHONY PROGRAM

At the Boston Symphony concerts of next Friday and Saturday which will precede a week of traveling by the orchestra, Mr. Monteux will revive Loeffler's "Pagan Poem," considered by many his masterpiece. Based on an eclogue of Virgil, this score is written for orchestra with pianoforte, English horn, and three trumpets obbligati. The piano part will be played by Mr. Gebhard; the English horn solo by Louis Speyer. Another revival will be the Sixth Symphony of Glazounoff. The overture, Nocturne, and Scherzo from Mendelssohn's music to "A Midsummer Night's Dream" will be first on the program.

Friday at 2:30 and Saturday at 8—Boston Symphony Orchestra. Eighteenth program. Overture, Nocturne and Scherzo from "A Midsummer Night's Dream," Mendelssohn; "Pagan

SYMPHONY PROGRAM

After returning from the last southern trip of the season, which will occupy the coming week, the Boston Symphony Orchestra will give the following attractive program on Friday afternoon, March 26, and Saturday evening, March 27: Dvorak's symphony "From the New World"; the prelude of "Lohengrin" and "Forest Murmurs" from "Siegfried"; Debussy's "Little Suite" and Berlioz's Rakoczy March.

NEXT WEEK'S SYMPHONY

After returning from the last Southern trip of the season, which will occupy the coming week, the Boston Symphony Orchestra will give the following programme on Friday afternoon, March 26 and Saturday evening, March 27: Symphony, "From the New World," Dvorak; Wagner prelude to "Lohengrin" and "Forest Murmurs" from "Siegfried"; Debussy, "Little Suite"; Berlioz' "Rakoczy" march.

Events and Comments

There are no Symphony concerts scheduled for this week. The program announced for March 26 and 27 includes Dvorak's "New World" symphony, two Wagner excerpts, the prelude to "Lohengrin" and "Forest Murmurs" from "Siegfried," besides Debussy's "Little Suite" and Berlioz's "Rakoczy March."

ESTABLISHED 1881

From EVENING POST, MAR 13 1920 K

New York City

Boston Symphony Programmes

A notable feature of the final Thursday evening concert of this season, to be given by the Boston Symphony Orchestra March 18, will be the Concertino by John Alden Carpenter (the composer of "The Birthday of the Infanta"), which E. Robert Schmitz, the noted French pianist, will play with the orchestra. The other numbers will be Berlioz's Fantastic Symphony and Wagner's overture to "The Flying Dutchman."

For the final matinée Saturday, March 20, Pierre Monteux will conduct "Le Pause del Silenzio" ("The Pauses of Silence"), Seven Symphonic Expressions by Malipiero, the revolutionary young Italian composer; also Beethoven's overture to "Fidelio," Mozart's symphony in G minor, and Charpentier's "Impressions of Italy."

From EVENING SUN

Address New York City

Date MAR 17 1920

Boston Symphony Changes.

The programmes for the coming Boston Symphony concerts in Carnegie Hall have been changed as follows:

To-morrow evening Mr. Monteux will conduct the fourth Beethoven symphony, the prelude to "Lohengrin," the "Siegfried Idyll," the "Forest Murmurs" from "Siegfried" and excerpts from the third act of "The Master Singers."

Saturday afternoon will hear the overture to "Fidelio," Mozart's symphony in G minor, Borodin's "On the Steppes of Central Asia" and "Debussy's "Petite Suite," arranged for orchestra by Henri Buesser.

MAR 14 1920

From American

New York City

THE Boston Symphony Orchestra offers the following programme for its final pair of concerts this season in Carnegie Hall. On the evening of March 18 the list comprises Carpenter's Concertino, with E. Robert Schmitz at the piano; "Fantastic" symphony by Berlioz; overture to "Flying Dutchman" by Wagner. On the afternoon of March 20 the orchestra will play "Le Pause del Silenzio" by Malipiero. Overture to "Fidelio" by Beethoven, symphony in G. minor by Mozart, "Impressions of Italy" by Charpentier.

er Cutting Bureau in the

New York City

MAR 14 H

Schmitz With Boston Orchestra.

So pronounced was the success attained by E. Robert Schmitz, the French soldier-pianist, in his playing of the John Alden Carpenter "Concertino," with the Boston Symphony Orchestra, in that city last month that he has been engaged to repeat his dazzling performance with them at Carnegie Hall on Thursday next.

ESTABLISHED 1881

From Providence, R. I.

The Boston Symphony Orchestra brought out at its concert on Saturday week a new composition by Carpenter, a concertino for pianoforte and orchestra, with the success that is now associated with and expected of the work of this young American composer. Mr. Carpenter's concertino is shorter than most concertos, classic or modern, and in no sense of the word is it academic. It runs in the three orthodox movements, however, allegro, slow division, and allegro again. It is written for full orchestra and the piano is joined to it much oftener than it is used as a solo instrument.

The critics report that the music is light, shimmering, sportive, "of intimate mood and playful progress, vivid with harmonic and instrumental color." The concertino is said to be extremely supple and variable, not suggestive of restlessness but rather impulsiveness and liveliness of fancy. The keynote to the composition is given in the Boston Transcript, which says: "Here at last is a concertino content to be light, fanciful, gay, sportive. An American has written it in American high spirits."

SUNDAY JOURNAL

ress New York City

Boston Symphony This Week.

At each of the final pair of Boston Symphony concerts of the season, to be given Thursday evening and Saturday afternoon, Pierre Monteux will give a notable piece its first performance in New York. On Thursday John Alden Carpenter's piano "Concertino," assisted by E. Robert Schmitz, the noted French pianist; on Saturday "The Pauses of Silence: Seven Symphonic Expressions," by Malipiero, the daring young Italian composer whose music has attracted considerable attention. The other numbers for the Thursday concert will be Berlioz's Fantastic Symphony, Borodin's "On the Steppes of Central Asia" and Wagner's Overture to "The Flying Dutchman." For Saturday Beethoven's Overture to "Fidelio," Mozart's Symphony in G Minor (Kochel 550), and Charpentier's Orchestral Suite, "Impressions of Italy."

ESTABLISHED 1881

From Times

New York City

Boston Symphony's Programs.

The Boston Symphony Orchestra sudden parting with thirty-one of players on the eve of this week's Southern tour has necessitated a change its two programs for New York. concert in Carnegie Hall on Thursd evening will now present Beethove fourth symphony and a Wagner gro from "Lohengrin," "Siegfried" a "Master Singers." For next Saturd afternoon Mr. Monteux's revised list cludes Beethoven's "Fidelio" overtu Mozart's G minor symphony, Borodi "On the Steppes of Central Asia" a Debussy's "Petite Suite" arranged orchestra by Henri Buesser.

ESTABLISHED 1881

From Herald

New York City

The final pair of concerts by the Boston Symphony Orchestra will take place in Carnegie Hall on next Thursday night and Saturday afternoon. The programme for Thursday is: Berlioz's "Fantastic" symphony; concertino, Carpenter, with Robert Schmitz playing the piano solo, Borodin, "On the Steppes of Central Asia"; Wagner, overture, "Flying Dutchman." For Saturday the programme is: Malipiero, "Le Pause del Silenzio" ("The Pauses of Silence") seven symphonic expressions; Beethoven, overture, "Fidelio"; Mozart, symphony G minor, Koechel 550; Charpentier, "Impressions of Italy."

ESTABLISHED 1881

From TIMES,

Brooklyn, N. Y. MAR 17 1920

EMA DESTINN, SOLOIST.

At the final Boston Symphony concert of the season, to be given at the Academy of Music on Friday evening, March 19, the soloist will be Madame Ema Destinn, the diva, who is a dramatic and lyric soprano in one. Before journeying to the land of her birth, the Czecho-Slovakia of the now troublous and revolutionary Central Europe, she transfixed many a Metropolitan Opera audience with the electric beauty of her tones. Returning to this, her adopted country, her welcome has been enthusiastic.

STAR

ress: Baltimore, Md.

e MAR - 6 1920 P

DESTINN WITH BOSTON SYMPHONY

Mme. Ema Destinn, the so whose full-throated eloquence electric dramatic power is une in our time, will be the soloist the final Boston Symphony concert the season to be given in the Lyric Theater on Tuesday evening, March 16. An ardent Czecho-Slovak, she has been eagerly welcomed back from her revolutionary native land to this her adopted country, where season after season she has transfixed Metropolitan Opera audiences with [illegible] tones. One of her arias at this concert will be the famous song of Donna Anna in the last scene of Mozart's "Don Giovanni," "Non mi Dir." Pierre Monteux will conduct Berlioz's noted "Fantastic" Symphony, in which the composer weaves his romantic love affair through various episodes—his "Dreams and Passions," "A Ball," "Pastoral Scene," "March to the Scaffold" (culmination in his own execution) and a "Witches' Sabbath." The other numbers will be Borodin's tone picture, "On the Steppes of Central Asia," and Wagner's overture [illegible]

(ORIGINAL)

106-110 SEVENTH AVE.

NEW YORK

ESTABLISHED 1881

From North American

Philadelphia, Pa

At the final Boston Symphony concert of the season, to be given at the Academy on Wednesday evening, March 17, the soloist will be Emma Destinn, the Czecho-Slovakia prima donna. She will sing the "Non mi dir" of Donna Anna in Mozart's "Don Giovanni." Pierre Monteux will conduct Mozart's G mino Symphony, Beethoven's overture to hi opera "Fidelio," and Charpentier's sun ny and realistic "Impressions of Italy," consisting of the "Serenade" (with viol solo off-stage), "At the Fountain," "O Mulebäck," "On the Summits," and finally, "Naples."

Trans. Mar 21

CONCERTS NEXT WEEK

Mr. Monteux's Miscellany—Novel from the Musical Association — Mm Gauthier, Garrison and van Dresser Singers — Mr. Kreisler's Adieux—Mi Recitals

A "VERY FAVORITE" symphony, the old play-bills used to say, bes Mr. Monteux's programme for Symphony Concerts of next Friday af noon and Saturday evening—Dvorak's E minor, No. 5, better known by the s titie "From the New World." The sophisticated may dismiss it as an obvious music; the learned may debate whether Czech or American quality prevails through it; but the average hearer takes perennial pleasure in it because Dvorak quickens his ear and stirs his imagination. Then follow two pieces by Wagner—the prelude to "Lohengrin" and the Forest-Music from "Siegfried." Thereafter comes the pretty miniatures of Debussy's "Little Suite" as shifted from piano to orchestra by Henri Busser of the Opera at Faris, and last the "Rakoczy March" from Berlioz's "Damnation of Faust." A promising miscellany shrewdly adjusted to the numbers of the orchestra now at Mr. Monteux's disposal.

BOSTON SYMPHONY

At the 19th pair of Boston Symphony concerts, to be given in Symphony Hall next Friday afternoon and Saturday evening, March 26-27, Mr. Monteux will conduct Dvorak's Fifth Symphony "From the New World." Written during Dvorak's sojourn in America, it has for years been an especial favorite with our public. For the first time at these concerts, Debussy's dainty "Petit Suite" will be played. It has the following movements: "En Batear, "Corteg "Menuet," "Ballet." The remainder the program is more familiar: Wagne prelude to "Lohengrin" and the "For Murmurs," from the second act of "Si fried." To close, Berlioz's Hungar "Rakoczy" March.

At the 19th pair of Boston Symphony concerts, to be given in Symphony Hall next Friday afternoon and Saturday evening, March 26-27, Pierre Monteux will conduct Dvorak's fifth symphony "From the New World." Written during the sojourn of the great Czech composer in America ,and influenced by songs of the American Negroes, it has for years been an especial favorite with our public. For the first time at these concerts, Debussy's "Petite Suite," will be played. It has the following movements: "En Bateau", "Cortege", "Menuet", "Ballet." The remainder of the programme is more familiar: W

Post Mar 21

New York City

MUSIC NOTES.

"Paoletta," a romantic opera by Pierro Floridia, was performed at the Capitol Theatre today, an excellent cast assisting the theatre's big chorus, orchestra, organ and stage band.

The Boston Symphony Orchestra has prolonged its last New York visit of the season in order to give a special concert in Newark at the First Regiment Armory tonight, assisted by Rudolph Ganz.

106-110 SEVENTH AVE.

NEW YORK

ESTABLISHED 1881

JAN 24 1920

From

Willem Mengelberg, the distinguished Dutch conductor, recently changed places for a concert with Gabriel Pierne of the Cologne orchestra in Paris. The Parisians are still rubbing their eyes—which does them great credit. It will be remembered that the Boston Symphony orchestra in casting about for a suitable successor to the late lamented Dr. Karl Muck made unsuccessful advances toward Mengelberg. Apropos of these unsuccessful advances and of the present status of things with the Boston orchestra a New York critic slyly and unfeelingly remarks—"Too bad that negotiations to bring him (Mengelberg) to Boston fell through. Perhaps it is not too late after all." The latter remark, for all its subtlety, is a suggestion distinctly not nice.

ew York City

MAR 21 1920

Hippodrome recitals), [illegible] four-piano recital.

MONDAY, March 22.—Metropolitan Aeolian Hall (afternoon), Fred Mildred Wellerson, 'cello recita Symphony, Monteux conductor,

ress New York City

MAR 21 1920

Boston Symphony at Newark.

At the Boston Symphony concert to given in the Newark armory to-mor evening three notable excerpts fr Wagner's music dramas will be pla instead of Charpentier's "Impressions Italy," as originally announced. Th are "Forest Murmurs" from "Siegfried "A Siegfried Idyll," and selections fr the third act of the "Mastersinger introduction, dance of the apprenti and welcome to Hans Sachs. The r mainder of the program will be u changed. Weber's overture to "D Freischutz," Borodin's sketch, "on t Steppes of Central Asia," and Grieg concerto in which Rudolph Ganz, eminent pianist, will take the solo p

m

ress New York City

e

Boston Symphony at Newa

Featuring the Boston Symphon chestra, with Pierre Monteux c ing the forces, and Rudolph Ganz pianist, as soloist, the sixth co the World Famous Artists' Ser take place to-morrow evening. ing in rapid order, Manager Jo Fuersman announces Ysaye and on April 3, Heifetz on April 7 a Mccormack on April 20, all at th ark Armory, under his famous ac ceting.

Trios BY SYMPHONY

The Boston Symphony Orchestra will give the following unusually attractive program on Friday afternoon and Saturday evening, March 26 and 27: Dvorak's famous symphony, two notable excerpts from Wagner, the Prelude to "Lohengrin" and "Forest Murmurs" from "Siegfried"; Debussy's "Little Suite" and Berlioz's Rakoczy March.

Concert Programs of the We

SYMPHONY HALL, May at 2:3 and Saturday, at 8, Boston Symphony Orchestra, 19th program. "New World" Symphony, Dvorak; Little Suite, Debussy; Prelude to "Lohengrin" and "Forest Murmurs," from "Siegfried," Wagner; Rackoczy March, Berlioz. There is no soloist.

SYMPHONY PROGRAM

Also May 21

At the Symphony concerts next Friday afternoon and Saturday evening Pierre Monteux will conduct Dvorak's fifth symphony ("From the New World"). For the first time at these concerts Debussy's dainty "Petite Suite" will be played. Wagner's prelude to "Lohengrin" and the "Forest Murmurs" from the second act of "Siegfried" and Berliox' "Bakoosy March" are the other numbers.

SYMPHONY PROGRAM.

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Mr. Loeffler's "Pagan Poem" and a Symphony by Glazunov from Mr. Monteux—"The Flonzaleys," Mr. Bauer and New Music by Ernest Bloch—Mme. Raisa as Ornate Singer

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Friday at 2:30 and Saturday at 8 — Boston Symphony Orchestra. Eighteenth program. Overture, Nocturne and Scherzo from "A Midsummer Night's Dream," Mendelssohn; "Pagan

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ESTABLISHED 1881

From EVENING POST, New York City

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...er Cutting Bureau in the ...

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...SEVENTH AVE. NEW YORK ESTABLISHED 1881

From ...rovidence, R. I.

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ESTABLISHED 1881

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ESTABLISHED 1881

From TIMES, Brooklyn, N. Y.

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At the final Boston Symphony concert of the season, to be given at the Academy of Music on Friday evening, March 19, the soloist will be Madame Ema Destinn, the diva, who is a dramatic and lyric soprano in one. Before journeying to the land of her birth, the Czecho-Slovakia of the now troublous and revolutionary Central Europe, she transfixed many a Metropolitan Opera audience with the electric beauty of her tones. Returning to this, her adopted country, her welcome has been enthusiastic.

STAR

...ress: Baltimore, Md.

...e MAR - 6 1924

DESTINN WITH BOSTO SYMPHONY

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(ORIGINAL) 106-110 SEVENTH AVE. NEW YORK ESTABLISHED 1881

From North American Philadelphia, Pa

* * *

At the final Boston Symphony concert of the season, to be given at the Academy on Wednesday evening, March 17, the soloist will be Emma Destinn, the Czecho-Slovakia prima donna. She will sing the "Non mi dir" of Donna Anna in Mozart's "Don Giovanni." Pierre Monteux will conduct Mozart's G mino Symphony, Beethoven's overture to hi opera "Fidelio," and Charpentier's sun ny and realistic "Impressions of Italy," consisting of the "Serenade" (with viol solo off-stage), "At the Fountain," "O Muleback," "On the Summits," and finally, "Naples."

Trans. Mar 24

CONCERTS NEXT WEEK

Mr. Monteux's Miscellany—Novel ... from the Musical Association — Mm Gauthier, Garrison and van Dresser Singers — Mr. Kreisler's Adieux—Mi Recitals

A "VERY FAVORITE" symphony, the old play-bills used to say, be Mr. Monteux's programme for Symphony Concerts of next Friday af noon and Saturday evening—Dvorák's E minor, No. 5, better known by the s titie "From the New World." The sophisticated may dismiss it as an obvious music; the learned may debate whether Czeck or American quality prevails through it; but the average hearer takes perennial pleasure in it because Dvorák quickens his ear and stirs his imagination. Then follow two pieces by Wagner—the prelude to "Lohengrin" and the Forest-Music from "Siegfried." Thereafter comes the pretty miniatures of Debussy's "Little Suite" as shifted from piano to orchestra by Henri Busser of the Opera at Paris, and last the "Rákoczy March" from Berlioz's "Damnation of Faust." A promising miscellany shrewdly adjusted to the numbers of the orchestra now at Mr. Monteux's disposal.

Herald Mar 21

BOSTON SYMPHONY

At the 19th pair of Boston Symph concerts, to be given in Symphony H next Friday afternoon and Satur evening, March 26-27, Pierre Monte will conduct Dvorak's Fifth Symphony "From the New World." Written du ing Dvorak's sojourn in America, it ha for years been an especial favorite wit our public. For the first time at the concerts, Debussy's dainty "Petit Suite" will be played. It has the follo ing movements: "En Bateau," "Corteg "Menuet," "Ballet." The remainder the program is more familiar: Wagne prelude to "Lohengrin" and the "For Murmurs," from the second act of "Si fried." To close, Berlioz's Hungar "Rakoczy" March.

From Times New York City

MUSIC NOTES.

"Paoletta," a romantic opera by Pietro Floridia, was performed at the Capitol yesterday, an excellent cast assisting the theatre's big chorus, orchestra, organ and stage band.

The Boston Symphony Orchestra has prolonged its last New York visit of the season in order to give a special concert in Newark at the First Regiment Armory tonight, assisted by Rudolph Ganz.

106-110 SEVENTH AVE. NEW YORK ESTABLISHED 1881 JAN 24 1924

From

Willem Mengelberg, the distinguish Dutch conductor, recently chang places for a ...cert with Gabri Pierne of the Colonne orchestra Paris. The Parisians are still rubbi their eyes—which does them gre credit. It will be remembered that t Boston Symphony orchestra in casti about for a suitable successor to t late lamented Dr. Karl Muck ma unsuccessful advances toward Meng berg. Apropos of these unsuccessf advances and of the present status things with the Boston orchestra a Ne York critic slyly and unfeelingly marks—"Too bad that negotiations bring him (Mengelberg) to Boston through. Perhaps it is not too la after all." The latter remark, for a its subtlety, is a suggestion distinct not nice.

...w York City

...Hippodrome evening), Lev... four-piano recital.

MONDAY, March 22.—Metropolitan Aeolian Hall (afternoon), Fred Mildred Wellerson, 'cello recita Symphony, Monteux conductor,

...ess New York City

Boston Symphony at Newark.

At the Boston Symphony concert to given in the Newark armory to-mor evening three notable excerpts fr Wagner's music dramas will be play instead of Charpentier's "Impressions Italy," as originally announced. Th are "Forest Murmurs" from "Siegfried "A Siegfried Idyll," and selections fr the third act of the "Mastersinger introduction, dance of the apprenti and welcome to Hans Sachs. The r mainder of the program will be u changed. Weber's overture to "D Freischutz," Borodin's sketch, "on t Steppes of Central Asia," and Grieg concerto in which Rudolph Ganz, eminent pianist, will take the solo p

...m

...dress New York City

...e

Boston Symphony at Newa...

Featuring the Boston Sympho chestra, with Pierre Monteux ing the forces, and Rudolph Ganz pianist, as soloist, the sixth con the World Famous Artists' Ser take place to-morrow evening. ing in rapid order, Manager Jo Fuerstman announces Ysaye and on April 3, Heifetz on April 7 a ...Cormack on April 20, all at t ...ark Armory, under his famous ac ...ening.

TWO BY SYMPHONY

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Concert Programs of the We...

SYMPHONY HALL, ...day at 2:3... and Saturday, at 8, Boston Symphony Orchestra, 19th program. "New World" Symphony, Dvorak; Little Suite, Debussy; Prelude to "Lohengrin" and "Forest Murmurs," from "Siegfried," Wagner; Rackoczy March, Berlioz. There is no soloist.

Post Mar 21

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INFORMATION OBSCURED

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[illegible] Cutting Bureau in the [illegible]

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From
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Brooklyn, N. Y.

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STAR
Baltimore, Md.

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Trans.

CONCERTS NEXT WEEK

Mr. Monteux's Miscellany—Novel Pieces from the Musical Association — Mmes. Gauthier, Garrison and van Dresser for Singers — Mr. Kreisler's Adieux—Minor Recitals

A "VERY FAVORITE" symphony, as the old play-bills used to say, begins Mr. Monteux's programme for the Symphony Concerts of next Friday afternoon and Saturday evening—Dvorák's in E minor, No. 5, better known by the subtitle "From the New World." The sophisticated may dismiss it as an obvious music; the learned may debate whether Czech or American quality prevails through it; but the average hearer takes perennial pleasure in it because Dvorák quickens his ear and stirs his imagination. Then follow two pieces by Wagner—the prelude to "Lohengrin" and the Forest-Music from "Siegfried." Thereafter comes the pretty miniatures of Debussy's "Little Suite" as shifted from piano to orchestra by Henri Busser of the Opera at Paris, and last the "Rákoczy March" from Berlioz's "Damnation of Faust." A promising miscellany shrewdly adjusted to the numbers of the orchestra now at Mr. Monteux's disposal.

Herald Mar 21

BOSTON SYMPHONY

At the 19th pair of Boston Symphony concerts, to be given in Symphony Hall next Friday afternoon and Saturday evening, March 26-27, Mr. Monteux will conduct Dvorak's Fifth Symphony "From the New World." Written during Dvorak's sojourn in America, it has for years been an especial favorite with our public. For the first time at these concerts, Debussy's dainty "Petite Suite" will be played. It has the following movements: "En Bateau," "Cortege," "Menuet," "Ballet." The remainder of the programme is more familiar: Wagner's prelude to "Lohengrin" and the "Forest Murmurs," from the second act of "Siegfried." To close, Berlioz's Hungarian "Rakoczy" March.

Post Mar 21

At the 19th pair of Boston Symphony concerts, to be given in Symphony Hall next Friday afternoon and Saturday evening, March 26-27, Pierre Monteux will conduct Dvorak's fifth symphony "From the New World." Written during the sojourn of the great Czech composer in America, and influenced by songs of the American Negroes, it has for years been an especial favorite with our public. For the first time at these concerts, Debussy's "Petite Suite," will be played. It has the following movements: "En Bateau", "Cortege", "Menuet", "Ballet." The remainder of the programme is more familiar: Wag-

Times
New York City

MUSIC NOTES.

[illegible]," a romantic opera by Pietro [illegible] was performed at the Capitol yesterday, an excellent cast assisting the theatre chorus, orchestra, organ and stage [illegible].

[illegible]on Symphony Orchestra has promised a last New York visit of the season before to give a special concert in aid of the First Regiment Armory to-night, assisted by Rudolph Ganz.

106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881

From

Willem Mengelberg, the distinguished Dutch conductor, recently changed places for a concert with Gabriel Pierne of the Colonne orchestra in Paris. The Parisians are still rubbing their eyes—which does them great credit. It will be remembered that the Boston Symphony orchestra in casting about for a suitable successor to the late lamented Dr. Karl Muck made unsuccessful advances toward Mengelberg. Apropos of these unsuccessful advances and of the present status of things with the Boston orchestra a New York critic slyly and unfeelingly remarks—"Too bad that negotiations to bring him (Mengelberg) to Boston fell through. Perhaps it is not too late after all." The latter remark, for all its subtlety, is a suggestion distinctly not nice.

[illegible] New York City

[illegible] four-piano recital.

MONDAY, March 22.—Metropolitan Opera House, Aeolian Hall (afternoon), Fredrick Mildred Wellerson, 'cello recital. Symphony, Monteux conductor.

[illegible] New York City

[illegible]oston Symphony at Newark.

[illegible] the Boston Symphony concert to be given in the Newark armory to-morrow [illegible] three notable excerpts from [illegible]'s music dramas will be played, [illegible] of Charpentier's "Impressions of Italy" as originally announced. The [illegible] Mr. Dorest Murmurs" from "Siegfried" and "Siegfried Idyll," and selections from the [illegible]toned act of the "Mastersingers," [illegible] apprition, dance of the apprentices and [illegible]ally come to Hans Sachs. The remainder of the program will be made up [illegible] Weber's overture to "Der Freischütz," Borodin's sketch, "on the Steppes of Central Asia," and Grieg's [illegible] singers which Rudolph Ganz, [illegible] weekinist, will take the solo part.

[illegible]m

[illegible]dress New York City

[illegible]e

[illegible]Boston Symphony at New[illegible]

[illegible] the Boston Symphony [illegible] there were [illegible] only was the hand of Adolph Bolm [illegible] upon the stage, but some rows of [illegible] chairs had been thrown into the [illegible] darkness to provide for the Georges [illegible] orchestra, making Carnegie Hall [illegible] as Ysaye [illegible]

NEXT CONCERT TWO BY SYMPHONY

The Boston Symphony Orchestra will give the following unusually attractive program on Friday afternoon and Saturday evening, March 26 and 27: Dvorak's famous symphony, two notable excerpts from Wagner, the Prelude to "Lohengrin" and "Forest Murmurs" from "Siegfried"; Debussy's "Little Suite" and Berlioz's Rakoczy March.

Concert Programs of the Week

[illegible] HALL. Friday at 2:30 Saturday, at 8, Boston Symphony Orchestra, 19th program. "New World" Symphony, Dvorak; Little Suite, Debussy; Prelude to "Lohengrin" and "Forest Murmurs," from "Siegfried," Wagner; Rackoczy March, Berlioz. There is no soloist.

[illegible]RHONY PROGRAM

[illegible] Symphony concerts next [illegible] afternoon and Saturday evening, Pierre Monteux will conduct Dvorak's fifth symphony ("From the New World"). For the first time at these concerts Debussy's dainty "Petite Suite" will be played. Wagner's prelude to "Lohengrin" and the "Forest Murmurs" from the second act of "Siegfried" and Berliox' "Rakoczy March" are the other numbers.

INFORMATION OBSCURED

From
TIMES,
Brooklyn, N. Y.

BOSTON SYMPHONY.

Appearing as soloist at the final Boston Symphony Concert of the season to be given in the Academy of Music Friday evening, Madame Ema Destinn will sing arias revealing two sides of her art and personality. "Non mi dir," the famous aria of Donna Anna in Mozart's "Don Giovanni," will recall one of the diva's most noted roles. Although America is her adopted land, Madame Destinn is by birth and blood affiliation a Czech-Slovak. As such she will sing arias by the two great composers of Bohemia; the love song from Dvorak's opera "Russalka," and the Cradle Song from Smetana's opera "The Kiss."

Pierre Monteux will conduct at the same concert Berlioz's famous Fantastic Symphony which was inspired by his now historical love story. It describes the "Dreams and Passions" of the composer, "A Ball," a "Pastoral Scene," "The March to the Scaffold," and the orgy of the "Witches' Sabbath." The performance of the work in Boston was generally conceded one of the finest achievements of the season. The other numbers will be Borodin's sketch "On the Steppes of Central Asia" and Wagner's Overture to "The Flying Dutchman."

ESTABLISHED 1861

From
STANDARD UNION
Brooklyn, N. Y.

MAR 14

At the final Boston Symphony concert of the season, to be given at the Academy of Music on Friday evening, March 19, the soloist will be Madame Ema Destinn, the glorious-voiced diva who is a dramatic and lyric soprano in one. Before journeying to the land of her berth, the Czecho-Slovakia of the now troublous and revolutionary Central Europe, she transfixed many a Metropolitan opera audience with the electric beauty of her tones. Returning to this her adopted country, her welcome has been enthusiastic. Pierre Monteux will conduct at this concert Berlioz's noted "Fantastic" symphony in which the composer weaves his romantic love affair through various episodes, his "Dreams and Passions," "A Ball," "Pastoral Scene," "March to the Scaffold" (culminating in his own execution) and a "Witches's Sabbath." The other numbers will be Borodin's "Tone Picture," "On the steppes of Central Asia," and Wagner's overture to "The Flying Dutchman."

From
CITIZEN
ess: Brooklyn, N. Y.

MAR 14 1920 A

BOSTON SYMPHONY CONCERT

Last of the Series with Mme Destinn as Soloist.

Appearing as soloists at the final Boston Symphony concert of the season, to be given in the Academy of Music next Friday evening, March 19, Madame Emma Destinn will sing arias revealing two sides of her art and personality. "Non mir dir," the famous aria of Donna Anna in Mozart's "Don Giovanna," will recall one of the diva's most noted roles. Although America is her adopted land, Madame Destinn is by birth and blood affiliation a Czecho-Slovak. As such she will sing arias by the two great composers of Bohemia, the love song from Dvorak's opera, "Russalka," and the Cradle Song from Smetana's opera, "The Kiss."

Pierre Monteux will conduct at the same concert Berlioz's famous Fantastic Symphony which was inspired by his now historical love story. It describes the "Dreams and Passions" of the composer; "A Ball," a "Pastoral Scene," "The March to the Scaffold," and the orgy of the "Witches' Sabbath." The performance of the work in Boston was generally conceded one of the finest achievements of the season. The other numbers will be Borodin's sketch "On the Steppes of Central Asia," and Wagner's overture to "The Flying Dutchman."

EAGLE
Brooklyn, N. Y.

MAR 15 1920

PROGRAMS CHANGED.

Boston Symphony Meets New Conditions for Brooklyn and New York Concerts.

Because of the strike of thirty-five musicians that has threatened to disrupt the Boston Symphony Orchestra, announcement comes from Boston that the programs for Friday evening in the Academy of Music and for Thursday evening and Saturday afternoon in Carnegie Hall have been changed. The new order of things will provide the Brooklyn audience with Beethoven's Fourth Symphony, excerpts from Wagner, and with Emmy Destinn as soloist, an aria from Mozart's "Don Giovanni" and a group of songs. Thursday evening in Carnegie Hall the program consists of Beethoven's Fourth and selections from Wagner, while Saturday afternoon will be heard Beethoven's "Fidelio" Overture, Mozart's G-Minor Symphony, Borodin's sketch, "On the Steppes of Central Asia," and De-

From
EAGLE
Address Brooklyn, N. Y.

MAR 14

MUSIC IN BROOKLYN

Boston Orchestra Friday—New York Symphony Saturday Afternoon.

At the final Boston Symphony concert of the season, to be given at the Academy of Music on Friday evening, the soloist will be Mme. Emmy Destinn. Pierre Monteux will conduct at this concert Berlioz's noted "Fantastic" Symphony, in which the composer weaves his romantic love affair through various episodes — his "Dreams and Passions," "A Ball," "Pastoral Scene," "March to the Scaffold" (culminating in his own execution) and a "Witches' Sabbath." The other numbers will be Borodin's tone picture, "On the Steppes of Central Asia," and Wagner's overture to "The Flying Dutchman."

EAGLE
Brooklyn, N. Y.
MAR 14 1920 D

THE ORCHESTRAS' PLANS

At each of the final pair of Boston Symphony concerts of the season, to be given Thursday evening and Saturday afternoon, Pierre Monteux will give a notable piece its first performance in New York. On Thursday, John Alden Carpenter's piano "Concertino," assisted by E. Robert Schmitz, the noted French pianist; on Saturday, "The Pauses of Silence: Seven Symphonic Expressions," by Malipiero, the daring young Italian composer whose music has attracted considerable attention. The other numbers for the Thursday concert will be Berlioz's Fantastic Symphony, Borodin's "On the Steppes of Central Asia," and Wagner's Overture to "Fidelio," Mozart's Symphony in G minor (Kochel 550), and Charpentier's orchestral suite, "Impressions of Italy."

From Times
New York City

The New Symphony's revised program for March 30 and 31 includes Weber's "Euryanthe" overture, Chopin's second concerto, with Godowsky, and Tschaikovsky's fourth symphony.

The Boston Symphony Orchestra is announced at the Newark Armory tomorrow, when the soloist will be Rudolph Ganz, with a program from Weber Grieg and Borodin.

EVENING GLOBE
New York City
MAR 15

BOSTON PROGRAMMES.

The troubles in the Boston Symphony Orchestra resulting in the dropping of some thirty-odd members have forced a change in programme for the Carnegie Hall concerts announced for Thursday evening and Saturday afternoon of this week. Neither the concertina of John Alden Carpenter nor the new work by Malipiero will be given.

The revised programme for Thursday consists of Beethoven's Fourth Symphony and the following pieces Wagner: Prelude to "Lohengri "A Siegfried Idyll," "Waldwebe from "Siegfried," and excerpts fr the third act of "Die Meistersing programme for Saturday p overt

From
INQUIRER,
Philadelphia, Pa.

MAR - 7 1920

Made a Note Of

Mme. Emmy Destinova will be th assisting artist at the closing conce for the season of the Boston Symphon Orchestra on Wednesday evenin March 17, when she will sing amo other things the "Non mi dir" aria Donna Anna in Mozart's opera of "D Giovanni." The orchestra will pl

the same composer's G minor sy phony, Beethoven's "Fidelio" overtu and Charpentier's "Impressions Italy."

PRESS,
Philadelphia, Pa.

At the final Boston Symphony concert of the season, to be given at the Academy of Music on Wednesday evening, March 17, the soloist will be Madame Emmy Destinn, the glorious-voiced diva, who is a dramatic and lyric soprano in one. Before journeying to the land of her birth, the Czecho-Slovakia of the now troublous and revolutionary central Europe, she transfixed many a Metropolitan opera audience with the electric beauty of her tones. Returning to this, her adopted country, her welcome has been enthusiastic. One of her arias at this concert will be "Non mi dir" of Donna Anna in Mozart's "Don Giovanni," one of Mme. Destinn's famous roles. Pierre Monteux will conduct Mozart's immortally lovely symphony in G minor, Beethoven's overture to his opera "Fidelio," and Charpentier's sunny and realistic "Impressions of Italy." The Frenchman's work comprises "Serenade" (with viola solo off stage), "At the Fountain," "On Mule-back," "On the Summits," and finally "Naples," a glitter of characteristic color.

ESTABLISHED 1881

From
EVENING POST,
New York City

So pronounced was the success attained by E. Robert Schmitz, the French soldier pianist, in his playing of the John Alden Carpenter "Concertino" with the Boston Symphony Orchestra in that city last month that he has been engaged to repeat his dazzling performance with them at Carnegie Hall on March 18. This will be the first time in many years that this organization has used an assisting artist at any of its New York concerts.

Mr. and Mrs. Raymond Bloch will give a sonata recital at Aeolian Hall on Saturday evening, March 20.

Raymond Havens gives a piano recital at Aeolian Hall next Monday afternoon.

From
EVENING POST,
New York City

Boston Symphony Programmes Changed

The programmes for the coming Boston Symphony concerts at Carnegie Hall have been entirely changed, as follows: Thursday evening, March 18: Beethoven symphony No. 4; Wagner, prelude to "Lohengrin," "A Siegfried Idyll," "Forest Murmurs" from "Siegfried," excerpts from Act III of "The Mastersingers." Saturday afternoon, March 20: Beethoven, overture to "Fidelio"; Mozart, symphony in G minor; Borodin, "On the Steppes of Central Asia"; Debussy, petite suite.

TELEGRAM
New York City
MAR 16 1920

Boston Symphony Programme.

Union or no union, the Boston Symphony Orchestra, which has been disrupted because of difficulties with the Musician's Protective Union, will play its pair of concerts in Carnegie Hall this week under the direction of Pierre Monteux.

Thursday evening the programme will contain Beethoven's Symphony No. 4 in B flat major, op 60; Wagner's prelude to "Lohengrin," "A Siegfried Idyll," "Forest Murmurs" from "Siegfried," excerpts from Act III. of "The Mastersingers." Introduction, "Dance of the Apprentices." Welcome to Hans Sachs.

Saturday afternoon the following numbers will be played:—Beethoven's overture to "Fidelio;" Mozart's Symphony in G minor (Köchel 550); Borodin's "On the Steppes of Central Asia," orchestral sketch, op 7; Debussy's Petit Suite, arranged for orchestra by Henri Büsser.

TRIBUNE
New York City
MAR 21 1920

At the Boston Symphony concert be given in the Newark Armory t morrow evening three excerpts fro Wagner's music dramas will be play instead of Charpentier's "Impressio of Italy," as originally announce They are "Forest Murmurs" from "Sie fried," "A Siegfried Idyll" and sele tions from the third act of "Th Mastersingers"; Introduction, Dance o the Apprentice and Welcome to Han Sachs. The remainder of the progra will be unchanged—Weber's overtur to "Der Freischütz," Borodin's sketc "On the Steppes of Central Asia," an Grieg's concerto, in which Rudo

From
EAGLE
ess Brooklyn, N. Y.
MAR - 7 1920 D

NEXT BOSTON PROGRAM

At the final Boston Symphony concert of the season, to be given at the Academy of Music on Friday evening, March 19, the soloist will be Mme. Emmy Destinn, the glorious-voiced diva who is a dramatic and lyric soprano in one. Before journeying to the land of her birth, the Czecho-slovakia of the now troublous and revolutionary Central Europe, she transfixed many a Metropolitan Opera audience with the electric beauty of her tones. Returning to this, her adopted country, her welcome has been enthusiastic. Pierre Monteux will conduct at this concert Berlioz's noted "Fantastic" Symphony, in which the composer weaves his romantic love affair through various episodes—his "Dreams and Passions," "A Ball," "Pastoral Scene," "March to the Scaffold" (culminating in his own execution) and a "Witches' Sabbath." The other numbers will be Borodin's tone picture, "On the Steppes of Central Asia," and Wagner's overture to "The Flying Dutchman."

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ddress New York City

ate MAR - 8 1920 K

A notable feature of the final Thursday evening concert of this season, to be given by the Boston Symphony Orchestra Mar. 18, will be the Concertino, by John Alden Carpenter (the composer of the "Birthday of the Infants"), which E. Robert Schmitz, the noted French pianist, will play with the orchestra. The other numbers will be Berlioz's Fantastic Symphony and Wagner's Overture to "The Flying Dutchman."

m RECORD
ress Philadelphia,

—At the final Boston Symphony concert of the season, to be given at the Academy of Music on Wednesday evening, March 17, the soloist will be Madame Destinn. One of her arias at this concert will be "Non mi dir" of Donna Anna in Mozart's "Don Giovanni." Pierre Monteux will conduct Mozart's Symphony in G minor, Beethoven's overture to "Fidelio" and Charpentier's "Impressions of Italy."

From
Evening Public Ledger
Philadelphia, Pa.

At the final Boston symphony concert of the season, to be given at the Academy of Music on Wednesday evening, March 17, the solosit will be Emma Destinn, the soprano. One of her arias will be "Non mi dir" from Mozart's "Don Giovanni." Pierre Monteux will conduct Mozart's symphony in G minor, Beethoven's overture to his opera "Fidelio," and Charpentier's "Impressions of Italy."

Evening Public
Philadelphia, Pa.

Madame Emma Destinn will be the soloist at the final Boston symphony concert of the season, to be given in the Academy of Music on Wednesday evening, March 17. One of her arias will be "Non Mi Dir," from "Don Giovanni." Mr. Monteux will conduct Mozart's symphony in G minor, Beethoven's overture to his opera "Fidelio" and Charpentier's "Impressions of Italy."

Destinn To Be Soloist.

AT the final Boston Symphony Concert of the season to be given in the Lyric Theatre on Tuesday evening, March 16, the soloist will be Mme. Emma Destinn, who is a dramatic and lyric soprano in one. Before journeying to the land of her birth, the Czecho-Slovakia of troublous and revolutionary Central Europe, she pleased many a Metropolitan opera audience with the beauty of her tones. Returning to this, her adopted country, her welcome has been enthusiastic.

AMERICAN,
Baltimore, Md.

EMMY DESTINN SOLOIST

At the final Boston Symphony concert of the season to be given in the Lyric Theater on Tuesday evening, March 16, the soloist will be Mme. Emmy Destinn, the glorious voiced diva, who is a dramatic and lyric soprano in one. Before journeying to the land of her birth, the Czecho-Slovakia of the now troublous and revolutionary Central Europe, she transfixed many a Metropolitan opera audience with the electric beauty of her tones.

s New York City
MAR 15 1920

At each of the final pair of Boston Symphony Orchestra concerts of the season, to be given next Thursday evening and Saturday afternoon, Pierre Monteux will give a notable piece its first performance in New York; on Thursday, John Alden Carpenter's piano "Concertino"; on Saturday, "The Pauses of Silence: Seven Symphonic Expressions," by Malipiero, the young Italian composer, whose music has attracted considerable attention.

From
EVENING JOURNAL
ress New York City

Pierre Monteux, conductor of the Boston Orchestra, for its final Thursday evening concert in Carnegie Hall this season, on March 18 will introduce John Alden Carpenter's "concertino" for piano and orchestra, with E. Robert Schmitz as soloist, and at the following Saturday matinee will give a first performance of the "seven symphonic expressions," "Le Pause del Silenzio," by the Italian modernist, Malipiero.

The New Symphony Orche

om.....

ddress New York City

MAR - 7 1920 L

BOSTON SYMPHONY GOES TO NEWARK

Pierre Monteux Will Conduct at World Famous Artists' Series March 22.

RUDOLPH GANZ THE SOLOIST

When the Boston Symphony Orchestra appears at the Newark Armory on Monday evening, March 22, Joseph A. Fuerstman's thousands of subscribers to the World Famous Artists' Series from all parts of North Jersey will have the first opportunity of enjoying one of America's finest orchestras, under the eminent directorship of the new conductor, Pierre Monteux. The Boston Symphony personnel is considered by many the best in the world, virtually unchanged from year to year. Long famous as a conductor of opera and ballet throughout Europe, Monteux, coming here in 1916 at the head of the Ballet Russe, won renown as a conductor of French opera at the Metropolitan Opera House, and this season was prevailed upon to accept the "blue ribbon" post for a period of three years with the Boston Symphony.

The distinguished Swiss pianist, Rudolph Ganz, will be the soloist on March 22. Because Ganz is a positive aggressive factor in the development of modern musical standards, Mr. Fuerstman selected him to judge the semi-finals in his famous bi-State pianists' contest, in which Rachmaninoff judged the finals.

For this concert, the sixth in the Fuerstman series, Ganz will play Grieg's famous and brilliant concerto. Monteux will conduct for its purely orchestral numbers Weber's Overture to "Der Freischutz," Borodin's Russian Tone Picture, "On the Steppes of Central Asia," and Charpentier's sunny and realistic "Impressions of Italy."

This concert, as was the case with those of Galli-Curci, the New York Philharmonic Orchestra, Rachmaninoff and Anna Case, will enjoy the advantage of Mr. Fuerstman's acoustical ceiling, as will also the coming armory concerts, namely, Ysaye and Elman, April 5; Heifetz, April 7; and John McCormack, April 20, thus completing one of the most remarkable series of musical events in New Jersey.

INFORMATION OBSCURED

From
TIMES,
Brooklyn, N. Y.

BOSTON SYMPHONY.

Appearing as soloist at the final Boston Symphony Concert of the season to be given in the Academy of Music Friday evening, Madame Ema Destinn will sing arias revealing two sides of her art and personality. "Non mi dir," the famous aria of Donna Anna in Mozart's "Don Giovanni," will recall one of the diva's most noted roles. Although America is her adopted land, Madame Destinn is by birth and blood affiliation a Czech-Slovak. As such she will sing arias by the two great composers of Bohemia: the love song from Dvorak's opera "Russalka," and the Cradle Song from Smetana's opera "The Kiss."

Pierre Monteux will conduct at the same concert Berlioz's famous Fantastic Symphony which was inspired by his now historical love story. It describes the "Dreams and Passions" of the composer, "A Ball," a "Pastoral Scene," "The March to the Scaffold," and the orgy of the "Witches' Sabbath." The performance of the work in Boston was generally conceded one of the finest achievements of the season. The other numbers will be Borodin's sketch "On the Steppes of Central Asia" and Wagner's Overture to "The Flying Dutchman."

From
STANDARD UNION
Brooklyn, N. Y.

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From
CITIZEN
ess: Brooklyn, N. Y.

BOSTON SYMPHONY CONCERT

Last of the Series with Mme Destinn as Soloist.

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EAGLE
Brooklyn, N. Y.

PROGRAMS CHANGED.

Boston Symphony Meets New Conditions for Brooklyn and New York Concerts.

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From
EAGLE
Brooklyn, N. Y.
Address

MUSIC IN BROOKLYN

Boston Orchestra Friday—New York Symphony Saturday Afternoon.

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EAGLE
Brooklyn, N. Y.

THE ORCHESTRAS' PLANS

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From Times
New York City

The New Symphony's revised program for March 30 and 31 includes Weber's "Euryanthe" overture, Chopin's second concerto, with Godowsky, and Tschaikovsky's fourth symphony.

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EVENING GLOBE
New York City

BOSTON PROGRAMMES.

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From
INQUIRER,
Philadelphia, Pa.

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PRESS,
Philadelphia, Pa.

At the final Boston Symphony concer of the season, to be given at the Academy of Music on Wednesday evening March 17, the soloist will be Madam Emmy Destinn, the glorious-voiced diva who is a dramatic and lyric soprano in one. Before journeying to the land of her birth, the Czecho-Slovakia of the now troublous and revolutionary central Europe, she transfixed many a Metropolitan opera audience with the electric beauty of her tones. Returning to this, her adopted country, her welcome has been enthusiastic. One of her arias at this concert will be "Non mi dir" of Donna Anna in Mozart's "Don Giovanni," one of Mme. Destinn's famous roles. Pierre Monteux will conduct Mozart's immortally lovely symphony in G minor, Beethoven's overture to his opera "Fidelio," and Charpentier's sunny and realistic "Impressions of Italy." The Frenchman's work comprises "Serenade" (with viola solo off stage), "At the Fountain," "On Muleback," "On the Summits," and finally, "Naples," a glitter of characteristic color.

From
EVENING POST,
New York City

Boston Symphony Programmes Changed

The programmes for the coming Boston Symphony concerts at Carnegie Hall have been entirely changed, as follows: Thursday evening, March 18: Beethoven symphony No. 4; Wagner, prelude to "Lohengrin," "A Siegfried Idyll," "Forest Murmurs" from "Siegfried," excerpts from Act III of "The Mastersingers." Saturday afternoon, March 20: Beethoven, overture to "Fidelio"; Mozart, symphony in G minor; Borodin, "On the Steppes of Central Asia"; Debussy, petite suite.

TELEGRAM
New York City

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Union or no union, the Boston Symphony Orchestra, which has been disrupted because of difficulties with the Musician's Protective Union, will play its pair of concerts in Carnegie Hall this week under the direction of Pierre Monteux.

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Saturday afternoon the following numbers will be played:—Beethoven's overture to "Fidelio;" Mozart's Symphony in G minor (Köchel 550); Borodin's "On the Steppes of Central Asia," orchestral sketch, op 7; Debussy's Petit Suite, arranged for orchestra by Henri Büsser.

TRIBUNE
New York City

At the Boston Symphony concert be given in the Newark Armory t morrow evening three excerpts fro Wagner's music dramas will be play instead of Charpentier's "Impressio of Italy," as originally announce They are "Forest Murmurs" from "Sieg fried," "A Siegfried Idyll" and sele tions from the third act of "Th Mastersingers": Introduction, Dance o the Apprentice and Welcome to Han Sachs. The remainder of the progra will be unchanged—Weber's overtur to "Der Freischütz," Borodin's sketc "On the Steppes of Central Asia," an Grieg's concerto, in which Rudol

From
EAGLE
Brooklyn, N. Y.
Address

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Evening Public
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AMERICAN,
Baltimore, Md.

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s New York City

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From
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The New Symphony Orches

om.....

ddress New York City

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INFORMATION OBSCURED

From
TIMES,
Brooklyn, N. Y.

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ESTABLISHED 1861

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STANDARD UNION
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From
CITIZEN
ess: Brooklyn, N. Y.

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EAGLE
Brooklyn, N. Y.

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Boston Symphony Meets New Conditions for Brooklyn and New York Concerts.

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From
INQUIRER,
Philadelphia, Pa.

Made a Note Of

Mme. Emmy Destinova will be the assisting artist at the closing concert for the season of the Boston Symphony Orchestra on Wednesday evening March 17, when she will sing among other things the "Non mi dir" aria from Donna Anna in Mozart's opera of "Don Giovanni." The orchestra will play the same composer's G minor symphony, Beethoven's "Fidelio" overture and Charpentier's "Impressions of Italy."

PRESS,
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EAGLE
Brooklyn, N. Y.
MAR - 7 1920

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From.....

Address New York City

Date..... MAR - 8 1920

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From EAGLE
Address Brooklyn, N. Y.

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EAGLE
Brooklyn, N. Y.

THE ORCHESTRAS' PLANS

At each of the final pair of Boston Symphony concerts of the season, to be given Thursday evening and Saturday afternoon, Pierre Monteux will give a notable piece its first performance in New York. On Thursday, John Alden Carpenter's piano "Concertino," assisted by E. Robert Schmitz, the noted French pianist; on Saturday, "The Pauses of Silence: Seven Symphonic Expressions," by Malipiero, the daring young Italian composer whose music has attracted considerable attention. The other numbers for the Thursday concert will be Berlioz's Fantastic Symphony, Borodin's "On the Steppes of Central Asia," and Wagner's Overture to "Fidelio," Mozart's Symphony in G minor (Kochel 550), and Charpentier's orchestral suite, "Impressions of Italy."

From Times
New York City

The New Symphony's revised program for March 30 and 31 includes Weber's "Euryanthe" overture, Chopin's second concerto, with Godowsky, and Tschaikovsky's fourth symphony.

The Boston Symphony Orchestra is announced at the Newark Armory tomorrow, when the soloist will be Rudolph Ganz, with a program from Weber Grieg and Borodin.

EVENING GLOBE
New York City

BOSTON PROGRAMMES.

The troubles in the Boston Symphony Orchestra resulting in the dropping of some thirty-odd members have forced a change in programme for the Carnegie Hall concerts announced for Thursday evening and Saturday afternoon of this week. Neither the concertina of John Alden Carpenter nor the new work by Malipiero will be given.

The revised programme for Thursday consists of Beethoven's Fourth Symphony and the following pieces by Wagner: Prelude to "Lohengrin," "A Siegfried Idyll," "Waldweben" from "Siegfried," and excerpts from the third act of "Die Meistersinger." The programme for Saturday prom-

From EAGLE
Address Brooklyn, N. Y.

From
EVENING POST,
New York City

So pronounced was the success attained by E. Robert Schmitz, the French soldier pianist, in his playing of the John Alden Carpenter "Concertino" with the Boston Symphony Orchestra in that city last month that he has been engaged to repeat his dazzling performance with them at Carnegie Hall on March 18. This will be the first time in many years that this organization has used an assisting artist at any of its New York concerts.

Mr. and Mrs. Raymond Bloch will give a sonata recital at Aeolian Hall on Saturday evening, March 20.

Raymond Havens gives a piano recital at Aeolian Hall next Monday afternoon.

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New York City

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New York City

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From
CITIZEN
...ess: Brooklyn, N. Y.

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EAGLE
Brooklyn, N. Y.

THE ORCHESTRAS' PLANS

At each of the final pair of Boston Symphony concerts of the season, to be given Thursday evening and Saturday afternoon, Pierre Monteux will give a notable piece its first performance in New York. On Thursday, John Alden Carpenter's piano "Concertino," assisted by E. Robert Schmitz, the noted French pianist; on Saturday, "The Pauses of Silence: Seven Symphonic Expressions," by Malipiero, the daring young Italian composer whose music has attracted considerable attention. The other numbers for the Thursday concert will be Berlioz's Fantastic Symphony, Borodin's "On the Steppes of Central Asia," and Wagner's Overture to "Fidelio," Mozart's Symphony in G minor (Kochel 550), and Charpentier's orchestral suite, "Impressions of Italy."

From Times
New York City

The New Symphony's revised program for March 30 and 31 includes Weber's "Euryanthe" overture, Chopin's second concerto, with Godowsky, and Tschaikovsky's fourth symphony.

The Boston Symphony Orchestra is announced at the Newark Armory tomorrow, when the soloist will be Rudolph Ganz, with a program from Weber, Grieg and Borodin.

EVENING GLOBE
New York City

BOSTON PROGRAMMES.

The troubles in the Boston Symphony Orchestra resulting in the dropping of some thirty-odd members have forced a change in programme for the Carnegie Hall concerts announced for Thursday evening and Saturday afternoon of this week. Neither the concertina of John Alden Carpenter nor the new work by Malipiero will be given.

The revised programme for Thursday consists of Beethoven's Fourth Symphony and the following pieces: Wagner: Prelude to "Lohengrin," "A Siegfried Idyll," "Waldweben" from "Siegfried," and excerpts from the third act of "Die Meistersinger." The programme for Saturday ... "Fidelio" overture, ...

From
INQUIRER,
Philadelphia, Pa.

Made a Note Of

Mme. Emmy Destinova will be the assisting artist at the closing concert for the season of the Boston Symphony Orchestra on Wednesday evening, March 17, when she will sing among other things the "Non mi dir" aria from Donna Anna in Mozart's opera of "Don Giovanni." The orchestra will play the same composer's G minor symphony, Beethoven's "Fidelio" overture and Charpentier's "Impressions of Italy."

PRESS,
Philadelphia, Pa.

At the final Boston Symphony concert of the season, to be given at the Academy of Music on Wednesday evening, March 17, the soloist will be Madame Emmy Destinn, the glorious-voiced diva who is a dramatic and lyric soprano in one. Before journeying to the land of her birth, the Czecho-Slovakia of the now troublous and revolutionary central Europe, she transfixed many a Metropolitan opera audience with the electric beauty of her tones. Returning to this, her adopted country, her welcome has been enthusiastic. One of her arias at this concert will be "Non mi dir" of Donna Anna in Mozart's "Don Giovanni," one of Mme. Destinn's famous roles. Pierre Monteux will conduct Mozart's immortally lovely symphony in G minor, Beethoven's overture to his opera "Fidelio," and Charpentier's sunny and realistic "Impressions of Italy." The Frenchman's work comprises "Serenade" (with viola solo off stage), "At the Fountain," "On Muleback," "On the Summits," and finally, "Naples," a glitter of characteristic color.

ESTABLISHED 1381

From
EVENING POST,
New York City

So pronounced was the success attained by E. Robert Schmitz, the French soldier pianist, in his playing of the John Alden Carpenter "Concertino" with the Boston Symphony Orchestra in that city last month that he has been engaged to repeat his dazzling performance with them at Carnegie Hall on March 18. This will be the first time in many years that this organization has used an assisting artist at any of its New York concerts.

Mr. and Mrs. Raymond Bloch will give a sonata recital at Aeolian Hall on Saturday evening, March 20.

Raymond Havens gives a piano recital at Aeolian Hall next Monday afternoon.

From
EVENING POST,
New York City

Boston Symphony Programmes Changed

The programmes for the coming Boston Symphony concerts at Carnegie Hall have been entirely changed, as follows: Thursday evening, March 18: Beethoven symphony No. 4; Wagner, prelude to "Lohengrin," "A Siegfried Idyll," "Forest Murmurs" from "Siegfried," excerpts from Act III of "The Mastersingers." Saturday afternoon, March 20: Beethoven, overture to "Fidelio"; Mozart, symphony in G minor; Borodin, "On the Steppes of Central Asia"; Debussy, petite suite.

TELEGRAM
New York City

Boston Symphony Programme

Union or no union, the Boston Symphony Orchestra, which has been disrupted because of difficulties with the Musician's Protective Union, will play its pair of concerts in Carnegie Hall this week under the direction of Pierre Monteux.

Thursday evening the programme will contain Beethoven's Symphony No. 4 in B flat major, op 60; Wagner's prelude to "Lohengrin," "A Siegfried Idyll," "Forest Murmurs" from "Siegfried," excerpts from Act III. of "The Mastersingers." Introduction, "Dance of the Apprentices." Welcome to Hans Sachs.

Saturday afternoon the following numbers will be played:—Beethoven's overture to "Fidelio;" Mozart's Symphony in G minor (Köchel 550); Borodin's "On the Steppes of Central Asia," orchestral sketch, op 7; Debussy's Petit Suite, arranged for orchestra by Henri Büsser.

TRIBUNE
New York City

At the Boston Symphony concert to be given in the Newark Armory tomorrow evening three excerpts from Wagner's music dramas will be played instead of Charpentier's "Impressions of Italy," as originally announced. They are "Forest Murmurs" from "Siegfried," "A Siegfried Idyll" and selections from the third act of "The Mastersingers": Introduction, Dance of the Apprentice and Welcome to Hans Sachs. The remainder of the program will be unchanged—Weber's overture to "Der Freischütz," Borodin's sketch "On the Steppes of Central Asia," and Grieg's concerto, in which Rudolph

From
Evening Public Ledger
Philadelphia, Pa.

At the final Boston symphony concert of the season, to be given at the Academy of Music on Wednesday evening, March 17, the solosit will be Emma Destinn, the soprano. One of her arias will be "Non mi dir" fro... "Don Giovanni." Pie... conduct Mozart's ... Beethoven's ...

...SUN
...ress: Baltimore, Md.

...te...

Destinn To Be Soloist.

At the final Boston Symphony Concert of the season to be given in the Lyric Theatre on Tuesday evening, March 16, the soloist will be Mme. Emma Destinn, who is a dramatic and lyric soprano in one. Before journeying to the land of her birth, the Czecho-Slovakia of troublous and revolutionary Central Europe, she pleased many a Metropolitan opera audience with the beauty of her tones. Returning to this, her adopted country, her welcome has been enthusiastic.

AMERICAN,
Baltimore, Md.

EMMY DESTINN SOLOIST.

At the final Boston Symphony concert of the season to be given in the Lyric Theater on Tuesday evening, March 16, the soloist will be Mme. Emmy Destinn, the glorious voiced diva, who is a dramatic and lyric soprano in one. Before journeying to the land of her birth, the Czecho-Slovakia of the now troublous and revolutionary Central Europe, she transfixed many a Metropolitan opera audience with the electric beauty of her tones.

...rk City

...the final pair of Boston ...hestra concerts of the ...iven next Thursday ...rday afternoon, Pierre ...e a notable piece its ... in New York; on ... Alden Carpenter's ...; on Saturday, "The ... Seven Symphonic ... Malipiero, the young ... whose music has at... attention.

From
EAGLE
...ess Brooklyn, N. Y.

MAR - 7 1914

NEXT BOSTON PROGRAM

At the final Boston Symphony concert of the season, to be given at the Academy of Music on Friday evening, March 19, the soloist will be Mme. Emmy Destinn, the glorious-voiced diva who is a dramatic and lyric soprano in one. Before journeying to the land of her birth, the Czechoslovakia of the now troublous and revolutionary Central Europe, she transfixed many a Metropolitan Opera audience with the electric beauty of her tones. Returning to this, her adopted country, her welcome has been enthusiastic. Pierre Monteux will conduct at this concert Berlioz's noted "Fantastic" Symphony, in which the composer weaves his romantic love affair through various episodes—his "Dreams and Passions," "A Ball," "Pastoral Scene," "March to the Scaffold" (culminating in his own execution) and a "Witches' Sabbath." The other numbers will be Borodin's tone picture, "On the Steppes of Central Asia," and Wagner's overture to "The Flying Dutchman."

From.....

...ddress New York City

...Date..... MAR - 8 K

A notable feature of the final Thursday evening concert of this season, to be given by the Boston Symphony Orchestra Mar. 18, will be the Concertino, by John Alden Carpenter (the composer of the "Birthday of the Infants"), which E. Robert Schmitz, the noted French pianist, will play with the orchestra. The other numbers will be Berlioz's Fantastic Symphony and Wagner's Overture to "The Flying Dutchman."

...m RECORD
...dress Philadelphia, ...a.

...e...

...—At the final Boston Symphony concert of the season, to be given at the Academy of Music on Wednesday evening, March 17, the soloist will be Madame Destinn. One of her arias at this concert will be "Non mi dir" of Donna Anna in Mozart's "Don Giovanni." Pierre Monteux will conduct Mozart's Symphony in G minor, Beethoven's overture to "Fidelio" and Charpentier's "Impressions of Italy."

From
Evening Public Ledger
Philadelphia, Pa.

At the final Boston symphony concert of the season, to be given at the Academy of Music on Wednesday evening, March 17, the solosit will be Emma Destinn, the soprano. One of her arias will be "Non mi dir" from "Don Giovanni." Pierre Monteux will conduct Mozart's ... Beethoven's ...

...m EVENING JOURNAL
...dress New York City

...e...

...Pierre Monteux, conductor of the Boston Orchestra, for its final Thursday evening concert in Carnegie Hall this season, on March 18 will introduce John Alden Carpenter's "concertino" for piano and orchestra, with E. Robert Schmitz as soloist, and at the following Saturday matinee will give a first performance of the "seven symphonic expressions," "Le Pause del Silenzio," by the Italian modernist, Malipiero.

"The New Symphony Orches...

...om.....

...ldress New York City

BOSTON SYMPHONY GOES TO NEWARK

Pierre Monteux Will Conduct at World Famous Artists' Series March 22.

RUDOLPH GANZ THE SOLOIST

When the Boston Symphony Orchestra appears at the Newark Armory on Monday evening, March 22, Joseph A. Fuerstman's thousands of subscribers to the World Famous Artists' Series from all parts of North Jersey will have the first opportunity of enjoying one of America's finest orchestras, under the eminent directorship of the new conductor, Pierre Monteux. The Boston Symphony personnel is considered by many the best in the world, virtually unchanged from year to year. Long famous as a conductor of opera and ballet throughout Europe, Monteux, coming here in 1916 at the head of the Ballet Russe, won renown as a conductor of French opera at the Metropolitan Opera House, and this season was prevailed upon to accept the "blue ribbon" post for a period of three years with the Boston Symphony.

The distinguished Swiss pianist, Rudolph Ganz, will be the soloist on March 22. Because Ganz is a positive aggressive factor in the development of modern musical standards, Mr. Fuerstman selected him to judge the semi-finals in his famous bi-State pianists' contest, in which Rachmaninoff judged the finals.

For this concert, the sixth in the Fuerstman series, Ganz will play Grieg's famous and brilliant concerto. Monteux will conduct for its purely orchestral numbers Weber's Overture to "Der Freischutz," Borodin's Russian Tone Picture, "On the Steppes of Central Asia," and Charpentier's sunny and realistic "Impressions of Italy."

This concert, as was the case with those of Galli-Curci, the New York Philharmonic Orchestra, Rachmaninoff and Anna Case, will enjoy the advantage of Mr. Fuerstman's acoustical ceiling, as will also the coming armory concerts, namely, Ysaye and Elman, April 3; Heifetz, April 7; and John McCormack, April 20, thus completing one of the most remarkable series of musical events in New Jersey.

INFORMATION OBSCURED

WORLD,
New York City

MUSIC

JAMES GIBBONS HUNEKER

The Boston Orchestra.

Orchestras, like nations, are happiest when they don't wash their doubtful linen in public. Through no fault of Conductor Pierre Monteux, who conducted the fifth evening concert of the Boston Symphony Orchestra at Carnegie Hall last night, he finds himself in the centre of an unmusical whirlwind—what he would call a "tourbillon"—while the menacing clash of "Die Wacht am Rhein" drowns the martial measures of the "Marseillaise." The ostensible reason given for the recent row in Boston is the Musical Union; but the fundamental cause is, unhappily, racial dissonance. So the famous band from Boston, robbed of more than a third of its players, limped to New York yesterday determined to play if the organization had only twenty members, as Manager Brennan put it.

After the defection in Boston some old members came forward, and among them were Charles Martin Loeffler, our leading composer, and Timothee Adamowski, who offered their services. Both these artists were first violins in the orchestra when Franz Kneisel was concert master and Gericke conductor. Arcadian days, indeed.

As Mr. Fradkin is now playing the role of the insurgent Lucifer, his seat was occupied by Mr. Theodovowicz, and we also noted the veteran violoncellist, Alwyn Schroeder, at his accustomed seat desk; M. Longy, oboist extraordinary, whose tone resembles the etched line of a graphic composition, was like thin fire as it ringed the woodwind choir.

There were only ten first fiddlers as against the usual sixteen; the contrabassi were reduced to six. But the demon drummer, huddled over his kettledrums, punctuated the sinister atmosphere with his subtle tapping. Ah! if Vance Thompson had only been with us to pen a prose-poem on the vastitude of silence; also to give Don the Marquis (and his patients of nobility date from the stars) a chance to write a new version of "How to hear and grow anxious." There, the cat's out of the bag, a calico cat, full grown. The word "anxious" liberates our pent-up nervousness. Everybody in the audience was nervous. Bomb outrages, false tempi, stopped horns—stopped by His Honor—what catastrophe was not predicted? And nothing happened. The orchestra ran on half-steam, though not at half-speed. Maitre Monteux stood on the pilot box and cheered his valiant crew.

It would be idle to deny that dynamic contrasts were missing. The foundational tone of the orchestra seemed to drop out at times. But the strings were plangent, the tonal balance excellent, considering circumstances, and much of the playing not only charming but of a finesse. The original programme scheme was changed. The conductor tempered the wind to the shorn strings. Beethoven's fourth symphony and a group of Wagner excerpts made up an interesting evening. The last matinee of the season here occurs tomorrow afternoon at the same hall. Cheer up, Monteux! The musical world will not allow such an orchestra to perish because of rebellion in the ranks. There is always a good fish in the sea as ever came out of it, even if the finny tribe in this case happens to be "sacred codfish." (Boston papers please copy.)

From TRIBUNE,
New York City

Boston Symphony Concert Is Given Despite Strike

Places of 33 Players Who Are Out Filled by Pensioners and Excellent Program Is Heard at Carnegie Hall

Despite the thirty-three strikers who left the orchestra last week as the result of friction over the proposed unionization of the famous organization, the Boston Symphony Orchestra showed its fighting spirit in giving its concert at Carnegie Hall last evening. Loyal members were determined to carry out the plans for the trip, if with only twenty men. But their ranks, although smaller than usual, were not reduced to such desperate straits. The strikers' places were filled by pensioners, who gladly returned to assist the orchestra in a critical period of its career. Other players, it is said, were recruited from the New England Conservatory of Music.

A novelty was to have been given—John Alden Carpenter's "Concertino." But under the circumstances it was, of course, necessary to change the program to one less elaborate. Conductor Monteux chose his pieces shrewdly—Beethoven's Fourth Symphony and five Wagner numbers—the Prelude to "Lohengrin," "A Siegfried Idyll," "Forest Murmurs" from "Siegfried," excerpts from Act III of "The Mastersingers." Considering the difficulties under which the orchestra has been laboring, a detailed criticism of the performance would not be fair, but it may be said in passing that the strings were surprisingly effective in the numbers from "Lohengrin" and "Siegfried."

ESTABLISHED 1861

From Herald
New York Ci

Boston Orchestra Abandons Berlioz for Beethoven

Mr. Monteux Changes Programme—Lacks Thirty-one Musicians.

What became of the "Symphonie Fantastique" of Hector Berlioz?

That question must have ruffled the equable temperaments of many subscribers to the Boston Symphony concerts as they sat in their seats at the final Thursday evening concert of the season in Carnegie Hall last night. The very types had melted into glowing streams of glorification when the work was lately performed in Boston, and despite the fact that a somewhat weighty concert master had remained sitting when Pierre Monteux, conductor, commanded the orchestra to rise and accept the laudations of cultivated Boston, the work had been announced for repetition before the mercenary children of New York.

But without explanation it vanished into thin air, almost as thin as some of its own, and in its place the astonished auditors beheld on the programme the unfamiliar B flat symphony No. 4 of Beethoven. Nothing fantastic about that. No witches' Sabbath nor march to the gallows nor any suggestion of a mystical return to life. Who writes essays on the fourth symphony now? No one. Yet in its day it raised a tempest in a teapot. Weber flew into a rage over it, wrote stuff and nonsense about the "no ideas of Mr. Composer" and prattled ridiculously of Gyrowetz and Pleyel.

And then there was the famous drum figure in the slow movement, by virtue of which the menial kettle drums rose to the dignity of soloists. Many fine things have been written about this symphony, but one feels certain that Boston would not have been shaken to its centre by last evening's performance, as it was by the Fradkinized interpretation of the "Fantastique."

After the Beethoven there was a row of specimens of Wagner, namely, the prelude to "Lohengrin," Siegfried Idyll," "Forest Murmurs" and bits of the third act of "The Meistersingers." The audience was very demonstrative.

Thirty-one members of the orchestra were absent last evening. The number of players was seventy-two, on a basis of ten first violins and six double basses, but some of these were substitutes. The missing members left the orchestra because of the discharge of Frederick Fradkin, the concert master, for insubordination. At the recent performance of Berlioz's "Fantastic Symphony" in Boston he refused to rise when Mr. Monteux directed the orchestra to stand in acknowledgment of applause. Several of the seceders have already asked for reinstatement, and W. H. Brennan, the manager, said last night that all would surely do so. Mr. Fradkin will not be reinstated.

From American
New York City

ANOTHER "Little Symphony" played in Carnegie Hall last night—not under the direction of Georges Barrere, however, but with Pierre Monteux at the baton.

It was the "Boston Symphony Orchestra." The orchestra in its present condition numbers about seventy men, with ten first violins, nine second violins, eight violas, eight 'cellos and six basses. What caused heartaches last night, however, was not so much the diminished size of the band as its lack of co-ordination, unanimity, balance, precision and finish. The strength of a chain must be measured by its weakest link, and there were some very weak links in this musical chain.

"Zaza," served once more in the Metropolitan Opera House last night as a vehicle for Geraldine Farrar's histrionic art. Her principal collaborators were Crimi as Dufresne, Amato as Cascart, Kathleen Howard as Anaide, Minnie Egener as Natalie. Moranzoni conducted.

n SUN
ress New York City
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Music

The Boston Symphony.

For its final evening concert in New York this season the Boston Symphony Orchestra came to Carnegie Hall last night, and there played a programme of Beethoven and Wagner. It was a programme rather hastily made to suit the home emergency, and it mattered not half so much as the conditions surrounding its playing. For this was the first opportunity for New York to see what changes have been made in personnel, and to prove—by the ovation Conductor Monteux had—its appreciation for the completion of the season's series.

Subtract some thirty men from approximately ninety, and the difference will be tonal as well as numerical. Yet even with the present (and only temporary) handicaps the orchestra accomplished an artistic evening. It was a rather lonely sight upon so large a platform, but it played its Beethoven fourth symphony with all possible spirit and with as fine a regard for timbre and tempo as ever made this organization famous. The romantic fervor of the Wagnerian selections did not, unfortunately, always swell to like breadths. The rough spots which marred the "Siegfried Idyll," for example, could not be blamed upon the diminished size of the orchestra, though they were undoubtedly accentuated by it. M. Monteux conducted the "Mastersingers" excerpts, on the other hand, with a brave and exultant fervor. There was also the prelude to "Lohengrin" and the "Forest Murmurs" from "Siegfried."

The final concert of the Boston Symphony in New York for this season comes on Saturday afternoon. After that the management of the orchestra gave every assurance yesterday afternoon that it will return next season persevering as a non-union in the Worl tion and as one ... the less ...

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ldress New York City
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BOSTONIANS IN GREAT CONCERT

Pierre Monteux Leads Famous Orchestra With Less Than Sixty Men.

ARTISTS RISE ABOVE TROUBLES

Boston Organization Delights Another Fine Audience at Carnegie Hall.

By JOHN H. RAFTERY.

Out of its recent welter of internal dissensions, labor troubles and threatened disorganization, the Boston Symphony Orchestra last evening emerged upon the stage of Carnegie Hall decimated but undaunted, scarred with battle but triumphant in the result, the best that are left of "the old guard" and enough of them to play a splendid concert even though the onset of their thinned ranks seemed at times wavering and almost futile in the mighty tonal massifs of Wagnerian music.

Of the regiment that once responded to the batons of Muck, Rabaud and Monteux, less than sixty musicians last evening responded to the summons of the conductor's baton, but that sixty were made up of artists, every man of them, and in some passages of the onerous program, notably in the Beethoven symphony and in "Forest Murmurs" from "Siegfried," the deathless spirit and the unsurpassed artistry of the famous orchestra spoke in unforgettable music.

With an orchestra not more than half the size of the days of full membership Conductor Monteux was able to deliver the gorgeous Fourth Symphony with amazing power, roundness and volume, except perhaps in the majestic and overtopping finale, in which there was evidence of diminished strength in the brasses, the great strings and the percussion. But it was a lovely performance, for all that, played with impeccable sympathy, clarity and unison in the second movement and in the trio and allegro of the third.

The Prelude to "Lohengrin," which began the second half of the program, led the gradual way into mightier excerpts from Wagner, and never was there better reading of "A Siegfried Idyll" or of the third act of "The Mastersingers" than M. Monteux gave to them last evening. His men played with the zealous fervor of the splendid musicians they are, and derived many glorious passages from "The Dance of the Apprentices" and "Homage to Hans Sachs." The fine audience was generous

TELEGRAM
New York City

124

In Spite of Difficulties Boston Orchestra Play

Minus Thirty-four Players, Who Resigned, Boston Musicians Give Concert.

MISS FARRAR AS ZAZA

John Powell, Pianist, Makes a Speech at His Recital.

In spite of disruptions, resignations and trouble with the Musicians' Protective Union, the Boston Symphony Orchestra came to New York for its final evening concert of the season in Carnegie Hall last night. Its concert master, Frederic Fradkin, was recently discharged for refusing to obey the conductor, Pierre Monteux. At a Boston concert the men of the orchestra were instructed to rise in response to applause, and Mr. Fradkin remained seated, though the others "rose to the occasion." Out of sympathy or because of large financial offers from other orchestras, or because of intervention by the Musicians' Protective Union, thirty-four other members left. And the Boston Symphony Orchestra, which five years ago was touted as the "greatest in the world," had to come here in a crippled condition.

A few extra men were secured to fill in the vacancies, making the number of musicians about seventy, which is enough to make up a fairly large symphonic body. But the balance of the different choirs was upset. The resignations came mostly with the violins, while the wood wind and brass choirs were not greatly changed, so that there was often a weakness in the string section.

The programme had to be altered on short notice. Beethoven's fourth symphony and some Wagnerian numbers were played, while a new American work by John Alden Carpenter had to be chopped.

For a makeshift orchestra the performance of the symphony was creditable. It had not the brilliance of other Beethoven performances in other seasons, but it served its purpose—to get the season over with as gracefully as possible and give the management an opportunity to fill in the vacancies.

The Boston Symphony Orchestra is the only important organization of its kind which is not unionized, and the intention is to keep it independent. It was learned last night that enough applications from men in other orchestras have already been received to give assurance that next season the orchestra will not be weaker than this, and that it will be unnecessary to import players from Europe.

STAR
: Baltimore, Md.

MMY DESTINN WITH BOSTON SYMPHONY

At the final Boston Symphony oncert of the season in Baltimore, o be given at the Lyric Theater ext Tuesday evening, March 16, Madame Emmy Destinn, dramatic soprano, will be the soloist. "Non mi dir," the famous aria of Donna Anna in Mozart's "Don Giovanni," will at this concert reveal one of the most beautiful moments in one of her most famous roles. She will also sing operatic arias by the two great Bohemian composers: The Cradle Song from Smetana's "The Kiss," and the love song from Dvorak's "Russalka."

Pierre Monteux will present Berlioz's "Fantastic" Symphony, which was inspired by his now historical love story. It describes the "Dreams and Passions" of the composer, "A Ball," a "Pastoral Scene," "The March to the Scaffold" and the orgy of the "Witches' Sabbath." The performance of the work in Boston was generally conceded one of the finest achievements of the season. The other numbers will be Borodin's sketch, "The Steppes of Central Asia," and Wagner's overture to the "Flying Dutchman."

BOSTON SYMPHONY PROGRAM.

The program for the Boston Symony Concert tomorrow evening, at the cademy of Music, the soloist being ma Destinn, has been changed as fol- ws:—

Beethoven—Symphony No. 4, in B-flat major.
Mozart—Aria "Non mi dir," from "Don Giovanni."
Wagner—"A Siegfried Idyll."
Songs with Orchestra—(a) Two Berceuses from "The Kiss," by Smetana; (b) Song from "Russalka," Dvorak.
Wagner—Excerpts from Act III of "The Mastersingers": Introduction, Dance of the Apprentices, Welcome to Hans Sachs.

EVENING GLOBE
New York City

Music.

The Boston Symphony Co —Other Music.

The Boston Symphony Orchest diminished number came to Car Hall last evening for its final T day concert of the present se The troubles that have recently the Boston band asunder have pretty fully aired in the press. is no need of discussing here an merits, demirts, whisperings, probabilities. Suffice it to repo evening's concert and at the time to utter a very pious hope the future of the foremost orch of the world will surmount glori any and all obstacles.

With more than thirty membe the orchestra in secession, Mr. teux was obliged to substitute ferent programme from that ori ly announced. Some pensioners orchestra returned to help it o its difficulties; it is said conserv recruits were in the ranks; two eminent graduates of the band a Loeffler and Mr. Adamowski lo offered their service, but appar were not called upon; mean time ornaments of the organizatio Messrs. Longy and Schroeder an incomparably demoniac drumme in their accustomed places, and Theodorowicz occupied the co master's desk instead of the insul nate Fradkin. The audience, w filled Carnegie Hall, greeted Mr. teux with more than usual war and throughout the evening there cordial applause for both the ductor and the band.

There was inevitably some la dynamic contrast in the perform yesterday—you can't get the fu mental tone, for instance, from double basses that you can from e But the orchestra played with s did spirit, with finish, and as its finest mettle. Beethoven's fo symphony opened the programme cept for the famous adagio, this phony is not of the "greater" thoven. Still it is Beethoven, beautiful, and then it is not pl into the ground as are its imme neighbors of the Titan brood, the and the fifth. Moreover, a smal chestra is quite authentic for its formance. Mr. Monteux read it lightfully, and the men played it crispness, with esprit, and in par lar with an excellent appreciatio the tricksy spirit of the scherzo.

Wagner selections made up the of the programme. Never had I h the climax of the prelude to "Lo grin" carried up so thrillingly.

Monteux cannot save the "Sieg Idyll" from being prolix, but he through his poetic feeling, his s choice of tempi, his skillful empl of all beauties, keep it from b soporific. In the "Waldweben" f "Siegfried" the balance between accompanying strings and the sol struments was admirably adju The music did not seem a lightly companied concerto for wind ins ments. Here again there was s variety in the tempi and a joyo engrossing climax. What a plea it would be to hear the entire scor

"Siegfried" led by Mr. Monteux!

Excerpts from the last act of Meistersinger" completed the gramme. The meditative beaut the introduction, the jollity of the prentices' dance, and the rich-t pomp of the homage to Hans S all were set forth sympathetically most musically—a thing that ca be said of many a local performa of this music both in and out of opera house. In spite of all the ficulties, this was really one of most successful and enjoyable certs the Boston Symphony Orche has ever given in our town.

PETTS SANBORN

From
QUIRER,
Philadelphia, Pa.

MAR 16 1912

ston Symphony Programme Change

The programme for the coming ston Symphony Concert at the ademy of Music tomorrow evening, arch 17th, has been changed as fol- ws:

Beethoven—Symphony No. 4 in B flat major.
Mozart—Aria "Non mi dir," from Don Giovanna."
Wagner—"A Siegfried Idyll."
Songs with Orchestra—(a) Two erceuses from "The Kiss," by metana; (b) Song from "Russalka."— vorak.
Wagner—Excerpts from Act The Mastersingers." Introd ance of the Apprentices—We Hans Sachs.
Soloist, Emma Destinn.

INFORMATION OBSCURED

WORLD,
New York City

MUSIC

JAMES GIBBONS HUNEKER

The Boston Orchestra.

Orchestras, like nations, are happiest when they don't wash their doubtful linen in public. Through no fault of Conductor Pierre Monteux, who conducted the fifth evening concert of the Boston Symphony Orchestra at Carnegie Hall last night, he finds himself in the centre of an unmusical whirlwind—what he would call a "tourbillon"—while the menacing clash of "Die Wacht am Rhein" drowns the martial measures of the "Marseillaise." The ostensible reason given for the recent row in Boston is the Musical Union; but the fundamental cause is, unhappily, racial dissonance. So the famous band from Boston, robbed of more than a third of its players, limped to New York yesterday determined to play if the organization had only twenty members, as Manager Brennan put it.

After the defection in Boston some old members came forward, and among them were Charles Martin Loeffler, our leading composer, and Timothee Adamowski, who offered their services. Both these artists were first violins in the orchestra when Franz Kneisel was concert master and Gericke conductor. Arcadian days, indeed.

As Mr. Fradkin is now playing the role of the insurgent Lucifer, his seat was occupied by Mr. Theodovowicz, and we also noted the veteran violoncellist, Alwyn Schroeder, at his accustomed seat desk; M. Longy, oboist extraordinary, whose tone resembles the etched line of a graphic composition, was like thin fire as it ringed the woodwind choir.

There were only ten first fiddlers as against the usual sixteen; the contrabassi were reduced to six. But the demon drummer, huddled over his kettledrums, punctuated the sinister atmosphere with his subtle tapping. Ah! if Vance Thompson had only been with us to pen a prose-poem on the vastitude of silence; also to give Don the Marquis (and his patents of nobility date from the stars) a chance to write a new version of "How to hear and grow anxious." There, the cat's out of the bag, a calico cat, full grown. The word "anxious" liberates our pent-up nervousness. Everybody in the audience was nervous. Bomb outrages, false tempi, stopped horns—stopped by His Honor—what catastrophe was not predicted? And nothing happened. The orchestra ran on half-steam, though not at half-speed. Maitre Monteux stood on the pilot box and cheered his valiant crew.

It would be idle to deny that dynamic contrasts were missing. The foundational tone of the orchestra seemed to drop out at times. But the strings were plangent, the tonal balance excellent, considering circumstances, and much of the playing not only charming but of a finesse. The original programme scheme was changed. The conductor tempered the wind to the shorn strings. Beethoven's fourth symphony and a group of Wagner excerpts made up an interesting evening. The last matinee of the season here occurs tomorrow afternoon at the same hall. Cheer up, Monteux! The musical world will not allow such an orchestra to perish because of rebellion in the ranks. There is always a good fish in the sea as ever came out of it, even if the finny tribe in this case happens to be "sacred codfish." (Boston papers please copy.)

From TRIBUNE,
New York City

Boston Symphony Concert Is Given Despite Strike

Places of 33 Players Who Are Out Filled by Pensioners and Excellent Program Is Heard at Carnegie Hall

Despite the thirty-three strikers who left the orchestra last week as the result of friction over the proposed unionization of the famous organization, the Boston Symphony Orchestra showed its fighting spirit in giving its concert at Carnegie Hall last evening. Loyal members were determined to carry out the plans for the trip, if with only twenty men. But their ranks, although smaller than usual, were not reduced to such desperate straits. The strikers' places were filled by pensioners, who gladly returned to assist the orchestra in a critical period of its career. Other players, it is said, were recruited from the New England Conservatory of Music.

A novelty was to have been given—John Alden Carpenter's "Concertino." But under the circumstances it was, of course, necessary to change the program to one less elaborate. Conductor Monteux chose his pieces shrewdly—Beethoven's Fourth Symphony and five Wagner numbers—the Prelude to "Lohengrin," "A Siegfried Idyll," "Forest Murmurs" from "Siegfried," excerpts from Act III of "The Mastersingers." Considering the difficulties under which the orchestra has been laboring, a detailed criticism of the performance would not be fair, but it may be said in passing that the strings were surprisingly effective in the numbers from "Lohengrin" and "Siegfried."

ESTABLISHED 1881

From Herald
New York Ci

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Mr. Monteux Changes Programme—Lacks Thirty-one Musicians.

What became of the "Symphonie Fantastique" of Hector Berlioz?

That question must have ruffled the equable temperaments of many subscribers to the Boston Symphony concerts as they sat in their seats at the final Thursday evening concert of the season in Carnegie Hall last night. The very types had melted into glowing streams of glorification when the work was lately performed in Boston, and despite the fact that a somewhat weighty concert master had remained sitting when Pierre Monteux, conductor, commanded the orchestra to rise and accept the laudations of cultivated Boston, the work had been announced for repetition before the mercenary children of New York.

But without explanation it vanished into thin air, almost as thin as some of its own, and in its place the astonished auditors beheld on the programme the unfamiliar B flat symphony No. 4 of Beethoven. Nothing fantastic about that. No witches' Sabbath nor march to the gallows nor any suggestion of a mystical return to life. Who writes essays on the fourth symphony now? No one. Yet in its day it raised a tempest in a teapot. Weber flew into a rage over it, wrote stuff and nonsense about the "no ideas of Mr. Composer" and prattled ridiculously of Gyrowetz and Pleyel.

And then there was the famous drum figure in the slow movement, by virtue of which the menial kettle drums rose to the dignity of soloists. Many fine things have been written about this symphony, but one feels certain that Boston would not have been shaken to its centre by last evening's performance, as it was by the Fradkinized interpretation of the "Fantastique."

After the Beethoven there was a row of specimens of Wagner, namely, the prelude to "Lohengrin," Siegfried Idyll," "Forest Murmurs" and bits of the third act of "The Meistersingers." The audience was very demonstrative.

Thirty-one members of the orchestra were absent last evening. The number of players was seventy-two, on a basis of ten first violins and six double basses, but some of these were substitutes. The missing members left the orchestra because of the discharge of Frederick Fradkin, the concert master, for insubordination. At the recent performance of Berlioz's "Fantastic Symphony" in Boston he refused to rise when Mr. Monteux directed the orchestra to stand in acknowledgment of applause. Several of the seceders have already asked for reinstatement, and W. H. Brennan, the manager, said last night that all would surely do so. Mr. Fradkin will not be reinstated.

From American
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Music

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Subtract some thirty men from approximately ninety, and the difference will be tonal as well as numerical. Yet even with the present (and only temporary) handicaps the orchestra accomplished an artistic evening. It was a rather lonely sight upon so large a platform, but it played its Beethoven fourth symphony with all possible spirit and with as fine a regard for timbre and tempo as ever made this organization famous. The romantic fervor of the Wagnerian selections did not, unfortunately, always swell to like breadths. The rough spots which marred the "Siegfried Idyll," for example, could not be blamed upon the diminished size of the orchestra, though they were undoubtedly accentuated by it. M. Monteux conducted the "Mastersingers" excerpts, on the other hand, with a brave and exultant fervor. There was also the prelude to "Lohengrin" and the "Forest Murmurs" from "Siegfried."

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By JOHN H. RAFTERY.

Out of its recent welter of internal dissensions, labor troubles and threatened disorganization, the Boston Symphony Orchestra last evening emerged upon the stage of Carnegie Hall decimated but undaunted, scarred with battle but triumphant in the result, the best that are left of "the old guard" and enough of them to play a splendid concert even though the onset of their thinned ranks seemed at times wavering and almost futile in the mighty tonal massifs of Wagnerian music.

Of the regiment that once responded to the batons of Muck, Rabaud and Monteux, less than sixty musicians last evening responded to the summons of the conductor's baton, but that sixty was made up of artists, every man of them and in some passages of the onerous program, notably in the Beethoven symphony and in "Forest Murmurs" from "Siegfried," the deathless spirit and the unsurpassed artistry of the famous orchestra spoke in unforgettable music.

With an orchestra not more than half the size of the days of full membership Conductor Monteux was able to deliver the gorgeous Fourth Symphony with amazing power, roundness and volume, except perhaps in the majestic and overtopping finale, in which there was evidence of diminished strength in the brasses, the great strings and the percussion. But it was a lovely performance, for all that, played with impeccable sympathy, clarity and unison in the second movement and in the trio and allegro of the third.

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TELEGRAM
New York City

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In Spite of Difficulties Boston Orchestra Play

Minus Thirty-four Players, Who Resigned, Boston Musicians Give Concert.

MISS FARRAR AS ZAZA

John Powell, Pianist, Makes a Speech at His Recital.

In spite of disruptions, resignations and trouble with the Musicians' Protective Union, the Boston Symphony Orchestra came to New York for its final evening concert of the season in Carnegie Hall last night. Its concert master, Frederic Fradkin, was recently discharged for refusing to obey the conductor, Pierre Monteux. At a Boston concert the men of the orchestra were instructed to rise in response to applause, and Mr. Fradkin remained seated, though the others "rose to the occasion." Out of sympathy or because of large financial offers from other orchestras, or because of intervention by the Musicians' Protective Union, thirty-four other members left. And the Boston Symphony Orchestra, which five years ago was touted as the "greatest in the world," had to come here in a crippled condition.

A few extra men were secured to fill in the vacancies, making the number of musicians about seventy, which is enough to make up a fairly large symphonic body. But the balance of the different choirs was upset. The resignations came mostly with the violins, while the wood wind and brass choirs were not greatly changed, so that there was often a weakness in the string section.

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For a makeshift orchestra the performance of the symphony was creditable. It had not the brilliance of other Beethoven performances in other seasons, but it served its purpose—to get the season over with as gracefully as possible and give the management an opportunity to fill in the vacancies.

The Boston Symphony Orchestra is the only important organization of its kind which is not unionized, and the intention is to keep it independent. It was learned last night that enough applications from men in other orchestras have already been received to give assurance that next season the orchestra will not be weaker than this, and that it will be unnecessary to import players from Europe.

STAR

Baltimore, Md.

MMY DESTINN WITH BOSTON SYMPHONY

At the final Boston Symphony oncert of the season in Baltimore, o be given at the Lyric Theater ext Tuesday evening, March 16, Madame Emmy Destinn, dramatic soprano, will be the soloist. "Non mi dir," the famous aria of Donna Anna in Mozart's "Don Giovanni," will at this concert reveal one of the most beautiful moments in one of her most famous roles. She will also sing operatic arias by the two great Bohemian composers: The Cradle Song from Smetana's "The Kiss," and the love song from Dvorak's "Russalka."

Pierre Monteux will present Berlioz's "Fantastic" Symphony, which was inspired by his now historical love story. It describes the "Dreams and Passions" of the composer, "A Ball," a "Pastoral Scene," "The March to the Scaffold" and the orgy of the "Witches' Sabbath." The performance of the work in Boston was generally conceded one of the finest achievements of the season. The other numbers will be Borodin's sketch, "The Steppes of Central Asia," and Wagner's overture to the "Flying Dutchman."

BOSTON SYMPHONY PROGRAM.

The program for the Boston Symony Concert tomorrow evening, at the ademy of Music, the soloist being ma Destinn, has been changed as fol- ows:—

Beethoven—Symphony No. 4, in B-flat major.

Mozart—Aria "Non mi dir," from "Don Giovanni."

Wagner—"A Siegfried Idyll."

Songs with Orchestra—(a) Two Berceuses from "The Kiss," by Smetana; (b) Song from "Rusalka," Dvorak.

Wagner—Excerpts from Act III of "The Mastersingers"; Introduction, Dance of the Apprentices, Welcome to Hans Sachs.

EVENING GLOBE
New York City

Music.

The Boston Symphony Con —Other Music.

The Boston Symphony Orchestra diminished number came to Car Hall last evening for its final T day concert of the present se The troubles that have recently the Boston band asunder have pretty fully aired in the press. is no need of discussing here an merits, demirts, whisperings, probabilities. Suffice it to repo evening's concert and at the time to utter a very pious hope the future of the foremost orch of the world will surmount glori any and all obstacles.

With more than thirty membe the orchestra in secession, Mr. teux was obliged to substitute ferent programme from that ori ly announced. Some pensioners orchestra returned to help it o its difficulties; it is said conserv recruits were in the ranks; two eminent graduates of the band a Loeffler and Mr. Adamowski lo offered their service, but appa were not called upon; mean time ornaments of the organizatio Messrs. Longy and Schroeder an incomparably demoniac drumme in their accustomed places, and Theodorowicz occupied the co master's desk instead of the insul nate Fradkin. The audience, filled Carnegie Hall, greeted Mr. teux with more than usual war and throughout the evening there cordial applause for both the ductor and the band.

There was inevitably some la dynamic contrast in the perform yesterday—you can't get the fu mental tone, for instance, fro double basses that you can from e But the orchestra played with s did spirit, with finish, and as its finest mettle. Beethoven's fo symphony opened the programme cept for the famous adagio, this phony is not of the "greater" thoven. Still it is Beethoven, beautiful, and then it is not pl into the ground as are its imme neighbors of the Titan brood, the and the fifth. Moreover, a smal chestra is quite authentic for its formance. Mr. Monteux read i lightfully, and the men played it crispness, with esprit, and in par ter with an excellent appreciatio the tricksy spirit of the scherzo.

Wagner selections made up the of the programme. Never had I h the climax of the prelude to "Lo grin" carried up so thrillingly.

Monteux cannot save the "Sieg Idyll" from being prolix, but he through his poetic feeling, his a choice of tempi, his skillful empl of all beauties, keep it from b soporific. In the "Waldweben" "Siegfried" the balance between accompanying strings and the sol struments was admirably adju The music did not seem a lightly companied concerto for wind in ments. Here again there was s variety in the tempi and a joyo engrossing climax. What a plea it would be to hear the entire scor

"Siegfried" led by Mr. Monteux!

Excerpts from the last act of Meistersinger" completed the gramme. The meditative beaut the introduction, the jollity of the prentices' dance, and the rich-t pomp of the homage to Hans Sa all were set forth sympathetically most musically—a thing that ca be said of many a local performa of this music both in and out of opera house. In spite of all the ficulties, this was really one of most successful and enjoyable certs the Boston Symphony Orche has ever given in our town.

PITTS-SANBORN

rom
QUIRER,
Philadelphia, Pa.

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Soloist, Emma Destinn.

INFORMATION OBSCURED

WORLD,
New York City

MUSIC

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STAR
Baltimore, Md.

MMY DESTINN WITH BOSTON SYMPHONY

At the final Boston Symphony concert of the season in Baltimore, to be given at the Lyric Theater next Tuesday evening, March 16. Madame Emmy Destinn, dramatic soprano, will be the soloist. "Non mi dir," the famous aria of Donna Anna in Mozart's "Don Giovanni," will at this concert reveal one of the most beautiful moments in one of her most famous roles. She will also sing operatic arias by the two great Bohemian composers: The Cradle Song from Smetana's "The Kiss," and the love song from Dvorak's "Russalka."

Pierre Monteux will present Berlioz's "Fantastic" Symphony, which was inspired by his now historical love story. It describes the "Dreams and Passions" of the composer, "A Ball," a "Pastoral Scene," "The March to the Scaffold" and the orgy of the "Witches' Sabbath." The performance of the work in Boston was generally conceded one of the fin[illegible] of the season.

[illegible]bers will be Bo[illegible]
The Steppes of
Wagner's overt[illegible]
utchman."

BOSTON SYMPHONY P[illegible]

The program for the [illegible]
ony Concert tomorrow ev[illegible] fol[illegible]
cademy of Music, the [illegible]
ma Destinn, has been cha[illegible]
ws:—
Beethoven—Symphony No. 4,
r.
Mozart—Aria "Non mi dir,"
Giovanni."
Wagner—"A Siegfried Idyll."
Songs with Orchestra—(a)
from "The Kiss," by Smetana;
Rusalka," Dvorak.
Wagner—Excerpts from Act
astersingers"; Introduction,
pprentices, Welcome to Hans S[illegible]

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McG[illegible]

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EVENING GLOBE
New York City

Music.

The Boston Symphony Co[illegible] —Other Music.

The Boston Symphony Orchestra diminished number came to Car[illegible] Hall last evening for its final T[illegible] day concert of the present se[illegible] The troubles that have recently the Boston band asunder have pretty fully aired in the press. [illegible] is no need of discussing here an[illegible] merits, demirts, whisperings, probabilities. Suffice it to repo[illegible] evening's concert and at the time to utter a very pious hope the future of the foremost orch[illegible] of the world will surmount glori[illegible] any and all obstacles.

With more than thirty membe[illegible] the orchestra in secession, Mr. [illegible]teux was obliged to substitute [illegible] ferent programme from that ori[illegible]ly announced. Some pensioners [illegible] orchestra returned to help it o[illegible] its difficulties; it is said conserv[illegible] recruits were in the ranks; two [illegible] eminent graduates of the band a[illegible] Loeffler and Mr. Adamowski lo[illegible] offered their service, but appar[illegible] were not called upon; mean time [illegible] ornaments of the organizatio[illegible] Messrs. Longy and Schroeder an[illegible] incomparably demoniac drumme[illegible] in their accustomed places, and Theodorowicz occupied the co[illegible] master's desk instead of the insul[illegible]nate Fradkin. The audience, [illegible] filled Carnegie Hall, greeted Mr. [illegible]teux with more than usual war[illegible] and throughout the evening there [illegible] cordial applause for both the [illegible] ductor and the band.

There was inevitably some la[illegible] dynamic contrast in the perform[illegible] yesterday—you can't get the fu[illegible] mental tone, for instance, from [illegible] double basses that you can from e[illegible] But the orchestra played with s[illegible] did spirit, with finish, and as [illegible] its finest mettle. Beethoven's fo[illegible] symphony opened the programme [illegible] cept for the famous adagio, this [illegible] phony is not of the "greater" [illegible] thoven. Still it is Beethoven, [illegible] beautiful, and then it is not pl[illegible] into the ground as are its imme[illegible] neighbors of the Titan brood, the [illegible] and the fifth. Moreover, a smal[illegible] chestra is quite authentic for its [illegible] formance. Mr. Monteux read [illegible] lightfully, and the men played it [illegible] crispness, with esprit, and in par[illegible] lar with an excellent appreciatio[illegible] the tricksy spirit of the scherzo.

Wagner selections made up the [illegible] of the programme. Never had I h[illegible] the climax of the prelude to "Lo[illegible] grin" carried up so thrillingly.

Monteux cannot save the "Sieg[illegible] Idyll" from being prolix, but he [illegible] through his poetic feeling, his s[illegible] choice of tempi, his skillful empl[illegible] of all beauties, keep it from b[illegible] soporific. In the "Waldweben" f[illegible] "Siegfried" the balance between [illegible] accompanying strings and the sol[illegible] struments was admirably adju[illegible] The music did not seem a lightly [illegible] companied concerto for wind ins[illegible] ments. Here again there was s[illegible] variety in the tempi and a joyo[illegible] engrossing climax. What a plea[illegible] it would be to hear the entire scor[illegible]

"Siegfried" led by Mr. Monteux!

Excerpts from the last act of [illegible] Meistersinger" completed the [illegible] gramme. The meditative beauty [illegible] the introduction, the jollity of the [illegible] prentices' dance, and the rich-t[illegible] pomp of the homage to Hans Sa[illegible] all were set forth sympathetically [illegible] most musically—a thing that ca[illegible] be said of many a local performa[illegible] of this music both in and out of [illegible] opera house. In spite of all the [illegible] ficulties, this was really one of [illegible] most successful and enjoyable [illegible] certs the Boston Symphony Orche[illegible]

has ever given in our town.

PITTS-SANBORN

rom
NQUIRER,
Philadelphia, Pa.

oston Symphony Programme Change

The programme for the coming Boston Symphony Concert at the Academy of Music tomorrow evening, March 17th, has been changed as follows:

Beethoven—Symphony No. 4 in B flat major.

Mozart—Aria "Non mi dir," from "Don Giovanna."

Wagner—"A Siegfried Idyll."

Songs with Orchestra—(a) Two Berceuses from "The Kiss," by Smetana; (b) Song from "Rusalka."—Dvorak.

Wagner—Excerpts from Act "The Mastersingers." Introd[illegible] Dance of the Apprentices—We[illegible] Hans Sachs.

Soloist, Emma Destinn.

From Times
New York City
MAR 18 1920

MUSIC

By Richard Aldrich

The Boston Symphony Orchestra.

The Boston Symphony Orchestra gave the last evening concert of its New York season last evening in Carnegie Hall. It makes this last visit to this city in the midst of tribulation. Some of the details of its troubles, resulting in the dismissal of Mr. Fradkin, the concert master, and the retirement of a number of other players over a matter of discipline, have been published in dispatches from Boston. There is also impending a larger question relating to the determination of many of its members to join the musical union against the wishes of the Trustees, who are carrying out the policy maintained by the founder, Major Higginson, since the establishment of the organization thirty-nine years ago.

Some of the results were apparent last evening in the appearance of the orchestra considerably reduced in numbers. Instead of the sixteen first violins that have played in recent seasons, there were ten; there was also a reduction in the number of second violins, and the double basses were six instead of eight. There were also a number of unfamiliar faces; some of them were said to be of players formerly members of the orchestra, recruited now for the emergency. The concertmaster was Mr. Theodorowicz, who has recently been Mr. Fradkin's companion at the first desk of the violins.

The program announced for the concert had been entirely changed, to meet the exigency of the reduced forces. Instead of Berlioz's "Fantastic" Symphony, Beethoven's Fourth was substituted; and in place of John Alden Carpenter's "Concertino" for piano and orchestra, with E. Robert Schmitz as soloist, and the overture to Wagner's "Flying Dutchman," other pieces by Wagner—the prelude to "Lohengrin," "A Siegfried Idyll," "Forest Murmurs," from "Siegfried," and the introduction to the third act of "The Mastersingers," the dance of the apprentices and the final passage called "Homage to Hans Sachs," from the same music drama—were given.

The audience was ready to show its sympathy with the conductor, and when Mr. Monteux appeared he was greeted with an extra round of applause. At the close of the symphony there was an enthusiastic demonstration, which Mr. Monteux desired to share with the players—and none failed to rise to acknowledge it.

Under the circumstances, it was not to be expected that all the remembered qualities of the Boston Symphony Orchestra should be shown in the performance. But it was evident that both conductor and players were on their mettle; and the performance had many admirable qualities and showed the fine musicianship that was centred in that reduced aggregation of players. Of course, the volume of the string tone was not there. The playing of the symphony, however, had great spirit, elastic rhythm, delicacy and finesse; an engrossing performance. And if the balance of tone was different from that familiar to concertgoers of these days, some may have consoled themselves by thinking that it was nearer to that of the orchestras that played it for Beethoven in 1806.

In the prelude to "Lohengrin" the division of the strings in the scoring and the reduced numbers available for the several parts emphasized somewhat the loss in volume. But the 'Siegfried Idyll" was originally conceived for a small orchestra and loses little in a performance by one. If Mr. Monteux's beat in certain passages was a little rigid the delicacy and poetic coloring of the orchestra were delightful. The audience was cordial in its manifestation of enjoyment.

Mme. Julia Claussen's Recital.

Mme. Julia Claussen, mezzo soprano now a member of the Metropolitan Opera Company, though not of late often heard in its performances, gave a song recital in Aeolian Hall yesterday afternoon. There were interesting qualities in her delivery of an interesting program; chief of which was the evidence of a genuine understanding of the essential character and spirit of the songs she sang.

Mme. Claussen's voice is itself not of remarkable beauty; nor does she possess all the graces of the most polished style, she "scoops" now and again; how and and again there is uncertainty in her intonation. But there was something of the necessary sustained style in Sully's "Bel Epais"; spirit, though not all that there might have been of polish, in Scarlatti's "Gia il sole dal Gange." She was singularly successful in the sustained intensity of Brahms's "Sapphic Ode," in the mischievous spirit of his "Disappointed Serenader," and in the dramatic vividness of Liszt's "Three Gipsies." On the other hand, her vocal technique did not serve her well in Schubert's "To Be Sung on the Water."

There was a group of Russian songs and one of Swedish and American songs. The German songs she sang in English translations. Mme. Claussen's English had something of an accent and her diction is not of the finish that makes her wholly intelligible in song. She had an admirable accompanist in Richard Hageman.

ESTABLISHED 1881
MAR 21 19
From Times
New York City

Mr. Otto Roth, one of the first violins of the Boston Symphony Orchestra, who resigned on account of the recent uproar over the action of Mr. Fradkin, the concert master, has written a letter explaining his course. In this letter, too long to print in full here, Mr. Roth, who was the oldest member of the orchestra in length of service—thirty-eight years—says that while the Fradkin incident had nothing directly to do with the union movement, that movement is indirectly the sole cause of the trouble. He declares that seventy-four members of the orchestra have pledged themselves to stand together, and will quit at the expiration of their contracts if the union is not recognized. This meant that within one year three-quarters of the orchestra must be replaced. Judge Cabot is not concerned about it, says Mr. Roth, and believes that he can build up the orchestra to its former standard, even though seventy-four leave it. Mr. Roth thinks this impossible. He declares that all other American orchestras are in the union, and this fact does not seem to interfere with their artistic development. There is yet time to save the orchestra, Mr. Roth declares, and hopes the trustees will relent.

The New York public will join in the general lamentation if the Boston Symphony Orchestra is damaged beyond repair. It is unsafe at this distance and without a knowledge of all the facts to venture any prediction; but most admirers of the orchestra will think that if three-quarters of the present personnel leave it, and the management tries to build it up to former standard with new men—or women—in their place, the outlook will not be promising. It took some of the rarest ability a good many years to bring the Boston Orchestra up to its pre-eminent position. It will not be done again immediately, even if an equal amount of ability in the direction and in the personnel is at once available.

The merits of the unionizing scheme are not for outsiders, imperfectly acquainted with the circumstances, to discuss. It is natural, probably inevitable, that the trustees of the orchestra should carry out strictly the policy they inherited from Major Higginson against it. They no doubt consider it a part of the many-sided wisdom that marked his control of the orchestra for so many years and that brought such unique results. Whether they will "relent" or whether they can withstanding the pressure, greater now than at any time in Mr. Higginson's day, and whether, if they do, they can successfully make up the loss of three-quarters of the orchestra and restore it to what it has been so very recently, these are all questions that cannot fail to interest deeply the New York musical public, and the possibilities of the situation are such as to cause pain and anxiety.

RICHARD ALDRICH

SUN
s New York City
MAR 21

Boston Orchestra Lacking Qualities of Its Best Days

The Boston Symphony Orchestra gave its fifth matinee concert of its thirty-fourth season in this city in Carnegie Hall yesterday afternoon. It was the final concert of the series, and the conditions surrounding it were such as to cause the admirers of the famous organization grave concern.

The story of the rebellion in the orchestra and the defection of thirty-one members has already been told here. The playing of the body brought together from the faithful members and recruits hastily summoned from among the ranks of previous members was better in the B flat symphony of Beethoven on Thursday night than in the G minor symphony of Mozart, which followed Beethoven's "Fidelio" overture on yesterday's list.

The other numbers were Borodin's "On the Steppes," Debussy's "Petite Suite," arranged for orchestra by Henri Busser, and Goldmark's "Sakuntala" overture. There was some good playing in the Debussy suite, but in general the orchestra sounded rough. There was little or nothing of the delicious mellowness and transparency of tone for which the Bostonians have been noted. However, in the circumstances no finished performance could be expected.

It was evident that the sympathies of the audience were with Pierre Monteux the conductor, for the applause with which he was received when he first appeared and which followed the symphony was plainly meant as a special demonstration.

The future of the Boston Symphony Orchestra is in the lap of the gods who protect union labor. It remains for unionism to perpetuate or destroy this institution. If it proves to be true that seventy-four members are pledged to leave the orchestra if it is not unionized, then the organization is doomed, for great concert orchestras cannot be improvised. For the sake of its splendid history and of musical art in this country it is to be hoped that the Boston Symphony Orchestra will survive the deadly blow it has received and will continue to bring its delightful contributions to New York's musical season.

ESTABLISHED 1881
MAR 20 1920
From
STANDARD UNION
Brooklyn, N. Y.

THE BOSTON SYMPHONY.

With forces curtained to the extent of twenty players (a result of the present "strike" on the part of that many of its personnel), the Boston Symphony Orchestra, Pierre Monteux, conductor, last evening gave the last of its annual Brooklyn quintet of concerts, the opera house of the Academy of Music seating the usual large audience such as has marked the patronage of the B. S. O. series for many past seasons. Mr. Monteux, who had originally planned to give Berlioz's "Fantastic" symphony, Borodin's "On the Steppes of Central Asia," and Wagner's "Flying Dutchman" overture, was obliged, as a result of his lessened ensemble, to displace these full-fledged orchestral scores with others calling for more unpretentious sonorities, substituting therefor the fourthe Beethoven symphony, Wagner's "A Siegfried Idyll," and excerpts from the third act of the same composer's "The Mastersingers," including the beautifully meditative prelude, the stodgily hilarious dance of the apprentices and the music that accompanies the welcome of Hans Sachs. In the seat of concertmaster, formerly occupied by the discharged Frederick Fradkin, said discharge having been the pivot precipitating present prevailing upsetment in the ranks of the Bostonese players, sat J. Theodorowicz, while Alwin Schroeder, veteran 'cellist, had moved up to the first seat of 'cella, that has been occupied by the seceding Bedetti. The principal shortage of instruments existed in the string choir, those of the wind, brass and percussion remaining practically intact. It is not necessary, at this waning stage of the musical season, and in view of the situation in general, to present a detailed criticism of last evening's performance, beyond the statement that the programme was presented in such wise as to afford a large measure of enjoyment. It was an evening of calm music, minus the turbulency that obtains in presentation of modern compositions. Emmy Destinn, in full command of those luxuriant soprano tones that have won fame at the Metropolitan Opera House and elsewhere, was soloist in the "Non mi dir" aria from Mozart's "Don Giovanni," and three Bohemian songs from Smetana and Dvorak.

The Brooklyn Institute of Arts and Sciences, under whose auspices the Boston concerts are given, announces their continuation for the season of 1920-1921.

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SYMPHONY CONCERTS BY TWO ORCHESTRAS

Boston Organization at Matinee and Damrosch's Band in Evening at Carnegie Hall.

Jascha Heifetz was the soloist last evening with the New York Symphony Society in an interesting program in which the Damrosch orchestra shone wtih special luster in the Mendelssohn "Scotch" symphony and in Moszkowski's "Perpetual Motion," which was bracketed with the intermezzo from the same suite. Mr. Heifetz was a flashing radiance in Glazounoff's concerto for violin with orchestra and the large audience made a great to-do about the imperturbable young virtuoso.

In the afternoon the Boston Symphony Orchestra closed its thirty-fourth season in New York in a program far better suited to its present diminished size than was the opening concert of this engagement. The overture to "Fidelio," by Beethoven, Mozart's G-minor Symphony (Kochel 550), an orchestral sketch by Borodin, Debussy's "Petite Suite," arranged for orchestra by Henri Busser and Goldmark's "Sakuntala" overture comprised the list. Mr. Monteux and his men were cordially applauded for their beautiful performance.

TELEGRAM
New York City
MAR 21

Boston Symphony's Farewell for the Present Season

"La Forza del Destino" Repeated at the Metropolitan.

CARUSO AS DON ALVARO

Interesting Recital by Mme. Germaine Schnitzer at Aeolian Hall.

Passing through another of those crises which have been all too frequent in its history during these recent troubled times, the Boston Symphony Orchestra was heard for the last time here this season, in Carnegie Hall, yesterday afternoon.

Mr. Pierre Monteux, the French leader, conducted as usual with a recalcitrant concert master replaced by Julius Theodorowicz, formerly of the Kneisel Quartet, and with nearly one-third of the players "out on strike."

Despite these defections, the great orchestra gave an excellent account of itself, showing an unimpaired beauty of tone, probably because the programme had been discreetly changed in part, so that the works presented did not overtax the diminished personnel.

The overture to "Fidelio," opening the programme, flowed smoothly and melodiously over the heads of an audience accustomed to the Boston Symphony's frequent presentations of Beethoven.

Immediately after Mozart's Symphony in G minor, with its golden melodies, made the listeners forget for a time the gloomy weather outside and fortified them to face again with renewed courage a time of critical unrest and despair.

For the second half of the programme Mr. Monteux began with Borodin's orchestral sketch, "On the Steppes of Central Asia," recalling to opera subscribers that composer's "Prince Igor" at the Metropolitan.

According to programme the concert should have ended with Debussy's Petite Suite," which is richer in orchestral charm than that composer's pallid works usually exhibit. Perhaps the fact that Henri Busser transcribed and orchestrated the Suite may explain this fact.

Goldmark's overture to "Shakuntala" was an added number, played with exquisite richness of tone and fluency of measure. The audience was politely enthusiastic.

TRIBUNE
New York City
MAR 21 1920

Boston Orchestra Is Well Received In Carnegie Hall

Concert by the Symphony Here Declared Admirable; Mme. Schmitzer Gives Last of Her Three Recitals

The troubles of the Boston Symphony Orchestra do not seem to have affected the number of people who in New York wish to hear the famous band. The concert yesterday afternoon found Carnegie Hall crowded and Mr. Monteux greeted with more than ordinary heartiness. Mr. Monteux has naturally tempered the program to his shorn orchestra, yet despite a certain loss in tonal resonance its playing yesterday was admirable, and notably so in Debussy's Petite Suite, arranged for orchestra by Henri Büsser. Mr. Monteux is entirely at home in the music of Debussy, and he gave the Suite a graceful and atmospheric performance. The other numbers were the overture to Beethoven's "Fidelio," the Mozart G minor Symphony, Borodin's orchestral sketch "On the Steppes of Central Asia" and the overture to Goldmark's "Sakuntala."

At the same moment Mme. Germaine Schnitzer was giving the last of her three recitals at Aeolian Hall and giving it to a large and interested audience. She played a program of considerable variety, opening with a Sonata of Parodies and following it with Schumann's "Carnaval," Schubert's Impromptu, op. 142; Liszt's Hungarian Rhapsody, No. 9, and shorter pieces by Chabrier, Brahms, Rachmaninoff, and Saint-Saëns. Mme. Schnitzer's tone was unfortunately singurarily hard and lacking in variety of color, but aside from this rather unexpected defect she played with a good deal of sentiment and even of fire.

om Times
New York City
MAR 21 1920

MUSIC

By Richard Aldrich

The Boston Symphony Orchestra.

The last concert of the Boston Symphony Orchestra's season in New York was given in Carnegie Hall yesterday afternoon. The audience was as hearty in its greeting of Mr. Monteux, and in applauding the performance of the orchestra as it was on Thursday evening, and it gave conductor and players an equally hearty "au revoir" at the close of the concert.

As in the case of the first concert the program for this one had been materially changed on account of the reduction in the size of the orchestra and the introduction into it of some new players. It comprised Beethoven's overture to "Fidelio," Mozart's G minor symphony, Borodin's orchestral sketch, "On the Steppes of Central Asia," an arrangement by Henri Busser of Debussy's "Petite Suite," originally written for the piano, four hands; and Karl Goldmark's "Sakuntala" overture.

There was nothing unfamiliar except Debussy's suite, an early composition of rather fragile substance, and showing only the first thin burgeoning of the style characteristic of his maturer works. It is pretty and agreeable music that hardly stands orchestral treatment, though the arrangement is suitably and lightly made. Borodin's "sketch" was composed for a series of tableaux vivants, representing scenes in Russian history, and gives expression to the "Orientalism" that appealed to the composer and that he made so much use of in his opera of "Prince Igor." He intended, as he says, to suggest in this piece the refrain of a peaceful Russian song, a melancholy Oriental song, the steps of approaching horses and camels. A caravan advances, escorted by Russian soldiers, passes, and the song of the Russians and of the natives dies out. A simple panorama, presented by means simple but characteristic, musically vivid.

Mr. Monteux's reading of Mozart's symphony was especially spirited, vigorous and rhythmically alive. The playing of or chestra, however, had not all the good qualities that were heard last Thursday; it was rougher and less finished. There were some technical slips. Mr. Monteux had the symphony played with only four of his six double basses, doubtless from considerations touching the balance of the string tone, and to correspond with the reduction in the number of his violins. The lack of body and rich tonal color was especially felt in Goldmark's "Sakuntala" vorture.

The listeners, however, realized the better qualities of the performance and were liberal in their applause for all the numbers on the program. Mr. Monteux and the orchestra were made to feel the friendly attitude of the audience, and the hope that no permanent harm should come to the Boston Symphony Orchestra.

rom
IMES,
Brooklyn, N. Y.

BOSTON SYMPHONY.

The fact that thirty-three strikers left the Boston Symphony orchestra last week as the result of friction over proposed unionization of the organization did not greatly interfere with the concert at Aeolian Hall last night, except that the program was slightly less elaborate than originally intended. The strikers' places were filled by pensioners and players from the New England Conservatory of Music. John Alden Carpenter's "Concertino" was to have been played, but instead Conductor Monteux presented: Beethoven's Fourth Symphony and five Wagner numbers—the Prelude to 'Lohengrin," "A Siegfried Idyll," "Forest Murmurs" from "Siegfried," excerpts from Act III. of "The Mastersingers."

rom Times
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Some of the results were apparent last evening in the appearance of the orchestra considerably reduced in numbers. Instead of the sixteen first violins that have played in recent seasons, there were ten; there was also a reduction in the number of second violins, and the double basses were six instead of eight. There were also a number of unfamiliar faces; some of them were said to be of players formerly members of the orchestra, recruited now for the emergency. The concertmaster was Mr. Theodorowicz, who has recently been Mr. Fradkin's companion at the first desk of the violins.

The program announced for the concert had been entirely changed, to meet the exigency of the reduced forces. Instead of Berlioz's "Fantastic" Symphony, Beethoven's Fourth was substituted; and in place of John Alden Carpenter's "Concertino" for piano and orchestra, with E. Robert Schmitz as soloist, and the overture to Wagner's "Flying Dutchman," other pieces by Wagner—the prelude to "Lohengrin," "A Siegfried Idyll," "Forest Murmurs," from "Siegfried," and the introduction to the third act of "The Mastersingers," the dance of the apprentices and the final passage called "Homage to Hans Sachs," from the same music drama—were given.

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Under the circumstances, it was not to be expected that all the remembered qualities of the Boston Symphony Orchestra should be shown in the performance. But it was evident that both conductor and players were on their mettle; and the performance had many admirable qualities and showed the fine musicianship that was centred in that reduced aggregation of players. Of course, the volume of the string tone was not there. The playing of the symphony, however, had great spirit, elastic rhythm, delicacy and finesse; an engrossing performance. And if the balance of tone was different from that familiar to concertgoers of these days, some may have consoled themselves by thinking that it was nearer to that of the orchestras that played it for Beethoven in 1806.

In the prelude to "Lohengrin" the division of the strings in the scoring and the reduced numbers available for the several parts emphasized somewhat the loss in volume. But the 'Siegfried Idyll" was originally conceived for a small orchestra and loses little in a performance by one. If Mr. Monteux's beat in certain passages was a little rigid the delicacy and poetic coloring of the orchestra were delightful. The audience was cordial in its manifestation of enjoyment.

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ESTABLISHED 1881

From Times
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Mr. Otto Roth, one of the first violins of the Boston Symphony Orchestra, who resigned on account of the recent uproar over the action of Mr. Fradkin, the concert master, has written a letter explaining his course. In this letter, too long to print in full here, Mr. Roth, who was the oldest member of the orchestra in length of service—thirty-eight years—says that while the Fradkin incident had nothing directly to do with the union movement, that movement is indirectly the sole cause of the trouble. He declares that seventy-four members of the orchestra have pledged themselves to stand together, and will quit at the expiration of their contracts if the union is not recognized. This meant that within one year three-quarters of the orchestra must be replaced. Judge Cabot is not concerned about it, says Mr. Roth, and believes that he can build up the orchestra to its former standard, even though seventy-four leave it. Mr. Roth thinks this impossible. He declares that all other American orchestras are in the union, and this fact does not seem to interfere with their artistic development. There is yet time to save the orchestra, Mr. Roth declares, and hopes the trustees will relent.

The New York public will join in the general lamentation if the Boston Symphony Orchestra is damaged beyond repair. It is unsafe at this distance and without a knowledge of all the facts to venture a prediction; but most admirers of the orchestra will think that if three-quarters of the present personnel leave it, and the management tries to build it up to former standard with new men—or women—in their place, the outlook will not be promising. It took some of the rarest ability a good many years to bring the Boston Orchestra up to its pre-eminent position. It will not be done again immediately, even if an equal amount of ability in the direction and in the personnel is at once available.

The merits of the unionizing scheme are not for outsiders, imperfectly acquainted with the circumstances, to discuss. It is natural, probably inevitable, that the trustees of the orchestra should carry out strictly the policy they inherited from Major Higginson against it. They no doubt consider it a part of the many-sided wisdom that marked his control of the orchestra for so many years and that brought such unique results. Whether they will "relent" or whether they can withstanding the pressure, greater now than at any time in Mr. Higginson's day, and whether, if they do, they can successfully make up the loss of three-quarters of the orchestra and restore it to what it has been so very recently, these are all questions that cannot fail to interest deeply the New York musical public, and the possibilities of the situation are such as to cause pain and anxiety.

RICHARD ALDRICH.

SUN
s New York City

ESTABLISHED 1881
From
STANDARD UNION
Brooklyn, N. Y.

THE BOSTON SYMPHONY.

With forces curtained to the extent of twenty players (a result of the present "strike" on the part of that many of its personnel), the Boston Symphony Orchestra, Pierre Monteux, conductor, last evening gave the last of its annual Brooklyn quintet of concerts, the opera house of the Academy of Music seating the usual large audience such as has marked the patronage of the B. S. O. series for many past seasons. Mr. Monteux, who had originally planned to give Berlioz's "Fantastic" symphony, Borodin's "On the Steppes of Central Asia," and Wagner's "Flying Dutchman" overture, was obliged, as a result of his lessened ensemble, to displace these full-fledged orchestral scores with others calling for more unpretentious sonorities, substituting therefor the fourthe Beethoven symphony, Wagner's "A Siegfried Idyll," and excerpts from the third act of the same composer's "The Mastersingers," including the beautifully meditative prelude, the stodgily hilarious dance of the apprentices and the music that accompanies the welcome of Hans Sachs. In the seat of concertmaster, formerly occupied by the discharged Frederick Fradkin, said discharge having been the pivot precipitating present prevailing upsetment in the ranks of the Bostonese players, sat J. Theodorowicz, while Alwin Schroeder, veteran 'cellist, had moved up to the first seat of 'cella, that has been occupied by the seceding Bedetti. The principal shortage of instruments existed in the string choir, those of the wind, brass and percussion remaining practically intact. It is not necessary, at this waning stage of the musical season, and in view of the situation in general, to present a detailed criticism of last evening's performance, beyond the statement that the programme was presented in such wise as to afford a large measure of enjoyment. It was an evening of calm music, minus the turbulency that obtains in presentation of modern compositions. Emmy Destinn, in full command of those luxuriant soprano tones that have won fame at the Metropolitan Opera House and elsewhere, was soloist in the "Non mi dir" aria from Mozart's "Don Giovanni," and three Bohemian songs from Smetana and Dvorak.

The Brooklyn Institute of Arts and Sciences, under whose auspices the Boston concerts are given, announces their continuation for the season of 1920-1921.

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SYMPHONY CONCERTS BY TWO ORCHESTRAS

Boston Organization at Matinee and Damrosch's Band in Evening at Carnegie Hall.

Jascha Heifetz was the soloist last evening with the New York Symphony Society in an interesting program in which the Damrosch orchestra shone wtih special luster in the Mendelssohn "Scotch" symphony and in Moszkowski's "Perpetual Motion," which was bracketed with the intermezzo from the same suite. Mr. Heifetz was a flashing radiance in Glazounoff's concerto for violin with orchestra and the large audience made a great to-do about the imperturbable young virtuoso.

In the afternoon the Boston Symphony Orchestra closed its thirty-fourth season in New York in a program far better suited to its present diminished size than was the opening concert of this engagement. The overture to "Fidelio," by Beethoven, Mozart's G-minor Symphony (Kochel 550), an orchestral sketch by Borodin, Debussy's "Petite Suite," arranged for orchestra by Henri Busser and Goldmark's "Sakuntala" overture comprised the list. Mr. Monteux and his men were cordially applauded for their beautiful performance.

TELEGRAM
New York City

Boston Symphony's Farewell for the Present Season

"La Forza del Destino" Repeated at the Metropolitan.

CARUSO AS DON ALVARO

Interesting Recital by Mme. Germaine Schnitzer at Aeolian Hall.

Passing through another of those crises which have been all too frequent in its history during these recent troubled times, the Boston Symphony Orchestra was heard for the last time here this season, in Carnegie Hall, yesterday afternoon.

Mr. Pierre Monteux, the French leader, conducted as usual with a recalcitrant concert master replaced by Julius Theodorowicz, formerly of the Kneisel Quartet, and with nearly one-third of the players "out on strike."

Despite these defections, the great orchestra gave an excellent account of itself, showing an unimpaired beauty of tone, probably because the programme had been discreetly changed in part, so that the works presented did not overtax the diminished personnel.

The overture to "Fidelio," opening the programme, flowed smoothly and melodiously over the heads of an audience accustomed to the Boston Symphony's frequent presentations of Beethoven.

Immediately after Mozart's Symphony in G minor, with its golden melodies, made the listeners forget for a time the gloomy weather outside and fortified them to face again with renewed courage a time of critical unrest and despair.

For the second half of the programme Mr. Monteux began with Borodin's orchestral sketch, "On the Steppes of Central Asia," recalling to opera subscribers that composer's "Prince Igor" at the Metropolitan.

According to programme the concert should have ended with Debussy's "Petite Suite," which is richer in orchestral charm than that composer's pallid works usually exhibit. Perhaps the fact that Henri Busser transcribed and orchestrated the Suite may explain this fact.

Goldmark's overture to "Shakuntala" was an added number, played with exquisite richness of tone and fluency of pleasure. The audience was politely enthusiastic.

TRIBUNE
s New York City

Boston Orchestra Is Well Received In Carnegie Hall

Concert by the Symphony Here Declared Admirable; Mme. Schmitzer Gives Last of Her Three Recitals

The troubles of the Boston Symphony Orchestra do not seem to have affected the number of people who in New York wish to hear the famous band. The concert yesterday afternoon found Carnegie Hall crowded and Mr. Monteux greeted with more than ordinary heartiness. Mr. Monteux has naturally tempered the program to his shorn orchestra, yet despite a certain loss in tonal resonance its playing yesterday was admirable, and notably so in Debussy's Petite Suite, arranged for orchestra by Henri Büsser. Mr. Monteux is entirely at home in the music of Debussy, and he gave the Suite a graceful and atmospheric performance. The other numbers were the overture to Beethoven's "Fidelio," the Mozart G minor Symphony, Borodin's orchestral sketch "On the Steppes of Central Asia" and the overture to Goldmark's "Sakuntala."

At the same moment Mme. Germaine Schnitzer was giving the last of her three recitals at Aeolian Hall and giving it to a large and interested audience. She played a program of considerable variety, opening with a Sonata of Parodies and following it with Schumann's "Carnaval," Schubert's Impromptu, op. 142; Liszt's Hungarian Rhapsody, No. 9, and shorter pieces by Chabrier, Brahms, Rachmaninoff, and Saint-Saëns. Mme. Schnitzer's tone was unfortunately singurarily hard and lacking in variety of color, but aside from this rather unexpected defect she played with a good deal of sentiment and even of fire.

om Times
New York City

MUSIC

By Richard Aldrich

The Boston Symphony Orchestra.

The last concert of the Boston Symphony Orchestra's season in New York was given in Carnegie Hall yesterday afternoon. The audience was as hearty in its greeting of Mr. Monteux, and in applauding the performance of the orchestra as it was on Thursday evening, and it gave conductor and players an equally hearty "au revoir" at the close of the concert.

As in the case of the first concert the program for this one had been materially changed on account of the reduction in the size of the orchestra and the introduction into it of some new players. It comprised Beethoven's overture to "Fidelio," Mozart's G minor symphony, Borodin's orchestral sketch, "On the Steppes of Central Asia," an arrangement by Henri Busser of Debussy's "Petite Suite," originally written for the piano, four hands; and Karl Goldmark's "Sakuntala" overture.

There was nothing unfamiliar except Debussy's suite, an early composition of rather fragile substance, and showing only the first thin burgeoning of the style characteristic of his maturer works. It is pretty and agreeable music that hardly stands orchestral treatment, though the arrangement is suitably and lightly made. Borodin's "sketch" was composed for a series of tableaux vivants, representing scenes in Russian history, and gives expression to the "Orientalism" that appealed to the composer and that he made so much use of in his opera of "Prince Igor." He intended, as he says, to suggest in this piece the refrain of a peaceful Russian song, a melancholy Oriental song, the steps of approaching horses and camels. A caravan advances, escorted by Russian soldiers, passes, and the song of the Russians and of the natives dies out. A simple panorama, presented by means simple but characteristic, musically vivid.

Mr. Monteux's reading of Mozart's symphony was especially spirited, vigorous and rhythmically alive. The playing of or chestra, however, had not all the good qualities that were heard last Thursday; it was rougher and less finished. There were some technical slips. Mr. Monteux had the symphony played with only four of his six double basses, doubtless from considerations touching the balance of the string tone, and to correspond with the reduction in the number of his violins. The lack of body and rich tonal color was especially felt in Goldmark's "Sakuntala" vorture.

The listeners, however, realized the better qualities of the performance and were liberal in their applause for all the numbers on the program. Mr. Monteux and the orchestra were made to feel the friendly attitude of the audience, and the hope that no permanent harm should come to the Boston Symphony Orchestra.

New York City

Boston Orchestra Lacking Qualities of Its Best Days

The Boston Symphony Orchestra gave its fifth matinee concert of its thirty-fourth season in this city in Carnegie Hall yesterday afternoon. It was the final concert of the series, and the conditions surrounding it were such as to cause the admirers of the famous organization grave concern.

The story of the rebellion in the orchestra and the defection of thirty-one members has already been told here. The playing of the body brought together from the faithful members and recruits hastily summoned from among the ranks of previous members was better in the B flat symphony of Beethoven on Thursday night than in the G minor symphony of Mozart, which followed Beethoven's "Fidelio" overture on yesterday's list.

The other numbers were Borodin's "On the Steppes," Debussy's "Petite Suite," arranged for orchestra by Henri Busser, and Goldmark's "Sakuntala" overture. There was some good playing in the Debussy suite, but in general the orchestra sounded rough. There was little or nothing of the delicious mellowness and transparency of tone for which the Bostonians have been noted. However, in the circumstances no finished performance could be expected.

It was evident that the sympathies of the audience were with Pierre Monteux the conductor, for the applause with which he was received when he first appeared and which followed the symphony was plainly meant as a special demonstration.

The future of the Boston Symphony Orchestra is in the lap of the gods who protect union labor. It remains for unionism to perpetuate or destroy this institution. If it proves to be true that seventy-four members are pledged to leave the orchestra if it is not unionized then the organization is doomed, for great concert orchestras cannot be improvised. For the sake of its splendid history and of musical art in this country it is to be hoped that the Boston Symphony Orchestra will survive the deadly blow it has received and will continue to bring its delightful contributions to New York's musical season.

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IMES,
Brooklyn, N. Y.

BOSTON SYMPHONY.

The fact that thirty-three strikers left the Boston Symphony orchestra last week as the result of friction over proposed unionization of the organization did not greatly interfere with the concert at Aeolian Hall last night, except that the program was slightly less elaborate than originoally intended. The strikers' places were filled by pensioners and players from the New England Conservatory of Music. John Alden Carpenter's "Concertino" was to have been played, but instead Conductor Monteux presented: Beethoven's Fourth Symphony and five Wagner numbers—the Prelude to 'Lohengrin," "A Siegfried Idyll," "Forest Murmurs" from "Siegfried," excerpts from Act III. of "The Mastersingers."

From Times
New York City

MUSIC

By Richard Aldrich

The Boston Symphony Orchestra.

The Boston Symphony Orchestra gave the last evening concert of its New York season last evening in Carnegie Hall. It makes this last visit to this city in the midst of tribulation. Some of the details of its troubles, resulting in the dismissal of Mr. Fradkin, the concert master, and the retirement of a number of other players over a matter of discipline, have been published in dispatches from Boston. There is also impending a larger question relating to the determination of many of its members to join the musical union against the wishes of the Trustees, who are carrying out the policy maintained by the founder, Major Higginson, since the establishment of the organization thirty-nine years ago.

Some of the results were apparent last evening in the appearance of the orchestra considerably reduced in numbers. Instead of the sixteen first violins that have played in recent seasons, there were ten; there was also a reduction in the number of second violins, and the double basses were six instead of eight. There were also a number of unfamiliar faces; some of them were said to be of players formerly members of the orchestra, recruited now for the emergency. The concertmaster was Mr. Theodorowicz, who has recently been Mr. Fradkin's companion at the first desk of the violins.

The program announced for the concert had been entirely changed, to meet the exigency of the reduced forces. Instead of Berlioz's "Fantastic" Symphony, Beethoven's Fourth was substituted; and in place of John Alden Carpenter's "Concertino" for piano and orchestra, with E. Robert Schmitz as soloist, and the overture to Wagner's "Flying Dutchman," other pieces by Wagner—the prelude to "Lohengrin," "A Siegfried Idyll," "Forest Murmurs," from "Siegfried," and the introduction to the third act of "The Mastersingers," the dance of the apprentices and the final passage called "Homage to Hans Sachs," from the same music drama—were given.

The audience was ready to show its sympathy with the conductor, and when Mr. Monteux appeared he was greeted with an extra round of applause. At the close of the symphony there was an enthusiastic demonstration, which Mr. Monteux desired to share with the players—and none failed to rise to acknowledge it.

Under the circumstances, it was not to be expected that all the remembered qualities of the Boston Symphony Orchestra should be shown in the performance. But it was evident that both conductor and players were on their mettle; and the performance had many admirable qualities and showed the fine musicianship that was centred in that reduced aggregation of players. Of course, the volume of the string tone was not there. The playing of the symphony, however, had great spirit, elastic rhythm, delicacy and finesse; an engrossing performance. And if the balance of tone was different from that familiar to concertgoers of these days, some may have consoled themselves by thinking that it was nearer to that of the orchestras that played it for Beethoven in 1806.

In the prelude to "Lohengrin" the division of the strings in the scoring and the reduced numbers available for the several parts emphasized somewhat the loss in volume. But the "Siegfried Idyll" was originally conceived for a small orchestra and loses little in a performance by one. If Mr. Monteux's beat in certain passages was a little rigid the delicacy and poetic coloring of the orchestra were delightful. The audience was cordial in its manifestation of enjoyment.

Mme. Julia Claussen's Recital.

Mme. Julia Claussen, mezzo soprano, now a member of the Metropolitan Opera Company, though not of late often heard in its performances, gave a song recital in Aeolian Hall yesterday afternoon. There were interesting qualities in her delivery of an interesting program; chief of which was the evidence of a genuine understanding of the essential character and spirit of the songs she sang.

Mme. Claussen's voice is itself not of remarkable beauty; nor does she possess all the graces of the most polished style; she "scoops" now and again; now and again there is uncertainty in her intonation. But there was something of the necessary sustained style in Sully's "Bi Epais"; spirit, though not all that here might have been of polish, in Scarlatti's "Gia il, sole dal Gange." She was singularly successful in the sustained intensity of Brahms's "Sapphic Ode, in the mischievous spirit of his "Disappointed Serenader," and in the dramatic vividness of Liszt's "Three Gipsies." On the other hand, her vocal technique did not serve her well in Schubert's "To Be Sung on the Water."

There was a group of Russian songs and one of Swedish and American songs. The German songs she sang in English translations. Mme. Claussen's English had something of an accent and her diction is not of the finish that makes her wholly intelligible in song. She had an admirable accompanist in Richard Hageman.

ESTABLISHED 1881
From Times
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Mr. Otto Roth, one of the first violins of the Boston Symphony Orchestra, who resigned on account of the recent uproar over the action of Mr. Fradkin, the concert master, has written a letter explaining his course. In this letter, too long to print in full here, Mr. Roth, who was the oldest member of the orchestra in length of service—thirty-eight years—says that while the Fradkin incident had nothing directly to do with the union movement, that movement is indirectly the sole cause of the trouble. He declares that seventy-four members of the orchestra have pledged themselves to stand together, and will quit at the expiration of their contracts if the union is not recognized. This meant that within one year three-quarters of the orchestra must be replaced. Judge Cabot is not concerned about it, says Mr. Roth, and believes that he can build up the orchestra to its former standard, even though seventy-four leave it. Mr. Roth thinks this impossible. He declares that all other American orchestras are in the union, and this fact does not seem to interfere with their artistic development. There is yet time to save the orchestra, Mr. Roth declares, and hopes the trustees will relent.

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The other numbers were Borodin's "On the Steppes," Debussy's "Petite Suite," arranged for orchestra by Henri Busser, and Goldmark's "Sakuntala" overture. There was some good playing in the Debussy suite, but in general the orchestra sounded rough. There was little or nothing of the delicious mellowness and transparency of tone for which the Bostonians have been noted. However, in the circumstances no finished performance could be expected.

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Richard Hageman afternoon the Boston Symphony Orchestra closed its thirty-fourth season in New York in a program far better than its present diminished size than the opening concert of this engagement. The overture to "Fidelio," by Beethoven; Mozart's G-minor Symphony (No. 550), an orchestral sketch by Borodin, Debussy's "Petite Suite," arranged for orchestra by Henri Busser and Goldmark's "Sakuntala" overture comprised the program. Mr. Monteux and his men were applauded for their beautiful playing.

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Immediately after Mozart's Symphony in G minor, with its golden melodies, made the listeners forget for a time the gloomy weather outside and fortified them to face again with renewed courage a time of critical unrest and despair.

For the second half of the programme Mr. Monteux began with Borodin's orchestral sketch, "On the Steppes of Central Asia," recalling to opera subscribers that composer's "Prince Igor" at the Metropolitan.

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Brooklyn, N. Y.

BOSTON SYMPHONY.

The fact that thirty-three strikers left the Boston Symphony orchestra last week as the result of friction over proposed unionization of the organization did not greatly interfere with the concert at Aeolian Hall last night, except that the program was slightly less elaborate than originoally intended. The strikers' places were filled by pensioners and players from the New England Conservatory of Music. John Alden Carpenter's "Concertino" was to have been played, but instead Conductor Monteux presented: Beethoven's Fourth Symphony and five Wagner numbers—the Prelude to 'Lohengrin," "A Siegfried Idyll," "Forest Murmurs" from "Siegfried," excerpts from Act III. of "The Mastersingers."

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EAGLE
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Emmy Destinn, the famous soprano, was the soloist of the evening. She sang with such exquisite charm that the Academy fairly thundered with the applause that was showered upon her. Her numbers were: Aria, "Non mi dir," from Mogarth's "Don Giovanni;" two berceuses from "Hubicka," by Smetua, and a song from Dvorak's "Russalka."

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Music

Henry T. Finck

Boston Symphony Pluck

Everybody likes pluck. For that reason the Boston Symphony Orchestra and its conductor, M. Monteux, were stormily greeted when they appeared in Carnegie Hall last night. Reduced in size, like an army after a battle, the orchestra fought its way to the favor of the audience, as usual, although, of course, not with the usual approach to ideal conditions. The story of its troubles need not be told again. More than thirty men had been dismissed because of union squabbles and insubordination. The orchestra was therefore not of the usual size, but some of the vacant places were filled by former members of the orchestra and by students from the New England Conservatory.

Under the circumstances a change of programme was deemed advisable. Beethoven's fourth symphony was played in a rather dull fashion, it must be said. It was a little surprising to find Wagner's "Siegfried Idyll" on the programme; for, while that piece requires only a small orchestra, it needs the utmost polish to bring out its ravishing prismatic colors and surprises, also a more elastic beat than M. Monteux's. Yet the strings and the horn were most agreeable. In the climax of the "Lohengrin" prelude the brasses were sonorously impressive. The forest murmurs from "Siegfried" and excerpts from "The Mastersingers" completed the list. It is hoped in Boston that the seceding members of the orchestra can be won back on livable terms. But Boston needs a Mæcenas, or a Medici, or a Higginson, or whatever you choose to call him.

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certain fitting robustness to the shadow. The string tone, now based on ten first violins instead of sixteen, ever and anon gave evidence of the thing that had once existed, and one or two of the first wind instruments, notably the redoubtable oboe of Mr. Longy, were still of the old quality. But this was a crippled band and no good is to be accomplished by any attempt at palliation of the fact.

Pierre Monteux, the conductor, who, by the way, was greeted by more than ordinarily extended applause in sympathy for his present difficulties, changed his program several days ago to meet the problem of the reduced numbers and, also, the reduced capabilities of his orchestra. Instead of the "Symphonie fantastique" of Berlioz, still a taxing matter for even a virtuoso band, and a "concerto" for piano and full modern orchestra by John Alden Carpenter, not yet heard here, Mr. Monteux substituted the early Fourth Symphony of Beethoven and a number of Wagnerian pieces, mostly from the operas, and the burden of which falls very largely upon the string band alone.

Beethoven's B flat symphony attracts orchestral conductors very little in these days and there is considerable excuse for their hesitancies in the matter. Although the date of its completion is some two years later than that of the "Eroica," it nevertheless must have been "on the fire" before the latter. It sounds to-day very much as a study for the C minor and the A major symphonies, although, to be sure, it is distinctively the maturing Beethoven, it possesses a beautifully consistent cyclical quality and a wealth of striking and characteristic melodic invention.

Schumann, in one of his ebullient sentimentalisms, spoke of the Fourth Symphony as standing "like a slender Greek maiden between two Norse giants." Weber, at the other extreme of criticism, poked ironic fun at it. The slenderness alone in Schumann's dictum serves. It is no more Greek than a maze of Gothic flying buttresses. It is, indeed, full of rippling gayety, light-hearted and sometimes rather heavy-handed humor and a sparkling spontaneity. Its adagio alone strikes a deeper mood.

Mr. Monteux and his band, perhaps inevitably under the circumstances, were a long distance from doing the symphony anything like justice. It emerged in skeletonic impression and occasionally it became downright dull. One was inclined to believe that Mr. Monteux was himself most largely at fault in this result, for he was often at great pains to elongate tempi, to draw out phrases unduly, to attempt disturbing pauses, and thereby sparkle and spontaneity, gayety and humor were dissipated.

A Tschaikowsky Opera in the Offing

By WILLIAM R. MURRAY.

THE PROMISE FROM BOSTON.

With regard to the Boston Symphony's future the trustees have decided beyond peradventure of a doubt that there is no room for unionism in the orchestra. Perhaps Judge Cabot and his associates have been elevated in spirit by Governor Coolidge's handling of the Boston police strike, perhaps they may have been swayed to their opinion by the popular fallacy, long existent, that the premier position of the orchestra was laid in the foundations of non-unionism. The attitude of Thursday's audience in Carnegie Hall must have been as the sound of angelic harmonies in their ears; to a mere outsider the subscribers seemed to be charged with the belief that by their applause of Conductor Monteux and his faithful few they were scotching forever and ever the hideous head of an overzealous proletariat. Manager W. H. Brennan gave the newspaper representatives the assurance that, union or no union, the orchestra would go on, and the programs held included slips requesting the subscriber to renew their faith against the season of 1920-1921.

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The Boston Orchestra, for ... rday matinee in Carnegie Hall, was occupied with the overture to Beethoven's "Fidelio," Mozart's G minor Symphony, Borodin's "On the Steppes" an orchestral version by Henri Busser of Debussy's "Petite suite" written for piano, and Goldmark's "Sakuntala" overture. There were flashes of excellent playing throughout this program, but there were also numerous dry and sandy scratches, not all of which were located on the Borodinian steppes. Mr. Monteux attempted too much "reading of Mozart; most conductors have discovered that the G minor symphony "sounds" best when most let alone. Perhaps Mr. Monteux will also some day make this discovery concerning it—and concerning many other matters.

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Under the circumstances a change of programme was deemed advisable. Beethoven's fourth symphony was played in a rather dull fashion, it must be said. It was a little surprising to find Wagner's "Siegfried Idyll" on the programme; for, while that piece requires only a small orchestra, it needs the utmost polish to bring out its ravishing prismatic colors and surprises, also a more elastic beat than M. Monteux's. Yet the strings and the horn were most agreeable. In the climax of the "Lohengrin" prelude the brasses were sonorously impressive. The forest murmurs from "Siegfried" and excerpts from "The Mastersingers" completed the list. It is hoped in Boston that the seceding members of the orchestra can be won back on livable terms. But Boston needs a Maecenas, or a Medici, or a Higginson, or whatever you choose to call him. ally a certain hitting robustness to the shadow. The string tone, now based on ten first violins instead of sixteen, ever and anon gave evidence of the thing that had once existed, and one or two of the first wind instruments, notably the redoubtable oboe of Mr. Longy, were still of the old quality. But this was a crippled band and no good is to be accomplished by any attempt at palliation of the fact.

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A Tschaikowsky Opera in the Offing

By WILLIAM R. MURRAY.

THE PROMISE FROM BOSTON.

With regard to the Boston Symphony's future the trustees have decided beyond peradventure of a doubt that there is no room for unionism in the orchestra. Perhaps Judge Cabot and his associates have been elevated in spirit by Governor Coolidge's handling of the Boston police strike, perhaps they may have been swayed to their opinion by the popular fallacy, long existent, that the premier position of the orchestra was laid in the foundations of non-unionism. The attitude of Thursday's audience in Carnegie Hall must have been as the sound of angelic harmonies in their ears; to a mere outsider the subscribers seemed to be charged with the belief that by their applause of Conductor Monteux and his faithful few they were scotching forever and ever the hideous head of an overzealous proletariat. Manager W. H. Brennan gave the newspaper representatives the assurance that, union or no union, the orchestra would go on, and the programs held inclosed slips requesting the subscriber to renew their faith against the season of 1920-1921.

INFORMATION OBSCURED

EAGLE
: Brooklyn, N. Y.

BOSTONIANS "IN PARVO"

Attenuated Orchestra Plays in Carnegie Hall—John Powell Talks for Publication.

The management of the Boston Symphony Orchestra fulfilled all obligations to subscribers by giving last evening in Carnegie Hall are final concert in its Thursday series. With 34 players out on strike in sympathy with the recently deposed concertmaster, Frederic Fradkin, the orchestra was so attenuated that Conductor Monteux was obliged perforce to substitute Beethoven's Fourth Symphony for the more elaborated scheme of Berlioz's "Fantastic" and selections from the music-dramas of Richard Wagner for John Alden Carpenter's Concertino for piano and orchestra.

Apparently the organization tha played last evening lived on and b tradition. The cephalic color schem ran from gray to shining baldness, fo youth had fled to the ranks of or ganized labor. There were materia gaps in the stage grouping and mi sical holes in the quantitative valu of the string sections. Ten first vi lins and six double basses we counte an indication of a shortage of ma power that left an indelible effect the Wagner scoring, but almost gua anteed better Beethoven. By the n ture of the applause it was easy to s that the audience was out of symp thy with unionism. Applause, ho ever, wins no battles. The audier was the smallest we have ever seen a Boston Symphony concert.

EVENING JOURNAL
New York City
MAR 22 1920

HEIFETZ SOLOIST AT SYMPHONY CONCERT

Boston Orchestra Closes Sea son—Benno Moiseiwitsch an Germaine Schnitzer Play.

The season's concluding concerts the New York Symphony and t Boston orchestras on Saturday a Sunday wrote a gentle finis into t record. Pierre Monteux and l strike-reduced band perforce had re course to music largely within the milder idiom of the strings, whilst Walter Damrosch, not thus handicapped, nevertheless chose the simpler orchestral delights. It was rather curious commentary that both conductors, actuated toward the same ends, although from different motives, found Beethoven and Debussy much to their purpose.

The Boston Orchestra, for its ... urday matinee in Carnegie Hall, was occupied with the overture to Beethoven's "Fidelio," Mazart's G minor symphony, Borodin's "On the Steppes," an orchestral version by Henri Busser of Debussy's "Petite Suite," written for piano, and Goldmark's "Sakuntala" overture. There were flashes of excellent playing throughout this program, but there were also numerous dry and sandy stretches, not all of which were located on the Borodinian steppes. Mr. Monteux attempted too much "reading" of Mozart; most conductors have discovered that the G minor symphony "sounds" best when most let alone. Perhaps Mr. Monteux will also some day make this discovery concerning it—and concerning many other matters.

From
EVENING WORLD,
New York City
MAR 2[illegible]

Heifetz Soloist At Symphony's Last Concert

By Sylvester Rawling.

So much of interest was crowded into the music of the week end that the proper perspective is not easy to find. Perhaps a brief word about the last subscription concert of the Symphony Society in Aeolian Hall yesterday afternoon should be said first, for, sticking to the topsy-turveydom at the close, the "Marseillaise" and the "Star Spangled Banner" weer played in rousing fashion, both as a farewell and as a preparation for the forthcoming European tour of the organization. The concert began with Beethoven's "Pastoral" symphony, interrupted after a few measures by some noisy ventilators which Mr. Damrosch knew would not be conducive to creating the "Cheerful Impressions Excited on Arriving in the Country." After a fresh start the symphony was played with fine spirit. Jascha Heifetz reaped salvos of applause and many recalls for his playing in the Glazounoff violin concerto, into which he put not only his usual techinacl skill and tonal perfection but something more than his wonted ardor and emotional warmth. It was a masterful performance, superbly sustained by Mr. Damrosch and the orchestra. The night before, in Carnegie Hall, soloist and orchestra had presented the same work.

The Boston Orchestra said farewell for the season at its concert in Carnegie Hall on Saturday afternoon. With its depleted numbers and its programme hastily improvised by Mr. Monteux, a review of the performance is unnecessary. All that may be expressed is a hope that the organization may remain intact—while deep down in our hearts is the fear that, come what may, Fradkins, or Monteux, or Karl Muchs, or labor unions—no matter where the trouble lies—never again may the world famous organization stand peerless. And while writing about big orchestras our New Symphony has applied for permission to change its name to the National. Already it has Artur Bodanzky for conductor, and next season it will take on William Menzelberg, the Hollande,r as another leader. There are rumors of a possible amalgamation of this, the latest orchestras, with the Philharmonic

oldest, as old. in fact, as the ...nna Philharmonic.

Benno Moiseiwitsch, the pianist

From
EVENING WORLD,
New York City

Loyal Boston Orchestra Men In Last Concer

By Sylvester Rawling.

It was a depleted Boston Orch that faced its host of ever ful New York adherents in negie Hall last night. The in troubles which brought about t sertion of a third of its members been related in news despatches fro Boston. They were caused by a dis agreement between the conductor Mr. Monteux, and the concertmaster Mr. Fradkin; demands for higher salaries and the purpose of many of the players to join the Musical Union to which the trustees object. While the end is not yet, there is universal hope that a settlement will be reached by which the organization will remain intact; for the Boston Orchestra long has been regarded as the premier orchestra of America.

Mr. Monteux, who was cordially greeted, was forced to change last night's programme. Berlioz's "Fantastic" symphony and John Alden Carpenter's concertina for piano and orchestra were abandoned. Beethoven's fourth symphony and several Wagner numbers being substituted for them. The symphony suffered little in exposition by the smaller orchestra, in fact, the performance of it was admirable. The same may be said of the playing of the "Lohengrin" prelude, "A Siegfried Idyll," and the forest murmurs from "Siegfried." The excerpts from "The Mastersingers," which came at the end, lacked something of sonority. While the applause of the audience was no over enthusiastic, the tense attention given to the Wagner works showed the grip that his red-blooded music maintains.

At to-morrow afternoon's concert, the last one of the New York season, there also will be a change of programme. Mozart's G major symphony will be played.

EVENING GLOBE
ess New York City

Music.

he Boston Symphony Conce —Other Music.

Owing to recent happenings in B n which have been referred to, tal uld seem, sufficiently, Pierre M hx, the conductor of the Boston mphony Orchestra, now seems to regarded by the usually somewhat athetic New York patrons of that ganization as a Joan of Arc. At y rate, upon his appearance on the atform of Carnegie Hall Saturday ternoon he was greeted with a rm of applause equivalent in quan to that which Sarah Bernhardt eives after a two years' absence m these shores. And after he had nducted Mozart's G minor sym ony, that music-tragedy of charm murder in a Watteau picture, he s recalled again and again to the e.

The programme was not the one ginally planned, owing, etc., and as turned out, had little weight aside m the Mozart symphony, although rodin's "On the Steppes of Central ia," somewhat in the manner of his teric dances in "Prince Igor," is ry lovely music. Debussy's "Petite ite," written for piano and orches ted by Henri Büsser, is in the nner of Victor Herbert's "Babes in yland" and not nearly as good, ile Goldmark's "Sakuntala" over re might profitably have a long t. There was further Beethoven's rth attempt at an overture to "Fi io." He should have been content h one of the others.

CITIZEN
Brooklyn, N. Y.

BOSTON ORCHESTRA HERE.

Emmy Distinn Appears as Soloist at Academy of Music.

Brooklyn music lovers were given an excellent treat last night by the Boston Symphony Orchestra, which closed its season at the Academy of Music with the last of a series of five philharmonic concerts. If any proof were needed of the high regard in which this orchestra is held here, one could gauge it simply by the fact that scarcely a single seat in the spacious Opera House was vacant. It showed that inclement weather such as prevailed last night, is not at all a determent factor when the musical thirst of Brooklynites is concerned.

Emmy Destinn, the famous soprano, was the soloist of the evening. She sang with such exquisite charm that the Academy fairly thundered with the applause that was showered upon her. Her numbers were: Aria, "Non mi dir," from Mogarth's "Don Giovanni;" two berceuses from "Hubicka," by Smetua, and a song from Dvorak's "Russalka."

Pierre Monteux conducted and he showed his skill to such perfection that the audience insisted on his taking several curtain calls. The numbers given by the orchestra were Beethoven's Four[illegible] (Wag tersi

From
TIMES,
Brooklyn, N. Y.

MUSIC EVENT

BOSTON SYMPHONY HE

With Emmy Destinn singing mi Dir" from "Don Giovann Beethoven's "Fourth in B Flat the symphony, the Boston Sym Orchestra bade farewell to Br for a year, at the Academy of last night. The audience was sized and the strike didn't seem to hav very disastrous effects upon the per formance.

Miss Destinn was in good voice an although her selections were not man they were well-rendered and well-re ceived. Her principal selection o course was the air from "Don Gio vanni." One would hardly call th opera the best of Mozart's composition and that the aria is the best of its in dividual numbers is not at all an axiom She also sang two berceuses from Sme tana's "Hubicka" and a song fro "Russalka" by Dvorak. None of thes melodies is highly distinguished, but o the other hand is conspicuous for ba musianship. At any rate the manne in which they were sung rendered the[illegible] adequate.

It may be said, however, that inte[illegible] centered about the orchest and its "strike-breakers." Many these were pensioners and considerin that the Beethoven symphony ough also be considered a pensioner of th city's concert stage, no difficulty wa encountered in the interpretation this very familiar number. Wagner "Siegfrried Idyll" was an old story als and nearly every Brooklyn sympho orchestra program this season has be blessed with "Die Meistersinger" in o form or another. Last night's bra was labeled "Excerpts from Act III," said excerpts being "The Introduction "Dance of the Apprentices" and "W come to Hans Sachs."

EAGLE
dress: Brooklyn, N. Y.

LAST BOSTON CONCERT

Attenuated Orchestra With Destinn as Soloist—Five Concerts Announced for Next Year.

Hope apparently runs high among the Cabots and Lowells and the other Boston gentlemen who "speak only with God," for despite all present difficulties the orchestra, according to last evening's Academy program, will give during next season its usual series of five Brooklyn concerts. The dates are Nov. 5, Dec. 3, Jan. 7, Feb. 4 and March 18, and subscriptions are to be secured through the Institute.

The attenuated band concluded its Brooklyn series by an excellent concert, but with a program revised to fit "strike" limitations. The symphony was Beethoven's in B-flat major, fourth of the immortal nine, composed for the small orchestra in vogue during the early days of the last century and therefore sounding altogether correct in last evening's playing. Its measures are in sympathy with Mr. Monteux's symphonic limitations, though one might have caviled with the dark, frequently opaque, color of the strings. Clarity of outline was missing in the scherzo and apparently the "ma non troppe" escaped the conductor's eye when he read the tempo description for the final movement. But the adagio was a joy. The band should not be criticized for shortcomings on the score of precision; these are the dog days of the Boston Symphony. The whole world, however, seems mad.

For the rest Emmy Destinn (now, it seems, to be called "Ema") sang arias in Czechish from Smetana's opera "Hubicka" and from one by Dvorak called "Russalka." She was not in the best of voice and often strident of tone, but there was the old familiar beauty in all passages calling for use of the mezzo voce. Later the s[illegible] f[illegible] o[illegible] Id[illegible] th[illegible]

EVENING JOURNAL
New York City

MONTEUX LEADS DEPLETED BAND FROM BOSTON

Difficult Programme Changed to Meet Capabilities of the Smaller Orchestra.

The shifting fortunes of the Boston Orchestra in the past three years have brought it new conductors and new men and consequently changed standards of performance, but the latest fortuitude to affect its lot has lopped off a third of its personnel and reduced it to a small band. It was this two-thirds of an orchestra that came to New York and gave the first of its final pair of concerts for this season in Carnegie Hall last evening. There was present a large audience, but it was nevertheless the smallest to attend a Boston Symphony concert in many and many a year. All of which could not fail to impress the thoughtful concertgoer somewhat sadly. Platitude is the comfortless refuge of reflection in such circumstances, but platitude will

Brooklyn, N. Y.

From
EVENING POST,
New York City
MAR 12[illegible]

Music

Henry T. Finck

Boston Symphony Pluck

Everybody likes pluck. For that reason the Boston Symphony Orchestra and its conductor, M. Monteux, were stormily greeted when they appeared in Carnegie Hall last night. Reduced in size, like an army after a battle, the orchestra fought its way to the favor of the audience, as usual, although, of course, not with the usual approach to ideal conditions. The story of its troubles need not be told again. More than thirty men had been dismissed because of union squabbles and insubordination. The orchestra was therefore not of the usual size, but some of the vacant places were filled by former members of the orchestra and by students from the New England Conservatory.

Under the circumstances a change of programme was deemed advisable. Beethoven's fourth symphony was played in a rather dull fashion, it must be said. It was a little surprising to find Wagner's "Siegfried Idyll" on the programme; for, while that piece requires only a small orchestra, it needs the utmost polish to [illegible] its ravishing prismatic [illegible] prises, also a [illegible] Monteux [illegible] horn we[illegible] climax of [illegible] brasses [illegible] The forest [illegible] and excerp[illegible] ers" comple[illegible] an orchestra. And in Boston th[illegible] doubt very early in the of the orches[illegible] can this was the shadow of livable terms. But [illegible] been substance. Mæcenas, or a Medic[illegible] or whatever you ch[illegible]here was occasionally a certain hitting robustness to the shadow. The string tone, now based on ten first violins instead of sixteen, ever and anon gave evidence of the thing that had once existed, and one or two of the first wind instruments, notably the redoubtable oboe of Mr. Longy, were still of the old quality. But this was a crippled band and no good is to be accomplished by any attempt at palliation of the fact.

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Beethoven's B flat symphony attracts orchestral conductors very little in these days and there is considerable excuse for their hesitancies in the matter. Although the date of its completion is some two years later than that of the "Eroica," it nevertheless must have been "on the fire" before the latter. It sounds to-day very much as a study for the C minor and the A major symphonies, although, to be sure, it is distinctively the maturing Beethoven, it possesses a beautifully consistent cyclical quality and a wealth of striking and characteristic melodic invention.

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[illegible] Company [illegible] Brick dwelling at [illegible] Realty Trust sells one-family [illegible] Berlin, broker, asking price $500. [illegible] Ave., three fou[illegible] to 547 Linc[illegible] Ka-Land, C[illegible] Frank Berksh[illegible] ollent [illegible]

A Tschaikowsky Opera in the Offing

By WILLIAM B. MURRAY.

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With regard to the Boston Symphony's future the trustees have decided beyond peradventure of a doubt that there is no room for unionism in the orchestra. Perhaps Judge Cabot and his associates have been elevated in spirit by Governor Coolidge's handling of the Boston police strike, perhaps they may have been swayed to their opinion by the popular fallacy, long existent, that the premier position of the orchestra was laid in the foundations of non-unionism. The attitude of Thursday's audience in Carnegie Hall must have been as the sound of angelic harmonies in their ears; to a mere outsider the subscribers seemed to be charged with the belief that by their applause of Conductor Monteux and his faithful few they were scotching forever and ever the hideous head of an overzealous proletariat. Manager W. H. Brennan gave the newspaper representatives the assurance that, union or no union, the orchestra would go on, and the programs held included slips requesting the subscriber to renew their faith against the season of 1920-1921.

INFORMATION OBSCURED

From North American
Philadelphia, Pa.

MUZIO IN "TROVATORE"

EMMA DESTINN, WITH BOSTON SYMPHONY.

At the final Boston Symphony concert of the season, in the Academy next Wednesday evening, Emma Destinn, the famous Czecho-Slovak dramatic soprano, will be the soloist. She will sing "Non mi dir," the aria of Donna Anna in Mozart's "Don Giovanni." She will also sing operatic arias by the two great Bohemian composers, the Cradle Song from Smetana's "The Kiss" and the love song from Dvorak's "Russalka." Pierre Monteux will conduct Mozart's Symphony in G minor and Charpentier's descriptive suite, "Impressions

Inquirer
Philadelphia, Pa.

Destinn Boston Symphony Soloist

Appearing as soloist at the final Boston Symphony concert of the season to be given in the Academy of Music next Wednesday evening, March 17, Madame Emma Destinn, the most remarkable dramatic soprano of our time, will sing arias revealing two sides of her art and personality. "Non mi dir," the famous aria of Donna Anna in Mozart's "Don Giovanni," will recall one of the

diva's most noted roles. Although America is her adopted land, Madame Destinn is by birth and blood affiliation a Czecho-Slovak. As such she will sing arias by the two great composers of Bohemia—the love song from Dvorak's Opera "Russalka," and the cradle song from Smetana's Opera "The

ESTABLISHED 1881
From News
Baltimore, Md.

Musicians

Emmy Destinn

Boston Symphony Concert.

Emmy Destinn, who was prevented by illness from filling her recital engagement here earlier in the season, will sing the "Non Mi Dir" aria, the Cradle Song from Smetana's "Hubicka" and an aria from Dvorak's "Russalka" when she appears with the Boston Symphony Tuesday evening. Monteux has selected Berlioz's

From Times
New York City

WITH THE ORCHESTRAS

Leopold Stokowski's fifth and final concert of the Philadelphia Orchestra here on Tuesday will present parts of Schubert's music to "Rosamunde," Henry Hadley's overture to "Othello," led by the composer, and the First Symphony of Brahms. Next season, eight visits to Carnegie Hall are planned from Oct. 26, 1920, to April 5, 1921.

Walter Damrosch has arranged Bach's suite in C for the Symphony Society in Aeolian Hall today, when Lucy Gates will sing a Mozart air and the Bell Song from "Lakmé." On Thursday Rosa Ponselle will sing airs from "Norma" and "Tannhäuser" at the last of Mr. Damrosch's midweek matinées in Carnegie Hall.

Josef Stransky has combined parts of Wagner's "Ring" to follow Brahms's First Symphony at the last but one of the Thursday evening Philharmonic concerts. At Friday's matinée, also last but one, there are Rubinstein's "Ocean" Symphony" and Debussy's "Faun."

Pierre Monteux will present two farewell Boston Symphony programs here next week. E. Robert Schmitz will play on March 18 in a concerto by John Alden Carpenter, while the matinée on March 20 will add "The Pauses of Silence," by an Italian composer, Malipiero.

From Tribune
New York City

Music in Newark

Making its first appearance in Newark in twelve years the Boston Symphony Orchestra will come to the Newark Armory on Monday evening, March 22, under the management of Joseph A. Fuerstman. Grieg's concerto will be played by Rudolph Ganz, who will make his first appearance in Newark. "Violin nights" will be on April 3, when Ysaye and Elman will appear in recital, and April 7, when Jascha Heifetz will be the attraction. John McCormack ends the Fuerstman series on April 20.

rom EVENING SUN
ddress New York City
ate MAR -6 1920

A notable feature of the final Thursday evening concert of this season to be given by the Boston Symphony Orchestra March 18 will be the concer

composer of the "Birthday of the Infanta"), which E. Robert Schmitz, the noted French pianist, will play with the orchestra. The other numbers will be Berlioz's "Fantastic" symphony and Wagner's overture to "The Flying Dutchman."

For the final matinee, Saturday, March 20, Pierre Monteux will conduct "Le Pause del Silenzio" ("The Pauses of Silence"), seven symphonic expressions by Malipiero, the revolutionary young Italian composer; also Beethoven's overture to "Fidelio," Mozart's symphony in G minor and Charpentier's "Impressions of Italy."

From Journal
Providence, R. I.
FEB 8 - 1920

Can it be that the stern New York critics, apparently resolved at the start of the season to consign Pierre Monteux and his Boston orchestra to metropolitan oblivion, have had a change of heart? One must so conclude from their reviews of the Boston organization's recent performances in the big city—or else Mr. Monteux is more variable in his work than Providence has found him. Almost uniformly the critics were enthusiastic, possibly because they noted that the audiences were. At any rate, there was evident a very notable increase of temperature in the warmth with which they praised him. Even Richard Aldrich tempered his suggestions with a certain sense of approval. James Huneker, moreover, went so far as to hint mysteriously at the fact that Monteux had "put one over" on them by proving better than they had determined to allow him to be. Mr. Huneker wrote:

"Mr. Monteux's musicianship was put to a stern test in the Brahms, and we do not hesitate to state that we have never heard him interpret a great symphony like this with such authority and sympathetic understanding. "Ce cher

Looking over the concert schedule of the various cities it becomes apparent that Boston composers are receiving recognition outside their home town. Within the same week the Philadelphia Orchestra played Mr. Gilbert's prologue to Synge's "Riders to the Sea." Mr. Damrosch included in the two concerts

of the New York Symphony Orchestra Mr. Chadwick's tone-poem "Aphrodite" and the new "Caprice Basque" by Ferir, formerly the first viola player of the Boston Symphony Orchestra, was played for the first time in New York.

Spirit Muse of Boston Symphony Pervades Baton of Leader and Puts Labor-Born Discord to Rout

That spirit of the Boston Symphony Orchestra which years ago gained it the title of America's best polyphonic group, yesterday afternoon carried it to triumph amid difficulties. It was the farewell concert of the season at the National theater and the first tour concert since Boston music-lovers regarded, astonished, the throes of unionization and a strike through which it is passing.

As far as critics could learn, the orchestra yesterday was without a concert-master. Frederic Fradkin, the gifted first violin, was dismissed last week by Conductor Pierre Monteux for insurbordination and no one has been elevated to his place to the left of the leader.

Many Strikers in Group.

It was a heterogenous group that responded to M. Monteux's gestures. Of the 64 musicians out of a normal 96, a large part were union men who struck twice last week, according to accounts, but returned. Several were men whom age had led to retire from the orchestra years ago, but who returned to lend their aid when the organization was threatened with disruption. All gave the best that was in them, however, and appeared proud of what they had accomplished when seen in the dressing rooms afterward.

Trouble is Aggravated.

The orchestra's first strike, as the result of bitter opposition to unionization, saw nearly seventy men walk out. Of these, about thirty-six returned. Then the trouble was aggravated when Mr. Fradkin, who had signed up with the union, was curtly informed that he could no longer use the conductor's dressing-room, but must go with the men.

For his unflagging efforts to preserve the orchestral structure, M. Monteux was given a great ovation at a public rehearsal in Boston a few days later. At a wave of his baton all the musicians arose in response save M. Fradkin, the story goes. His summary dismissal for insubordination is said to have followed.

Mme. Emmy Destinn, yesterday's soloist, was brilliant.

Change in Program.

M. Monteux very wisely changed his program materially from the one previously announced, and if any criticism is due it would seem that there was to much of a dead level and a lack of any real brilliance until the final number.

The Symphony No. 4 in B-flat major of Beethoven, which has not been heard here previously in many a day, is a dainty affair and was well done, the first and third movements being particularly attractive. The orchestra's other numbers were "A Siegfried Idyll" and excerpts from Act III of "The Mastersingers," both by Wagner, the former being a type of composition always notably well done by the Boston Symphony.

RECORD
ess Philadelphia, Pa.
MAR 1 - 1920

—Appearing as soloist at the final Boston Symphony concert of the season, to be given in the Academy of Music next Wednesday evening, Emma Destinn will sing "Non mi dir," the famous aria of Donna Anna, in Mozart's "Don Giovanni," and the love song from Dvorak's opera "Russalka" and the Cradle Song from Smetana's opera "The Kiss." Pierre Monteux will conduct at this concert Mozart's Symphony in G minor. Not the least attractive part of the program will be Charpentier's descriptive suite, "Impressions of Italy," which traverses a moonlight "Serenade," with a viola solo behind the stage; "At the Fountain," "On Muleback," "On the Summits," which is inspired by the scenic beauty of the country, and finally the glare and revelry of holiday in "Naples."

HERALD
s Washington, D. C.
MAR 14

EMMA DESTINN.

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NEW YORK
ESTABLISHED 1881
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From Inquirer
Philadelphia, Pa.
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Mme. Destinn, who was warmly welcomed, sang a very beautiful cradle song from Smetana's opera, "The Kiss," and an aria from Dvorak's "Russalka," and afterwards the familiar "Non mi dir," from "Don Giovanni." Her voice has lost nothing of its richness, nor has her artistic skill diminished. It was a great pleasure to hear her again.

RECORD
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From North American
Philadelphia, Pa.

MUZIO IN "TROVATORE"

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ABLISHED 1881

rom
News
Baltimore, Md.

Musicians

Emmy Destinn

Boston Symphony Concert.

Emmy Destinn, who was prevente by illness from filling her recital engagement here earlier in the season, will sing the "Non Mi Dir" aria, the Cradle Song from Smetana's "Hubicka" and an aria from Dvorak's "Russalka" when she appears with the Boston Symphony Tuesday evening. Monteux has selected Berlioz's ...astic Symphony, a work of

From Times
New York City

WITH THE ORCHESTRAS

Leopold Stokowski's fifth and fin concert of the Philadelphia Orchest here on Tuesday will present parts Schubert's music to "Rosamunde, Henry Hadley's overture to "Othello, led by the composer, and the First Sym phony of Brahms. Next season, eigh visits to Carnegie Hall are planne from Oct. 26, 1920, to April 5, 1921.

Walter Damrosch has arranged Bach' suite in C for the Symphony Society i Aeolian Hall today, when Lucy Gate will sing a Mozart air and the Bell Son from "Lakmé." On Thursday Ros Ponselle will sing airs from "Norma and "Tannhäuser" at the last of M Damrosch's midweek matinées in Ca negie Hall.

Josef Stransky has combined parts Wagner's "Ring" to follow Brahms First Symphony at the last but one the Thursday evening Philharmonic con certs. At Friday's matinée, also las but one, there are Rubinstein's "Ocea Symphony" and Debussy's "Faun."

Pierre Monteux will present two farewell Boston Symphony programs here next week. E. Robert Schmitz will play on March 18 in a concerto by John Alden Carpenter, while the matinée on March 20 will add "The Pauses of Silence," by an Italian composer, Malipiero.

From
Tribune
New York City

Music in Newark

Making its first appearance in Newark in twelve years the Boston Symphony Orchestra will come to the Newark Armory on Monday evening, March 22, under the management of Joseph A. Fuerstman. Grieg's concerto will be played by Rudolph Ganz, who will make his first appearance in Newark. "Violin nights" will be on April 3, when Ysaye and Elman will appear in recital, and April 7, when Jascha Heifetz will be the attraction. John McCormack ends the Fuerstman series on April 20.

rom EVENING SUN
ddress New York City
ate MAR 6 1920

A notable feature of the final Thursday evening concert of this season to be given by the Boston Symphony Orchestra March 18 will be the concer tino by John Alden Carpenter (th

composer of the "Birthday of the Infanta"), which E. Robert Schmitz, the noted French pianist, will play with the orchestra. The other numbers will be Berlioz's "Fantastic" symphony and Wagner's overture to "The Flying Dutchman."

For the final matinee, Saturday, March 20, Pierre Monteux will conduct "Le Pause del Silenzio" ("The Pauses of Silence"), seven symphonic expressions by Malipiero, the revolutionary young Italian composer; also Beethoven's overture to "Fidelio," Mozart's symphony in G minor and Charpentier's "Impressions of Italy."

From
Journal
Providence, R. I.

FEB 8

Can it be that the stern New York critics, apparently resolved at the start of the season to consign Pierre Monteux and his Boston orchestra to metropolitan oblivion, have had a change of heart? One must so conclude from their reviews of the Boston organization's recent performances in the big city—or else Mr. Monteux is more variable in his work than Providence has found him. Almost uniformly the critics were enthusiastic, possibly because they noted that the audiences were. At any rate, there was evident a very notable increase of temperature in the warmth with which they praised him. Even Richard A'drich tempered his suggestions with a certain sense of approval. James Huneker, moreover, went so far as to hint mysteriously at the fact that Monteux had "put one over" on them by proving better than they had determined to allow him to be. Mr. Huneker wrote:

"Mr. Monteux's musicianship was put to a stern test in the Brahms, and we do not hesitate to state that we have never heard him interpret a great symphony like this with such authority and sympathetic understanding. "Ce cher

Looking over the concert schedule of the various cities it becomes apparent that Boston composers are receiving recognition outside their home town. Within the same week the Philadelphia Orchestra played Mr. Gilbert's prologue to Synge's "Riders to the Sea," Mr. Damrosch included in the two concerts

of the New York Symphony Orchestra Mr. Chadwick's tone-poem "Aphrodite" and the new "Caprice Basque" by Ferir, formerly the first viola player of the Boston Symphony Orchestra, was played for the first time in New York.

Spirit Muse of Boston Symphony Pervades Baton of Leader and Puts Labor-Born Discord to Rout

That spirit of the Boston Symphony Orchestra which years ago gained it the title of America's best polyphonic group, yesterday afternoon carried it to triumph amid difficulties. It was the farewell concert of the season at the National theater and the first tour concert since Boston music-lovers regarded, astonished, the throes of unionization and a strike through which it is passing.

As far as critics could learn, the orchestra yesterday was without a concert-master. Frederic Fradkin, the gifted first violin, was dismissed last week by Conductor Pierre Monteux for insurbordination and no one has been elevated to his place to the left of the leader.

Many Strikers in Group.

It was a heterogenous group that responded to M. Monteux's gestures. Of the 64 musicians out of a normal 96, a large part were union men who struck twice last week, according to accounts, but returned. Several were men whom age had led to retire from the orchestra years ago, but who returned to lend their aid when the organization was threatened with disruption. All gave the best that was in them, however, and appeared proud of what they had accomplished when seen in the dressing rooms afterward.

Trouble is Aggravated.

The orchestra's first strike, as the result of bitter opposition to unionization, saw nearly seventy men walk out. Of these, about thirty-six returned. Then the trouble was aggravated when Mr. Fradkin, who had signed up with the union, was curtly informed that he could no longer use the conductor's dressing-room, but must go with the men.

For his unflagging efforts to preserve the orchestral structure, M. Monteux was given a great ovation at a public rehearsal in Boston a few days later. At a wave of his baton all the musicians arose in response save M. Fradkin, the story goes. His summary dismissal for insubordination is said to have followed.

Mme. Emmy Destinn, yesterday's soloist, was brilliant.

Change in Program.

M. Monteux very wisely changed his program materially from the one previously announced, and if any criticism is due it would seem that there was to much of a dead level and a lack of any real brilliance until the final number.

The Symphony No. 4 in B-flat major of Beethoven, which has not been heard here previously in many a day, is a dainty affair and was well done, the first and third movements being particularly attractive. The orchestra's other numbers were "A Siegfried Idyll" and excerpts from Act III of "The Mastersingers" both by Wagner, the former being a type of composition always notably well done by the Boston Symphony.

RECORD
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DEPLETED BOSTON SYMPHONY ENDS SEASON IN THIS CITY

Program Curtailed and Concert Far From Being Great Success, Owing Largely to Absence of Some of the Better String Players—Ema Destinn Is Disappointing.

BY CLARENCE K. BAWDEN.

A somewhat depleted Boston Symphony Orchestra gave its final concert of the current season in the Academy of Music, last night. Since the recent dissension among the players and the departure of some of the more important members, there was some curiosity as to how the orchestra would play last night.

The management realized the uncertainty of the adventure, as was reflected in the program that was originally announced—a program that could have been performed with quite a small orchestra. But matters were somewhat adjusted; a few additions to the string section (which, after all, was the only choir seriously affected) and a patching up of the trumpets, made it possible to change from the originally announced program.

Fortunately the visicitudes through which the orchestra has been passing has not seriously affected the playing of the concrete organization. Save for a few isolated places, the performance of the men last night measured up to a high standard. Perhaps the players felt that it was incumbent upon them to atone for the absence of some of the better string players; at any rate the loss of the former concertmeister and several of his sympathizers was not phonically apparent—except, of course, in volume, which can be easily remedied.

In the string section there were but ten firsts, nine seconds, nine violas, seven 'cllos and six bassos. This was ample for the symphony, but it was in the Wagner numbers that the meagerness of string tone was felt, especially in the Meistersinger excerpt, when the brasses all but completely submerged the poor fiddles.

The program opened with the Beethoven B flat symphony No. 4. Mr. Monteux gave a conventional reading to the first three movements, but he surely did speed up the final movement—and the impression was one of exhileration. The other orchestral numbers were from Wagner, the "Siegfried Idyll" and two excerpts from the third act of the "Mastersingers," the Dance of the Apprentices and the Welcome to Hans Sachs.

In the first part of the "Siegfried Idyll" Mr. Monteux failed to imbue the music with that wonderful languorous charm with which it may be interpreted; the tempo was unbending and the impression one of inflexibility, the requisite "mood" was missing. As the "Idyll" progressed the interpretation became more sympathetic, but we sense the need of a different mental attitude on the Boston conductor through much of this beautiful orchestral composition.

The "Mastersinger" excerpts were quite an improvement upon the "Idyll"; we are happy to find that Mr. Monteux can read aright the psychology of a Wagner score. In this "Mastersinger" music the excellence of the brasses was noted, the embouchure firm and the tonal quality fine and unwavering.

The soloist of the concert was Ema Destinn—or is it Emmy—or is it Destinova? At one time—and it is only a few years ago—Emmy Destinn was rightfully considered one of the great sopranos of the world. But alas and alack, something has happened—and Ema Destinn is not the Emmy Destinn of a few years ago. The quality of her voice has changed, it seems an effort for her to sing, and oftimes she is woefully out of tune. Only in mezzo voce work is one reminded of the surpassing singer of days gone by. What has caused this lamentable change? Can it be the orbicular anatomy? In all earnestness we urge Ema Destinn to make desperate efforts to regain her former lack of averdupois—for we fear the trouble lies therein.

The soloist's first selection was a group of two Bohemian excerpts, a cradle song from Smetana's opera, "The Kiss," and Russalk's song from Dvorak's opera, "Russalka." The former had a charming ending—a seemingly uncompleted close on the dominant chord. The second appearance of the soprano was to sing the Mozart aria, "Non mi die," from Don Giovanni.

In this aria Destinn was heard to better advantage; in the first place, the Itlian words brought out much more pleasant sounds than the Bohemian text, and the singer seemed more comfortable than in the earlier songs.

Altogether the concert might not have been considered a huge success. It was unfortunate that Mr. Monteux's first season as conductor of the Boston Symphony Orchestra should close with a lack of brilliance.

om MAR 18 1920 E
Evening Public Ledger
Philadelphia, Pa.

BOSTON ORCHESTRA IN CLOSING CONCERT

Effects of Recent Trouble Apparent in Work of the Organization

mphony No. 4 ..... Beethoven
ndulka's Cradle Song ..... Smetana
salk's Song ..... Dvorak
Ema Destinn
frried's Idyll ..... Wagner
citative and aria from "Don Giovanni." Mozart
Ema Destinn
erpts from Act III of "Meistersinger." Wagner

The Boston Symphony Orchestra ed its current season in Philadelia with its fifth concert last evening. is hardly fair to demand the usual ndards of orchestral playing to an hestra so "shot to pieces" as the ston organization was last evening, the entire aggregation numbered only ut sixty men and therefore there lacking the tone color and the volne necessary in the Wagnerian numrs, as well as that warm richness ich can only be obtained by a large well-trained body of strings.

The "revolt," if so serious a word y be used over the unionization mix-, has cost the Boston Orchestra about rty men, nearly all among the strings. ere has been the loss of the contrasoon and one of the first trumpets, t outside of this the reed and brass tions are practically intact; the ings, however, have suffered severely, among the older players to go being Otto Roth and A. Bak, two of the oldest of the first violins in point of service. Last evening the first violins numbered ten, against a normal number of sixteen; the seconds nine, normal twelve; violas nine, normal ten; cellos seven, normal ten, and basses six, normal eight. Owing doubtless to the small number of strings, the orchestra brought along on the trip only two of each of the reeds, instead of four, as had been customary, and four horns instead of eight. Ten former members of the orchestra came to the directors and volunteered their services to tide over the crisis.

Under these circumstances and with the natural feeling of unrest that must pervade the organization, in view of the happenings of the last few weeks, a concert of the ordinary merit was not to be expected, and it was not given. Mr. Monteux has changed the program at the last moment, substituting the Beethoven Symphony No. 4 for the Mozart G minor and the Wagner numbers in place of the Fidelio Overture and the Charpentier "Impressions of Italy."

The orchestra played in the spasmodic style of an organization which has just passed through a mental cyclone, and it was apparent that the events of the very recent past have not been without effect upon Mr. Monteux as well, for his readings were routine and his conducting uncertain. However, when it is considered what the orchestra has gone through in the last two weeks, it did pretty well at that.

Ema Destinn, which seems to be the latest spelling of the much-orthographized name of the famous Czecho-Slovak prima donna, was the soloist of the evening. She sang first two songs of the great Bohemian composers, Smetana and Dvorak, both highly uninteresting selections, but well performed. Her second appearance was in the recitative and the aria "Non mi dir," from "Don Giovanni," and in it she did some fine singing and artistic interpretation, rising in places to the highest musical levels of the evening.

rom MAR 19 E
Evening Public Ledger
Philadelphia, Pa.

The young Italian barber who daily removes the stubble from the genial face of Arthur Judson, manager of the Philadelphia Orchestra, is not only a great talker, like many other tonsorialists, but, according to Mr. Judson, he is also an astute philosopher and profound psychologist.

Last week when the newspapers carried dispatches to the effect that one-third of the Boston Orchestra had gone on strike young Giuseppe was thoroughly posted in advance in order to give Mr. Judson a "line of talk" in which he might be interested.

After discussing the pros and cons of the Boston musicians' action, Giuseppe dismissed the subject by exclaiming:

"Ah, Mr. Juds', you oughta know da feelin's da playa da fidd' dey only g[et] [sa]lfin [fo]r—nut!"

107 Mass Ave

HENRY
ROMEIKE, Inc.
(ORIGINAL)
106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881

From
Theatre Magazine
New York City

The Voices of the Singers

WELCOME, George Hamlin. The distinguished American tenor drew himself out of the obscurity of his busy studios, and gave a recital which made his audience wonder why he was so sparing of his vocal pearls. Singers ought to study the Hamlin program-architecture. He is a draughtsman of the first rank; he makes climaxes and he makes dramatic pauses!

First of the month's singers, among the women, I would place Leonora Sparkes, who might be described as a parcel of charm, with a voice that is purity personified. She sings gloriously and interprets her songs with a prodigality of voice and manner which spurs the imaginations of her listeners to better thinking and feeling. I do not put her first because she is the best singer. No, indeed, there were Destinn and Fremstad. But Sparkes has such a manner about her, that her recitals are a delight. Ethel Frank and a group of Boston Symphony men made a memorable recital. Inez Barbour, the wife of Henry Hadley, faced a large audience and convinced them that she is an artist who deserves the widest kind of recognition.

The Orchestras

THEN we had orchestras. I take a deep gulp and try to give you in a sentence the story of the performances of the New York Symphony Society and the Philharmonic. The latter gave a notable performance of Sibelius' "Finlandia," which, under Stransky's unusually inspired baton, was a marvelous piece of work. The Boston organization under Monteux have developed into something which they were not. Some are happy and some are sorry to see that the classics are giving way to modern offerings. If the Boston Orchestra is not the place for really worthy modern music where can it go? And yet, is it fair to the regular audience which is not up to the whimsicalities and temperament and outlandishness of Debussy's "Jeux," to give that composition? It seems to me, as much as I like it, that the score belongs first in lesser organizations where some may become acquainted and coached. Max Jacobs, with his Orchestral Society, was aided by Thibaud and Marguerite Namara, of whose voice too much cannot be said. It has grown into a classical example of perfect timbre.

splendid unanimity in attack and in the execution of difficult passage work.

Jean Bedetti, the orchestra's first 'cellist, made his Providence debut in the Haydn D-major concerto. He was apparently nervous, but overcame any such feeling he may have had after the first movement. He is a player of romantic or temperamental style and made quite a sensation. The concerto is showy and gives the player a chance to sing in melody as well as scintillate technically. Mr. Bedetti did both. The last two movements showed him at his best. A searching, soulful tone and a certain sentimentalism in phrasing marked the melodic portions, and bowing featured the finale. He was given an ovation, being recalled three times.

From
Bulletin MAR 18 1920 E
Philadelphia, Pa.

Boston Symphony

Final Concert of Season, With Ema Destinn as Soloist

THE Boston Symphony Orchestra returned last evening for its fifth and final concert of the season, at the Academy of Music. There was the usual large audience which showed with marked cordiality its appreciation of an interesting, if not particularly notable program, with Ema Destinn, soprano, as the soloist.

The program was considerably changed from that originally announced, the symphony being the No. 4 in B flat major, Op. 60, of Beethoven, instead of Mozart's G minor, while two Wagner selections were substituted for the "Fidelio" overture of Beethoven and Charpentier's "Impressions of Italy." Only the numbers allotted to Mme. Destinn were the ones announced, and even these were changed in their order, songs by Smetana and Dvorak being sung first, the recitative and aria from "Don Giovanni," Mozart, coming second, instead of in the reverse order, as printed on the program.

It can scarcely be said that the Boston orchestra's last concert of the season was its best. The recent upheaval, resulting in the dismissal of M. Fradkin, the concertmaster, and some other changes in the personnel, has not improved the quality of the music. To the contrary, there were evidences of change in more than one part of the performance, some raggedness and tonal deficiencies as compared with many previous concerts. But there was much fine playing also. The fourth is perhaps the least familiar of Beethoven's nine symphonies, and it is not the most inspired nor the most melodious. The adagio is the most like the real Beethoven, and the finale reaches a height of musical expression, but as a whole the work pales in comparison with the fifth and several—or all—of the others.

Pierre Monteux strengthened the good impression he formerly had made as the new permanent conductor of the orchestra. He showed his capability, added to a suave manner and ingratiating presence, in his reading of the symphony, and won new laurels in his conducting of the Wagnerian numbers, the "Siegfried Idyll" and Dance of the Apprentices and Welcome to Hans Sachs, from "Die Meistersingers." The new concertmaster of the orchestra, J. Theodorowicz, made a decidedly favorable impression. He is a tall, dark man, who fills his important position with capability, dignity and unobtrusiveness.

In addition to the other changes, as mentioned, Mme. Destinn announced another variation on her name. Originally she was Emmy Destinn, then Emmy Destinova—now she is Ema Destinn. But, whatever she decides to be called, the Bohemian soprano is a distinguished singer. While having added considerable in the way of avoirdupois, that she did not need, Destinn still has vivacity, and after each of her numerous recalls tripped off the stage in a joyous, captivating manner. Her voice is as vibrant and brilliant as ever, most remarkable for its dramatic quality, particularly the high tones, with some middle and lower ones that are harsh and at times almost unpleasant. She was at her best in the cradle songs from Smetana's opera, "Hubicka," (The Kiss), in which there was some beautiful pianissimo work, though the Mozart aria showed more of her real distinction as a dramatic singer.

ESTABLISHED 1881
From
Evening Public Ledger
Philadelphia, Pa.

BOSTON SYMPHONY

Except for rear rows in the top gallery, the seating capacity of the Academy was taken fully last night to hear the Boston Symphony Orchestra under Pierre Monteux. In the midst of the painful and trying period of reconstruction, for a body of players first disrupted by the world war, and now shot to pieces again in civil strife, there must be sympathy if the orchestra seems a melancholy ruin of its one-time greatness, the shell without the soul.

The sad remainder was for part of the time amazingly good, though the Siegfried Idyll of Wagner, that should have resounded with the joy of the influx of the springtide, was listless and dispirited, compared with the exultant proclamation of the days of old.

The program, too, had been rebuilt, and it began with Beethoven's Fourth symphony instead of Mozart in G minor. The heavy brasses had been withdrawn, as Beethoven's score does not ask for them, and that made the orchestra look smaller than ever till the next music brought them on. At best, there were many vacancies in the roster, which told heavily on the tone of the strings in particular, and the depletion was melancholy to contemplate, though Theodoronicz is a careful concertmaster, and such veterans as Schroeder and Longy still remind us of the dignity of their art and their heritage.

Parts of act III of "The Mastersingers" also were played, and the string and coherent chords of the brasses at the close were the best instrumental work of an orchestra that, on the whole, has gone from Muck to mush.

Into the post-mortem atmosphere Ema Destinn, as she now is known, brought enlivening contributions—cradle song, from Smetana's "Hubicka," beautifully given, with a final note that exquisitely tapered into silence; somewhat consonantal and nasal interpretation of a lyric from Dvorak's "Russalka," and an aria from Mozart's "Don Giovanni." Those things, done with insight and feeling, went far to relieve the tedium of a singularly lusterless concert.

rom
Evening Sun
Baltimore, Md. 128

DESTINN TO SING WITH BOSTON SYMPHONY

Orchestra Will Also Present Berlioz's Fantastic Symphony And Wagner's Overture.

At the season's final concert of the Boston Symphony Orchestra, to be given at the Lyric this evening, Mme. Ema Destinn, dramatic soprano will be the soloist. She will sing arias revealing two sides of her art.

Her first number will be "Non mi dir," the famous aria of Donna Anna in Mozart's "Don Giovanni." Although America is her adopted country, Mme. Destinn is a Czecho-Slovak. She will also sing arias by two great composers of her native land, the love song from Dvorak's opera "Russalka" and the cradle song from Smetana's opera, "The Kiss."

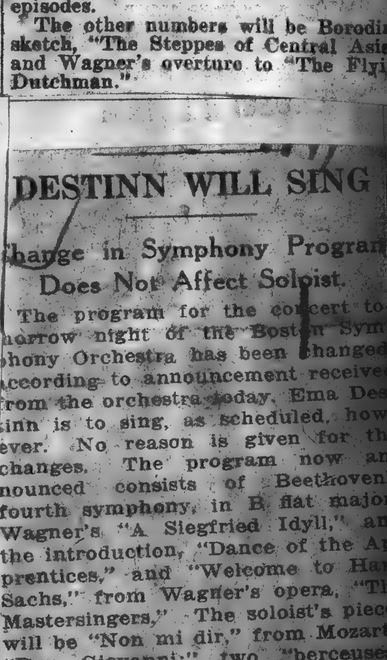
Pierre Monteux, the conductor, has chosen Berlioz's famous fantastic symphony, which is supposed to have been inspired by the composer's love story. "A Ball," "A Pastoral Scene," "The March to the Scaffold" and the orgy of the "Witches' Sabbath" are some of the episodes.

The other numbers will be Borodin's sketch, "The Steppes of Central Asia," and Wagner's overture to "The Flying Dutchman."

DESTINN WILL SING

Change in Symphony Program Does Not Affect Soloist.

The program for the concert tomorrow night of the Boston Symphony Orchestra has been changed, according to announcement received from the orchestra today, Ema Destinn is to sing, as scheduled, however. No reason is given for the changes. The program now announced consists of Beethoven's fourth symphony, in B flat major; Wagner's "A Siegfried Idyll," and the introduction, "Dance of the Apprentices," and "Welcome to Hans Sachs," from Wagner's opera, "The Mastersingers." The soloist's pieces will be "Non mi dir," from Mozart's "Don Giovanni;" two "berceuses" from "The Kiss," by Smetena, and a song from "Rusalka," by Dvorak.



EMMY DESTINN

Mme. Destinn will be the soloist at the concert of the Boston Symphony Orchestra on Tuesday evening at the Lyric.

SUN
Baltimore, Md.
MAR 1 * 1920 E

TO GIVE FINAL CONCERT

APPEARING as soloist at the final Boston Symphony Concert of the season, to be given in the Lyric Theatre Tuesday evening, Mme. Ema Destinn, dramatic soprano, will sing arias, revealing two sides of her art and personality. "Non mi dir," the famous aria of Donna Anna in Mozart's "Don Giovanni," will recall one of the most noted roles. Although America her adopted land, Mme. Destin is birth and blood affiliation a Czecho-Slovak. As such she will sing arias the two great composers of Bohemia the love song from Dvorak's opera "Russalka" and the cradle song from Smetana's opera "The Kiss."

Pierre Monteux will conduct at same concert Berlioz's famous fa symphony, which was inspired his now historical love story. scribes the "Dreams and Passio the composer, "A Ball," a "P Scene," "The March to the Sca and the orgy of the "Witches' Sab The performance of the work in was generally conceded one of the achievements of the season. The numbers will be Borodin's sketch Steppes of Central Asia," and Wagner overture to "The Flying Dutchman."

om
ress,
Philadelphia, Pa.

DEPLETED BOSTON SYMPHONY ENDS SEASON IN THIS CITY

Program Curtailed and Concert Far From Being Great Success, Owing Largely to Absence of Some of the Better String Players—Ema Destinn Is Disappointing.

BY CLARENCE K. BAWDEN.

A somewhat depleted Boston Symphony Orchestra gave its final concert of the current season in the Academy of Music, last night. Since the recent dissension among the players and the departure of some of the more important members, there was some curiosity as to how the orchestra would play last night.

The management realized the uncertainty of the adventure, as was reflected in the program that was originally announced—a program that could have been performed v quite a small orchestra. But matters were somewhat adjusted; a few additions to the string section (which, after all, was the only choir seriously affected) and a patching up of the trumpets, made it possible to change from the originally announced program.

Fortunately the visicitudes through which the orchestra has been passing has not seriously affected the playing of the concrete organization. Save for a few isolated places, the performance of the men last night measured up to a high standard. Perhaps the players felt that it was incumbent upon them to atone for the absence of some of the better string players; at any rate the loss of the former concertmeister and several of his sympathizers was not phonically apparent—except, of course, in volume, which can be easily remedied.

In the string section there were but ten firsts, nine seconds, nine violas, seven 'cllos and six bassos. This was ample for the symphony, but it was in the Wagner numbers that the meagerness of string tone was felt, especially in the Meistersinger excerpt, when the brasses all but completely submerged the poor fiddles.

The program opened with the Beethoven B flat symphony No. 4. Mr. Monteux gave a conventional reading to the first three movements, but he surely did speed up the final movement—and the impression was one of exhileration. The other orchestral numbers were from Wagner, the "Siegfried Idyll" and two excerpts from the third act of the "Mastersingers," the Dance of the Apprentices and the Welcome to Hans Sachs.

In the first part of the "Siegfried Idyll" Mr. Monteux failed to imbue the music with that wonderful languorous charm with which it may be interpreted; the tempo was unbending and the impression one of inflexibility, the real "mood" was missing. As the "Idyll" progressed the interpretation became more sympathetic, but we sense the need of a different mental attitude of the Boston conductor through much of this beautiful orchestral composition.

The "Mastersinger" excerpts were quite an improvement upon the "Idyll;" we are happy to find that Mr. Monteux can read aright the psychology of a Wet mar score. In this "Mastersinger" mu the excellence of the brasses was noted theembouchure firm and the tonal quality fine and unwavering.

The soloist of the concert was Ema Destinn—or is it Emmy—or is it Destinova? At one time—and it is only a few years ago—Emmy Destinn was rightfully considered one of the great sopranos of the world. But alas and alack, something has happened—and Ema Destinn is not the Emmy Destinn of a few years ago. The quality of her voice has changed, it seems an effort for he rto sing, and oftimes she is woefully out of tune. Only in mezzo voce work is one reminded of the surpassing singer of days gone by. What has caused this lamentable change? Can it be the orbicular anatomy? In all earnestness we urge Ema Destinn to make desperate efforts to regain her former lack of averdupois—for we fear the trouble lies therein.

The soloist's first selection was a group of two Bohemian excerpts, a cradle song from Smetana's opera, "The Kiss," and Russalk's song from Dvorak's opera, "Russalka." The former had a charming ending—a seemingly uncompleted close on the dominant chord. The second appearance of the soprano was to sing the Mozart aria, "Non mi die," from Don Giovanni.

In this aria Destinn was heard to better advantage; in the first place, the Itlian words brought out much more pleasant sounds than the Bohemian text, and the singer seemed more comfortable than in the earlier songs.

Altogether the concert might not have been considered a huge success. It was unfortunate that Mr. Monteux's first season as conductor of the Boston Symphony Orchestra should close with a lack of brilliance.

From MAR 10
Bulletin

BOSTON SYMPHONY CONCERT THRILLS LARGE AUDIENCE

The Boston Symphony Orchestra minus Frederic Fradkin, recently deposed concertmaster, but otherwise numerically and artistically intact, gave the fourth concert of its Providence season in Infantry Hall last evening. The orchestra's troubles had not the slightest effect on this particular concert, the first violins merely moving up one seat, which gave Mr. J. Hoffman the place at the leader's desk. And the players added another notable performance to their credit for the season, the programme being one which proved a source of keen delight to the big audience. Mr. Monteux was recalled three times after the final movement of the Brahms symphony and Mr. Bedetti, 'cellist, the evening's soloist, received similar appreciation after his playing of the Hayden D-major concerto.

This was the programme:

Brahms.....Symphony No. 1, in C-minor, Op. 68
Un poco sostenuto; Allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; Allegro non troppo, ma con brio.
Borodin.....''On the Steppes of Central Asia,'' Orchestral Sketch, Op. 7
Haydn.....Concerto for Violoncello in D-major
Allegro moderato.
Adagio.
Allegro.
Wagner....Overture to ''The Flying Dutchman''

Brahm's symphonies have long since come to their own. The acrimonious discussions which once raged over these symphonic works have subsided and they now occupy the high place which is rightfully theirs. Characterized by profundity of thought rather than by the more obvious and consequently easily grasped style of writing, they need thorough acquaintance before their full beauty is revealed. Perhaps for this reason these masterpieces of polyphony will always appeal more strongly to the musician than to the layman. The average audience, however, is charmed by the richly clothed melody, grandeur of conception and imaginative power which are inseparable from these symphonies.

Brahms's first, in C-minor, played last evening, while by no means his greatest work, is a massive and beautiful one. The last movement is unusually long and contains enough melodic material for several symphonies. It is likewise the most striking portion of the symphony and under Mr. Monteux's direction the orchestra played it in inspiring style.

The more one sees Mr. Monteux conduct the stronger becomes the conviction that he is one of the most capable leaders the Boston orchestra has ever possessed. He is not only a thorough musician, but an artist to his finger tips. There is no school of musical writing in which he is not perfectly at home. From Wagner to Debussy, his knowledge and sympathetic appreciation are always found delightfully equal to the task set for him. He is red-blooded, virile and can imagine and produce effects of orchestral grandeur that overwhelm the listener. And he can be suave or elegant in style, or, with persuasive beat and gesture, persuade his instrumental voices to sing with wonderful softness and delicacy. In the reading of works by modernists, those excursions into the pale, strange musical regions where imagination reigns supreme, his genius is unquestioned, and his flights of fancy result in effects that beautifully interpret the inspiration of the composer.

Borodin, the Russian, is particularly happy when describing in orchestral language characteristic scenes of Russian life. His ''On the Steppes of Central Asia'' depicts a caravan guarded by Russian soldiers traversing a vast desert. The clear orchestration makes the picture easy to imagine, the violin's high plaintive note held in unison against a suggestive colorful background, giving the idea of unending stretches of sandy plain. The picture is quite vividly portrayed by the composer and Mr. Monteux skilfully painted it in striking instrumental colors.

Wagner's overture to ''The Flying Dutchman,'' played with great virtuosity, made a brilliant and exciting final number. In this the violins showed splendid unanimity in attack and in the execution of difficult passage work.

Jean Bedetti, the orchestra's first 'cellist, made his Providence debut in the Haydn D-major concerto. He was apparently nervous, but overcame any such feeling he may have had after the first movement. He is a player of romantic or temperamental style and made quite a sensation. The concerto is showy and gives the player a chance to sing in melody as well as scintillate technically. Mr. Bedetti did both. The last two movements showed him at his best. A searching, soulful tone and a certain sentimentalism in phrasing marked the melodic portions, and brilliant finger work and bowing featured the finale. He was given an ovation, being recalled three times.

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The program was considerably changed from that originally announced, the symphony being the No. 4 in B flat major, Op. 60, of Beethoven, instead of Mozart's G minor, while two Wagner selections were substituted for the ''Fidelio'' overture of Beethoven and Charpentier's ''Impressions of Italy.'' Only the numbers allotted to Mme. Destinn were the ones announced, and even these were changed in their order, songs by Smetana and Dvorak being sung first, the recitative and aria from ''Don Giovanni,'' Mozart, coming second, instead of in the reverse order, as printed on the program.

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SUN
Baltimore, Md.
MAR

om MAR 18
Evening Public Ledger
Philadelphia, Pa.

BOSTON ORCHESTRA IN CLOSING CONCERT

Effects of Recent Trouble Apparent in Work of the Organization

Symphony No. 4.....Beethoven
Vendulka's Cradle Song.....Smetana
Russalk's Song.....Dvorak
Ema Destinn
Siegfried's Idyll.....Wagner
Recitative and aria from ''Don Giovanni.'' Mozart
Ema Destinn
Excerpts from Act III of ''Meistersinger.'' Wagner

The Boston Symphony Orchestra closed its current season in Philadelphia with its fifth concert last evening. It is hardly fair to demand the usual standards of orchestral playing to an orchestra so ''shot to pieces'' as the Boston organization was last evening, for the entire aggregation numbered only about sixty men and therefore there was lacking the tone color and the volume necessary in the Wagnerian numbers, as well as that warm richness which can only be obtained by a large and well-trained body of strings.

The ''revolt,'' if so serious a word may be used over the unionization mix-up, has cost the Boston Orchestra about thirty men, nearly all among the strings. There has been the loss of the contra-bassoon and one of the first trumpets, but outside of this the reed and brass sections are practically intact; the strings, however, have suffered severely, among the older players to go being Otto Roth and A. Bak, two of the oldest of the first violins in point of service. Last evening the first violins numbered ten, against a normal number of sixteen; the seconds nine, normal twelve; violas nine, normal ten; cellos seven, normal ten, and basses six, normal eight. Owing doubtless to the small number of strings, the orchestra brought along on the trip only two of each of the reeds, instead of four, as had been customary, and four horns instead of eight. Ten former members of the orchestra came to the directors and volunteered their services to tide over the crisis.

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Ema Destinn, which seems to be the latest spelling of the much-orthographized name of the famous Czecho-Slovak prima donna, was the soloist of the evening. She sang first two songs of the great Bohemian composers, Smetana and Dvorak, both highly uninteresting selections, but well performed. Her second appearance was in the recitative and the aria ''Non mi dir,'' from ''Don Giovanni,'' and in it she did some fine singing and artistic interpretation, rising in places to the highest musical levels of the evening.

From
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Philadelphia, Pa.

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''Ah, Mr. Juds', you oughta know da fellas da playa da fidd' dey only gotta halfa da nut!''

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Philadelphia, Pa.

BOSTON SYMPHONY

ESTABLISHED 1801

Except for rear rows in the top gallery, the seating capacity of the Academy was taken fully last night to hear the Boston Symphony Orchestra under Pierre Monteux. In the midst of the painful and trying period of reconstruction, for a body of players first disrupted by the world war, and now shot to pieces again in civil strife, there must be sympathy if the orchestra seems a melancholy ruin of its one-time greatness, the shell without the soul.

The sad remainder was for part of the time amazingly good, though the Siegfried Idyll of Wagner, that should have resounded with the joy of the influx of the springtide, was listless and dispirited, compared with the exultant proclamation of the days of old.

The program, too, had been rebuilt, and it began with Beethoven's Fourth symphony instead of Mozart in G minor. The heavy brasses had been withdrawn, as Beethoven's score does not ask for them, and that made the orchestra look smaller than ever till the next music brought them on. At best, there were many vacancies in the roster, which told heavily on the tone of the string, in particular, and the depletion was melancholy to contemplate, though Theodoronicz is a careful concertmaster, and such veterans as Schroeder and Longy still remind us of the dignity of their art and their heritage.

Parts of act III of ''The Mastersingers'' also were played, and the string and coherent chords of the brasses at the close were the best instrumental work of an orchestra that, on the whole, has gone from Muck to mush.

Into the post-mortem atmosphere Ema Destinn, as she now is known, brought enlivening contributions—cradle song, from Smetana's ''Hubicka,'' beautifully given, with a final note that exquisitely tapered into silence; somewhat consonantal and nasal interpretation of a lyric from Dvorak's ''Russalka,'' and an aria from Mozart's ''Don Giovanni.'' Those things, done with insight and feeling, went far to relieve the tedium of a singularly lusterless concert.

TO GIVE FINAL CONCERT

APPEARING as soloist at the final Boston Symphony Concert of the season, to be given in the Lyric Theatre Tuesday evening, Mme. Ema Destinn, dramatic soprano, will sing arias revealing two sides of her art and personality. ''Non mi dir,'' the famous aria of Donna Anna in Mozart's ''Don Giovanni,'' will recall one of the singer's most noted roles. Although America is her adopted land, Mme. Destinn is by birth and blood affiliation a Czecho-Slovak. As such she will sing arias by the two great composers of Bohemia: the love song from Dvorak's opera ''Russalka'' and the cradle song from Smetana's opera ''The Kiss.''

Pierre Monteux will conduct at the same concert Berlioz's famous fantastic symphony, which was inspired by his now historical love story. It describes the ''Dreams and Passions'' of the composer, ''A Ball,'' a ''Pastoral Scene,'' ''The March to the Scaffold'' and the orgy of the ''Witches' Sabbath.'' The performance of the work in Boston was generally conceded one of the finest achievements of the season. The other numbers will be Borodin's sketch, ''The Steppes of Central Asia,'' and Wagner's overture to ''The Flying Dutchman.''

om
ress,
Philadelphia, Pa.

DEPLETED BOSTON SYMPHONY ENDS SEASON IN THIS CITY

Program Curtailed and Concert Far From Being Great Success, Owing Largely to Absence of Some of the Better String Players—Ema Destinn Is Disappointing.

BY CLARENCE K. BAWDEN.

A somewhat depleted Boston Symphony Orchestra gave its final concert of the current season in the Academy of Music, last night. Since the recent dissension among the players and the departure of some of the more important members, there was some curiosity as to how the orchestra would play last night.

The management realized the uncertainty of the adventure, as was reflected in the program that was originally announced—a program that could have been performed v quite a small orchestra. But matters were somewhat adjusted; a few additions to the string section (which, after all, was the only choir seriously affected) and a patching up of the trumpets, made it possible to change from the originally announced program.

Fortunately the visicitudes through which the orchestra has been passing has not seriously affected the playing of the concrete organization. Save for a few isolated places, the performance of the men last night measured up to a high standard. Perhaps the players felt that it was incumbent upon them to atone for the absence of some of the better string players; at any rate the loss of the former concertmeister and several of his sympathizers was not phonically apparent—except, of course, in volume, which can be easily remedied.

In the string section there were but ten firsts, nine seconds, nine violas, seven 'cllos and six bassos. This was ample for the symphony, but it was in the Wagner numbers that the meagerness of string tone was felt, especially in the Meistersinger excerpt, when the brasses all but completely submerged the poor fiddles.

The program opened with the Beethoven B flat symphony No. 4. Mr. Monteux gave a conventional reading to the first three movements, but he surely did speed up the final movement—and the impression was one of exhileration. The other orchestral numbers were from Wagner, the "Siegfried Idyll" and two excerpts from the third act of the "Mastersingers," the Dance of the Apprentices and the Welcome to Hans Sachs.

In the first part of the "Siegfried Idyll" Mr. Monteux failed to imbue the music with that wonderful languorous charm with which it may be interpreted; the tempo was unbending and the impression one of inflexibility, the real "mood" was missing. As the "Idyll" progressed the interpretation became more sympathetic, but we sense the need of a different mental attitude of the Boston conductor through much of this beautiful orchestral composition.

The "Mastersinger" excerpts were quite an improvement upon the "Idyll;" we are happy to find that Mr. Monteux can read aright the psychology of a Wagnar score. In this "Mastersinger" music the excellence of the brasses was noted, theembouchure firm and the tonal quality fine and unwavering.

The soloist of the concert was Ema Destinn—or is it Emmy—or is it Destinova? At one time—and it is only a few years ago—Emmy Destinn was rightfully considered one of the great sopranos of the world. But alas and alack, something has happened—and Ema Destinn is not the Emmy Destinn of a few years ago. The quality of her voice has changed, it seems an effort for he rto sing, and oftimes she is woefully out of tune. Only in mezzo voce work is one reminded of the surpassing singer of days gone by. What has caused this lamentable change? Can it be the orbicular anatomy? In all earnestness we urge Ema Destinn to make desperate efforts to regain her former lack of averdupois—for we fear the trouble lies therein.

The soloist's first selection was a group of two Bohemian excerpts, a cradle song from Smetana's opera, "The Kiss," and Russalk's song from Dvorak's opera, "Russalka." The former had a charming ending—a seemingly uncompleted close on the dominant chord. The second appearance of the soprano was to sing the Mozart aria, "Non mi die," from Don Giovanni.

In this aria Destinn was heard to better advantage; in the first place, the Itlian words brought out much more pleasant sounds than the Bohemian text, and the singer seemed more comfortable than in the earlier songs.

Altogether the concert might not have been considered a huge success. It was unfortunate that Mr. Monteux's first season as conductor of the Boston Symphony Orchestra should close with a lack of brilliance.

From
Evening Public Ledger
Philadelphia, Pa.

BOSTON ORCHESTRA IN CLOSING CONCERT

Effects of Recent Trouble Apparent in Work of the Organization

Symphony No. 4.....Beethoven
Vendulka's Cradle Song.....Smetana
Russalk's Song.....Dvorak
Ema Destinn
Siegfried's Idyll.....Wagner
Recitative and aria from "Don Giovanni."
Mozart
Ema Destinn
Excerpts from Act III of "Meistersinger."
Wagner

The Boston Symphony Orchestra closed its current season in Philadelphia with its fifth concert last evening. It is hardly fair to demand the usual standards of orchestral playing to an orchestra so "shot to pieces" as the Boston organization was last evening, for the entire aggregation numbered only about sixty men and therefore there was lacking the tone color and the volume necessary in the Wagnerian numbers, as well as that warm richness which can only be obtained by a large and well-trained body of strings.

The "revolt," if so serious a word may be used over the unionization mix-up, has cost the Boston Orchestra about thirty men, nearly all among the strings. There has been the loss of the contra-bassoon and one of the first trumpets, but outside of this the reed and brass sections are practically intact; the strings, however, have suffered severely, among the older players to go being Otto Roth and A. Bak, two of the oldest of the first violins in point of service. Last evening the first violins numbered ten, against a normal number of sixteen; the seconds nine, normal twelve; violas nine, normal ten; cellos seven, normal ten, and basses six, normal eight. Owing doubtless to the small number of strings, the orchestra brought along on the trip only two of each of the reeds, instead of four, as had been customary, and four horns instead of eight. Ten former members of the orchestra came to the directors and volunteered their services to tide over the crisis.

Under these circumstances and with the natural feeling of unrest that must pervade the organization, in view of the happenings of the last few weeks, a concert of the ordinary merit was not to be expected, and it was not given. Mr. Monteux has changed the program at the last moment, substituting the Beethoven Symphony No. 4 for the Mozart G minor and the Wagner numbers in place of the Fidelio Overture and the Charpentier "Impressions of Italy."

The orchestra played in the spasmodic style of an organization which has just passed through a mental cyclone, and it was apparent that the events of the very recent past have not been without effect upon Mr. Monteux as well, for his readings were routine and his conducting uncertain. However, when it is considered what the orchestra has gone through in the last two weeks, it did pretty well at that.

Ema Destinn, which seems to be the latest spelling of the much-orthographized name of the famous Czecho-Slovak prima donna, was the soloist of the evening. She sang first two songs of the great Bohemian composers, Smetana and Dvorak, both highly uninteresting selections, but well performed. Her second appearance was in the recitative and the aria "Non mi dir," from "Don Giovanni," and in it she did some fine singing and artistic interpretation, rising in places to the highest musical levels of the evening.

From
Evening Public Ledger
Philadelphia, Pa.

The young Italian barber who daily removes the stubble from the genial face of Arthur Judson, manager of the Philadelphia Orchestra, is not only a great talker, like many other tonsorialists, but, according to Mr. Judson, he is also an astute philosopher and profound psychologist.

Last week when the newspapers carried dispatches to the effect that one-third of the Boston Orchestra had gone on strike young Giuseppe was thoroughly posted in advance in order to give Mr. Judson a "line of talk" in which he might be interested.

After discussing the pros and cons of the Boston musicians' action, Giuseppe dismissed the subject by exclaiming:

"Ah, Mr. Juds', you oughta know da fellas da playa da fidd' dey only got halfa da nut!"

From
Public Ledger
Philadelphia, Pa.

BOSTON SYMPHONY CONCERT THRILLS LARGE AUDIENCE

The Boston Symphony Orchestra minus Frederic Fradkin, recently deposed concertmaster, but otherwise numerically and artistically intact, gave the fourth concert of its Providence season in Infantry Hall last evening. The orchestra's troubles had not the slightest effect on this particular concert, the first violins merely moving up one seat, which gave Mr. J. Hoffman the place at the leader's desk. And the players added another notable performance to their credit for the season, the programme being one which proved a source of keen delight to the big audience. Mr. Monteux was recalled three times after the final movement of the Brahms symphony and Mr. Bedetti, 'cellist, the evening's soloist, received similar appreciation after his playing of the Hayden D-major concerto.

This was the programme:

Brahms....Symphony No. 1, in C-minor, Op. 68
Un poco sostenuto; Allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; Allegro non troppo, ma con brio.
Borodin.....''On the Steppes of Central Asia,''
Orchestral Sketch, Op. 7
Haydn.....Concerto for Violoncello in D-major
Allegro moderato.
Adagio.
Allegro.
Wagner....Overture to ''The Flying Dutchman''

Brahm's symphonies have long since come to their own. The acrimonious discussions which once raged over these symphonic works have subsided and they now occupy the high place which is rightfully theirs. Characterized by profundity of thought rather than by the more obvious and consequently easily grasped style of writing, they need thorough acquaintance before their full beauty is revealed. Perhaps for this reason these masterpieces of polyphony will always appeal more strongly to the musician than to the layman. The average audience, however, is charmed by the richly clothed melody, grandeur of conception and imaginative power which are inseparable from these symphonies.

Brahms's first, in C-minor, played last evening, while by no means his greatest work, is a massive and beautiful one. The last movement is unusually long and contains enough melodic material for several symphonies. It is likewise the most striking portion of the symphony and under Mr. Monteux's direction the orchestra played it in inspiring style.

The more one sees Mr. Monteux conduct the stronger becomes the conviction that he is one of the most capable leaders the Boston orchestra has ever possessed. He is not only a thorough musician, but an artist to his finger tips. There is no school of musical writing in which he is not perfectly at home. From Wagner to Debussy, his knowledge and sympathetic appreciation are always found delightfully equal to the task set for him. He is red-blooded, virile and can imagine and produce effects of orchestral grandeur that overwhelm the listener. And he can be suave or elegant in style, or, with persuasive beat and gesture, persuade his instrumental voices to sing with wonderful softness and delicacy. In the reading of works by modernists, those excursions into the pale, strange musical regions where imagination reigns supreme, his genius is unquestioned, and his flights of fancy result in effects that beautifully interpret the inspiration of the composer.

Borodin, the Russian, is particularly happy when describing in orchestral language characteristic scenes of Russian life. His "On the Steppes of Central Asia" depicts a caravan guarded by Russian soldiers traversing a vast desert. The clear orchestration makes the picture easy to imagine, the violin's high plaintive note held in unison against a suggestive colorful background, giving the idea of unending stretches of sandy plain. The picture is quite vividly portrayed by the composer and Mr. Monteux skilfully painted it in striking instrumental colors.

Wagner's overture to "The Flying Dutchman," played with great virtuosity, made a brilliant and exciting final number. In this the violins showed splendid unanimity in attack and in the execution of difficult passage work.

Jean Bedetti, the orchestra's first 'cellist, made his Providence debut in the Haydn D-major concerto. He was apparently nervous, but overcame any such feeling he may have had after the first movement. He is a player of romantic or temperamental style and made quite a sensation. The concerto is showy and gives the player a chance to sing in melody as well as scintillate technically. Mr. Bedetti did both. The last two movements showed him at his best. A searching, soulful tone and a certain sentimentalism in phrasing marked the melodic portions, and brilliant finger work and bowing featured the finale. He was given an ovation, being recalled three times.

From
Bulletin
Philadelphia, Pa.

Boston Symphony

Final Concert of Season, With Ema Destinn as Soloist

THE Boston Symphony Orchestra returned last evening for its fifth and final concert of the season, at the Academy of Music. There was the usual large audience, which showed with marked cordiality its appreciation of an interesting, if not particularly notable program, with Ema Destinn, soprano, as the soloist.

The program was considerably changed from that originally announced, the symphony being the No. 4 in B flat major, Op. 60, of Beethoven, instead of Mozart's G minor, while two Wagner selections were substituted for the "Fidelio" overture of Beethoven and Charpentier's "Impressions of Italy." Only the numbers allotted to Mme. Destinn were the ones announced, and even these were changed in their order, songs by Smetana and Dvorak being sung first, the recitative and aria from "Don Giovanni," Mozart, coming second, instead of in the reverse order, as printed on the program

It can scarcely be said that the Boston orchestra's last concert of the season was its best. The recent upheaval, resulting in the dismissal of M. Fradkin, the concertmaster, and some other changes in the personnel, has not improved the quality of the music. To the contrary, there were evidences of change in more than one part of the performance, some raggedness and tonal deficiencies as compared with many previous concerts. But there was much fine playing also. The fourth is perhaps the least familiar of Beethoven's nine symphonies, and it is not the most inspired nor the most melodious. The adagio is the most like the real Beethoven, and the finale reaches a height of musical expression, but as a whole the work pales in comparison with the fifth and several—or all—of the others.

Pierre Monteux strengthened the good impression he formerly had made as the new permanent conductor of the orchestra. He showed his capability, added to a suave manner and ingratiating presence, in his reading of the symphony, and won new laurels in his conducting of the Wagnerian numbers, the "Siegfried Idyll" and Dance of the Apprentices and Welcome to Hans Sachs, from "Die Meistersingers." The new concertmaster of the orchestra, J. Theodorowicz, made a decidedly favorable impression. He is a tall, dark man, who fills his important position with capability, dignity and unobtrusiveness.

In addition to the other changes, as mentioned, Mme. Destinn announced another variation on her name. Originally she was Emmy Destinn, then Emmy Destinova—now she is Ema Destinn. But, whatever she decides to be called, the Bohemian soprano is a distinguished singer. While having added considerable in the way of avoirdupois, that she did not need, Destinn still has vivacity, and after each of her numerous recalls tripped off the stage in a joyous, captivating manner. Her voice is as vibrant and brilliant as ever, most remarkable for its dramatic quality, particularly the high tones, with some middle and lower ones that are harsh and at times almost unpleasant. She was at her best in the cradle songs from Smetana's opera, "Hubicka," (The Kiss), in which there was some beautiful pianissimo work, though the Mozart aria showed more of her real distinction as a dramatic singer.

ESTABLISHED 1861

From
Evening Public Ledger
Philadelphia, Pa.

BOSTON SYMPHONY

Except for rear rows in the top gallery, the seating capacity of the Academy was taken fully last night to hear the Boston Symphony Orchestra under Pierre Monteux. In the midst of the painful and trying period of reconstruction, for a body of players first disrupted by the world war, and now shot to pieces again in civil strife, there must be sympathy if the orchestra seems a melancholy ruin of its one-time greatness, the shell without the soul.

The sad remainder was for part of the time amazingly good, though the Siegfried Idyll of Wagner, that should have resounded with the joy of the influx of the springtide, was listless and dispirited, compared with the exultant proclamation of the days of old.

The program, too, had been rebuilt, and it began with Beethoven's Fourth symphony instead of Mozart in G minor. The heavy brasses had been withdrawn, as Beethoven's score does not ask for them, and that made the orchestra look smaller than ever till the next music brought them on. At best, there were many vacancies in the roster, which told heavily on the tone of the strings in particular, and the depletion was melancholy to contemplate, though Theodoronicz is a careful concertmaster, and such veterans as Schroeder and Longy still remind us of the dignity of their art and their heritage.

Parts of act III of "The Mastersingers" also were played, and the string and coherent chords of the brasses at the close were the best instrumental work of an orchestra that, on the whole, has gone from Muck to mush.

Into the post-mortem atmosphere Ema Destinn, as she now is known brought enlivening contributions—cradle song, from Smetana's "Hubicka," beautifully given, with a final note that exquisitely tapered into silence; a somewhat consonantal and nasal interpretation of a lyric from Dvorak's "Russalka," and an aria from Mozart's "Don Giovanni." Those things, done with insight and feeling, went far to relieve the tedium of a singularly lusterless concert.

From
Evening Sun
Baltimore, Md.

DESTINN TO SING WITH BOSTON SYMPHONY

Orchestra Will Also Present Berlioz's Fantastic Symphony And Wagner's Overture.

At the season's final concert of the Boston Symphony Orchestra, to be given at the Lyric this evening, Mme. Ema Destinn, dramatic soprano will be the soloist. She will sing arias revealing two sides of her art.

Her first number will be "Non mi dir," the famous aria of Donna Anna in Mozart's "Don Giovanni." Although America is her adopted country, Mme. Destinn is a Czecho-Slovak. She will also sing arias by two great composers of her native land, the love song from Dvorak's opera "Russalka" and the cradle song from Smetana's opera, "The Kiss."

Pierre Monteux, the conductor, has chosen Berlioz's famous fantastic symphony, which is supposed to have been inspired by the composer's love story. "A Ball," "A Pastoral Scene," "The March to the Scaffold" and the orgy of the "Witches' Sabbath" are some of the episodes.

The other numbers will be Borodin's sketch, "The Steppes of Central Asia," and Wagner's overture to "The Flying Dutchman."

DESTINN WILL SING

hange in Symphony Program Does Not Affect Soloist.

The program for the concert tomorrow night of the Boston Symphony Orchestra has been changed, according to announcement received from the orchestra today. Ema Destinn is to sing, as scheduled, however. No reason is given for the changes. The program now announced consists of Beethoven's fourth symphony, in B flat major; Wagner's "A Siegfried Idyll," and the introduction, "Dance of the Apprentices," and "Welcome to Hans Sachs," from Wagner's opera, "The Mastersingers," The soloist's pieces will be "Non mi dir," from Mozart's "Don Giovanni;" two "berceuses" from "The Kiss," by Smetena, and a song from "Rusalka," by Dvorak.

EMMY DESTINN.

Mme. Destinn will be the soloist at the concert of the Boston Symphony Orchestra on Tuesday evening at the Lyric.

SUN

Baltimore, Md.

TO GIVE FINAL CONCERT

APPEARING as soloist at the final

Boston Symphony Concert of the season, to be given in the Lyric Theatre Tuesday evening, Mme. Ema Destinn, dramatic soprano, will sing arias, revealing two sides of her art and personality. "Non mi dir," the famous aria of Donna Anna in Mozart's "Don Giovanni," will recall one of the most noted roles. Although America is her adopted land, Mme. Destin is by birth and blood affiliation a Czecho-Slovak. As such she will sing arias by the two great composers of Bohemia: the love song from Dvorak's opera "Russalka" and the cradle song from Smetana's opera "The Kiss."

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E BOSTON HERALD, S

19TH CONCERT BY SYMPHONY

Loyal House Acclaims Return of Monteux and "Faithful" Players

SHOW OLD POWER IN 'LOHENGRIN' PRELUDE

By PHILIP HALE

The 19th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Dvorak, "From the New World symphony; Wagner, Prelude to "Lohengrin;" and "Forest Numbers" from "Siegfrier;" Debussy, Little Suite (first time at these concerts if not in Boston); Berlioz, Rakoczy March.

This was a remarkably brilliant concert, one that excited the enthusiasm of an audience that completely filled the hall. Mr. Monteux was greeted warmly when he came on the platform. There was the assurance of belief in him; appreciation of the players faithful to their engagement and mindful of their obligation to the audience that has for many years been faithful to them; confidence in the splendor of the orchestra in the future as in the past. The applause that followed the performance of each composition was not merely sympathetic and encouraging; it was the enthusiastic approval of the performance itself; and the performance in each instance justly deserved this recognition.

Sitting one night with Horatio Parker when Dvorak's "New World" swmphony was played, we were surprised to hear him characterize the work as "meretricious." Did he mean by this that it was immediately pleasing; that it was showily attractive; that it was too melodious? Our friend, whose departure is mourned by many, had a habit of making surprising statements; perhaps to provoke discussion; perhaps to express a passing whim. He certainly did not mean that the music was showy, for the sake of show. There never was a simpler, more sincere composer than Dvorak. He was by nature a child or a savage—which is often the same thing—delighting in strongly marked rhythms and gorgeous colors. He saw red, yellow, scarlet, purple when he sat down to compose. How he would rejoice today in a jazz band! There was a time when this symphony almost caused shedding of blood over the question whether it was inspired by "Negro music." Now, without thought of this question without inquiry as to "Negro" or Czech origin, the music gives pleasure at the time of performance and in the recollection of it.

Mr. Monteux put on the program the Prelude to "Lohengrin," probably because he and many others enjoy hearing it; and also to prove that in spite of street rumors and statements, to say the least misleading and often palpably absurd, that have been published in newspapers of this city and of New York, the Boston Symphony Orchestra is not today without a sufficient and capable string choir. (And so at the next concert a Concerto Grosso of Handel's for strings will be performed.) The Prelude was finely played, as was the excerpt from "Siegfried," which took us back to the nights of German opera in Boston. Again we saw and heard Max Alvary, a wretched singer, but the most picturesque and convincing of Siegfried's; again we saw and heard other Germans, who howled and bawled and shrieked and were fat and dramatically grotesque; again we saw and heard Jean de Reszke, a city gentleman lost for a few hours in the forest.

Debussy's little Suite, written originally for piano (four hands), and orchestrated by Busser, was played for the first time at a Symphony concert. The four pieces are pretty in themselves and delicately transferred to the orchestra. The first, "En Bateau," was already familiar through the transcription for violin and piano. The Suite is signed with Debussy's name, but the moods and the expression are by no means those of the Debussy that brought a new harmonic scheme into the world and still exerts a mighty influence.

It was often said in Paris during our student years: "to hear the music of Berlioz, you must attend a Colonne concert." It might now be said: "to hear the Rakoczy March, you must hear the Boston Symphony Orchestra play it, led by Monteux." The march has often been performed in Boston: never with the irresistible dash, the blazing fire, the furious and overwhelming climax that marked the performance of yesterday.

The concert will be repeated tonight. The program of the concerts next week is as follows: Handel, concerto Grosso for strings, No. 5, D major; Wagner, Prelude to "Parsifal"; Saint-Saens, concerto No. 5, for piano (Rudolph Ganz, pianist); Smetana, Overture to "The Sold Bride."

Post Mar 27 BOST

BRILLIANT CONCERT BY SYMPHONY

Dvorak, Debussy and Wagner Numbers Played

BY OLIN DOWNES

The 19th concert of the Boston Symphony Orchestra, Pierre Monteux conductor, given yesterday afternoon in Symphony Hall, was accounted by many, one of the most brilliant concerts of the season. This though the orchestra was still of diminished numbers, consisting of between 70 and 80 men, and including two players who had rejoined the orchestra on recent days.

These were August Rettberg, who replaced Mr. Neumann at the tympani, and Carl Hampe, now first trombone and one of the finest trombonists in the history of this organization.

AUDIENCE ENTHUSIASTIC

The audience, however, had not shrunk in numbers, nor had its enthusiasm for the music and its support of Mr. Monteux and the management in any way flagged or weakened Mr. Monteux was again applauded long and loudly, both at the beginning and at the end of the concert, following the performance of the electrical "Rakocy March" of Berlioz.

For a novelty at these concerts there was played the early and charming "Petite Suite" of Debussy, originally a suite for piano, and later orchestrated by Henri Busser. The music is Massenetish, but fanciful and lending itself well to orchestral treatment. This suite was preceded by two Wagnerian excerpts, the "Forest Murmurs" from "Siegfried," and the prelude to "Lohengrin," music marvellous alike in its inspiration and its scoring.

To proceed in the established order of this article, which discusses the programme backwards, the Dvorak "New World" symphony opened the programme, and the pleasure of the audience in this delightful music was impressively demonstrated. Again Mr. Monteux had chosen a piece which sounds better and not worse with a relatively small orchestra. The felicity of Dvorak's instrumentation, simple as it is, is always astonishing, and often as invertive as his harmony. The folk-quality of the music, which has been so often discussed as "American" folk-music, because, forsooth, Dvorak uses a scrap of "Swing Low, Sweet Chariot" and other negroid or Indian themes, is as a matter of fact not American, but Bohemian. Dvorak used a little of the material of folk-melody which he found here, but he used it wholly in the manner and the spirit of his native land, in the work which remains the orchestral masterpiece of his career.

Traveler Mar 27

MARY A. CUTLER.

Symphony Men Give Delightful Concert Number

A very interesting program was rendered yesterday afternoon by the Boston Symphony Orchestra, Pierre Monteux conducting.

The first number was a Dvorah spmphony, "From the ew World." in E minor. This symphony is full of pathos and longing and expresses a great depth of feeling. Largo, the second movement, was especially sweet and beautiful. The orchestra played the pianissimo passages of this movement very delicately.

One could not fail to be moved by the impressiveness of Wagner's "Prelude" to Lohengrin.

After Debussy's delightful "Petite Suite" a sharp contrast was drawn by the stirring "Rakoszy arch" from "The Damnation of Faust" by Hector Berlioz.

A large audience expressed its delight and appreciation to Conductor Monteux, the faithful members of the orchestra and to the new musicians by enthusiastis applause.

Trans Mar 27

Programmes in Prospect

No symphony stands on Mr. Monteux's programme for the Symphony Concerts of next week—a happy departure from routine. With Mr. Ganz, long unheard here, for assisting pianist, the list of pieces stands:

Concerto Grosso in D major for Strings..Händel
(Solo Parts by Messrs. Theodorowicz, Hoffmann, Denayer, Bedetti.)
Prelude to the Opera, "Parsifal".....Wagner
Concerto in F minor (No. 5) for Pianoforte with Orchestra.....Saint-Saëns
Overture to the Opera, "The Bartered Bride".....Smetana

Items and Announcements

After the coming of Mr. Ganz next week only two more "assisting artists" remain to be heard with the Symphony Orchestra this season—Mr. Cortot, the admired Parisian pianist, who carried all before him a year and more ago, and Mr. McCormack, the tenor, taking leave of Boston for his European tour at the concerts of May 1 and 2. A managerial tangle in which Miss Destinn has twisted herself, compelled the cancelling of her engagement.

ORCHESTRA WINS UNUSUAL APPLAUSE

Globe Mar 27

Spirited Performance at the Symphony Concert

Dvorak, Wagner, Berlioz, Debussy Among Composers Interpreted

There was unusual applause at the Symphony concert yesterday at each break in a program, which consisted of familiar and well-liked pieces by Dvorak, Wagner and Berlioz, and one novelty, an orchestral arrangement by Henri Busser of Debussy's "Little Suite," written for piano four hands. There was no soloist. The diminished orchestra, with a few new men, again gave a performance that proved beyond question that the season will be finished at no sacrifice of quality.

Dvorak's "New World" Symphony is a favorite illustration with those who believe that American art should derive its themes and atmosphere from American folk music. Its rhythms certainly are often like those of negro music, but the composer's Bohemian compatriots say that they are also the rhythms of his native folk music.

The themes are all Dvorak's own, beyond question. It is a fruitless task to explore the sources of masterpieces in a hope of being able to find a formula which will replace the creative imagination of productive genius. The important thing about this symphony is its intrinsic musical worth.

Like all Dvorak's music it shows great fertility of melodic invention and little skill in development and variation. It is spontaneous, not well made. There are some banal harmonies. The performance was spirited, yet balanced and proportioned.

Wagner fared less well than Dvorak at Mr Monteux' hands. The "Lohengrin" Prelude demands a more smoothly mounting crescendo, and in the "Waldweben" the leading motives did not stand out solidly from the orchestral background.

The pretty "Little Suite" sounds much better on the piano than it does in M. Busser's flat-footed and probably pot-boiling arrangement, yet Mr Monteux achieved a spirited performance.

The remarkably brilliant performance of the "Rackoczy March" with which the concert closed was a triumph for all concerned. It far surpassed that given here recently by the New York Philharmonic Orchestra.

Next week Rudolph Ganz will play the solo part in Saint-Saens' Fifth Piano Concerto. The other numbers are to be a "Concerto Grosso" by Handel; the prelude to "Parsifal," and Smetana's overture to "The Bartered Bride."

Record Mar 27

40—Dazzling, Dancing,

THE 'NEW WORLD'

Depleted Symphony Orchestra Given Warm Approval

By J. V. CLARK

The depleted Boston Symphony Orchestra gave another concert yesterday afternoon to a capacity audience that applauded to the echo Pierre Monteux, the conductor, and the faithful. The applause was deserved, for the concert was a brilliant one. The program was an applause-getter if ever there was one. The Symphony was the "New World" of Dvorak; there were two Wagnerian numbers, a new, delicious little suites by Debussy and the brilliant Rokacy March by Berlioz.

People applaud the music they know and love. All of this music, save the Debussy, is familiar to one and all. The placing of the "Lohengrin" prelude on the program was a challenge by Mr. Monteux to those reviewers, who have said that the string section was sadly injured by the strikers. It is, of course, perfectly apparent to the most untrained ear that there is much of the volume lacking in the strings that was there before the strike, but the tone is still the lovely silver tone that has made this section of the orchestra famous the country over.

The Berlioz march, too, ordinarily sounds better with a band of greater proportions, but Mr. Monteux played it with such fire and sweep that the effect was electrical.

With the Dvorak symphony the orchestra was on fairly easy ground. This symphony, with its American folk tunes Bohemianized, sounds fully as well with an orchestra of 70 as with an orchestra of 100.

The work is orchestrated in such a clear, simple, straightforward style, its workmanship is so neat and its appeal is so essentially the appeal of simple tunes rather than great effects that it goes splendidly with a small orchestra.

There is, of course, no intention on the part of the trustees of the Boston Symphony Orchestra to let the orchestra stand at its present size. Even the most ardent admirer of Mr. Monteux, the trustees and the established order at Symphony Hall would not advise such a stand, but until matters have been adjusted and the band is again at its peace time strength the concerts are of sufficient merit to warrant the approbation of all music lovers.

What the future of orchestral music in Boston will be no man knoweth. For the spring season of 1920 Boston is enjoying excellent orchestral concerts.

RECRUITS PLAY FOR SYMPHONY

Advertiser Mar 28

Ten of 32 Places Left Vacant Already Filled; Concert Brilliant

By E. F. HARKINS.

In spite of its still croppled condition, the Smyphony Orchestra's nineteenth matinee concert was one of the best of the season. The orchestra is being recruited slowly. Of the thirty-two places left vacant after the Fradkin incident, ten have been filled, at least temporarily. Some twenty more players are needed to make up the regular complement.

Among the recruits who took part in the nineteenth pair of concerts were Rettberg, tympani player, and Hempe, of trombone fame. In its long career the orchestra has had only two tympanists, Rettberg and Neumann. The later followed Fradkin into what is called the American Federation Symphony Orchestra of Boston.

In the latest program the customary roster is displaced by a statement from the trustees of the orchestra, acknowledging contributions to the projected $3,000,000 maintenance fund.

The attitude of the trustees and patrons indicate thot powerful efforts are to be made this year to sustain the orchestra under the independent policy fixed many years ago by Major Higginson.

The 19th program comprised Dvorak's symphony in E minor, "From the New World," which was written luring the composer's stay in New York; two Wogner numbers, the prelude to "Lohengrin" and the "Forest Murmurs" from "Sitgfried"; Debussy's "Petite Suite," offered for the first time at these concerts, and the Rakoczy March from Berlioz' "Damnation of Faust." The present weakness of the string sections of the orchestra was evident here and there in forte passages; nevertheless, the concert was brilliant and thoroughly delightful from first to last.

The Debussy "novelty" is in reality a work nearly twenty years old. The suite was written for two pianos and then Henri Busser turned it into an orchestral piece. It is not typical Debussy music, for it abounds in the frank melodious expressions that Debussy disdained when he became an impressionist. To see an audience toking genuine delight in Debussy "tunes," as in the folk-song moods of the Dvrok symphony, was indeed a rare spectacle.

Christmas No Santa Claus

Monitor Mar 27

..., SATURDAY, MARCH

MUSIC

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The program of the nineteenth concert of the Boston Symphony Orchestra on March 27 was as follows:

Dvorák, Symphony "From the New World"
Wagner.....Prelude to "Lohengrin"
Wagner..Forest murmurs from "Siegfried"
Debussy.....Petite Suite
Orchestrated by Henri Büsser
Berlioz....."Rákóczy March"

Dvořák's symphony has not been heard here for some time, and it was a pleasure to renew acquaintance with this old friend, at one time so frequently to be met with. The largo and scherzo are still as fresh as ever, still making their emotional appeal. The other movements have lost somewhat in charm. The development of the themes seems stilted and old-fashioned.

The prelude to "Lohengrin" is always impressive, but the necessity of playing the "Forest Murmurs" is not entirely obvious. Whatever the value of this scene may be in the theater, it is certainly ineffective in the concert room. The picturing of the forest has been done more strikingly and suggestively by other composers.

Debussy's suite, originally written for pianoforte, four hands, but now cleverly orchestrated by Henri Büsser, is agreeable music. Music of this character was good to hear after the more serious and taxing moods of the program. Refined, ingratiating, it pleased an appreciative, even enthusiastic audience. Berlioz's march has seldom been given a more inspiring reading. Under Mr. Monteux's hands the "great romanticist" is gradually coming into his own in this city where his music has suffered so much in the past from unsympathetic interpretations.

The orchestra played with unusual beauty of tone and great flexibility.

SYMPHONY IS HEARD AT BEST

Depleted Boston Orchestra Gives Artistic Performance of Well Selected Program

By FRED J. McISAAC.

That fabled bird, the phoenix, which rose triumphant from its ashes has to yield the palm to the Boston Symphony Orchestra. The strife beset organization gave a concert yesterday afternoon which can be described as brilliant because there isn't any more effective adjective.

About seventy-five men were in place, the same band which made the Southern tour last week and collected so many encomiums. The hall was packed and the audience extremely applausive.

WELL SELECTED PROGRAM.

Monteux has been skilful in selecting works which did not require a larger orchestra than he possessed, and as a matter of fact there are few symphonic works which cannot be admirably played by seventy-five men. He is also advancing as a conductor by leaps and bounds. No Prussian drill master ever built up a finer orchestra climax than he achieved in the Hungarian march from Berlioz's Damnation of Faust.

The war is undoubtedly over when a French conductor will play the national airs of one of our former enemies and an American audience will greet it with terrific applause. But that march is a glorious thing.

Dvorak's symphony "From the New World" opened the pragram; a Lohengrin prelude, and the Forest Murmur, a tone poem arranged from "Siegfried" by Wagner, and a little suite by Debussy was played for the first time in Boston. This was a work written in the youth of Debussy as a piano duet. He thought so little of it that he allowed another composer to make an orchestration of it, and the result is that it doesn't sound in the least like the Debussy we know.

NEW MEMBERS SKILLFUL.

Of course there is a hole in the string section of the Boston Symphony which can be replaced only with the greatest difficulty, and the volume of the strings is somewhat lessened thereby, but so far as I can notice no other serious harm has come to the orchestra through the secession of a third of its men. The new members, up to the present, have been skillfully chosen.

Trans.

, MARCH 27, 1920

phony

SYMPHONY CONCERT

NEW MOODS ASTIR THROUGH THE AUDIENCE

Hearers That Recent Happenings Have Awakened—A Sufficient Orchestra, with Conductor and Men on Their Mettle—The Restless and Waning Secession—Wagner, Berlioz, Debussy and Dvorak Fill a Diversified and Agreeable Programme

AREKINDLED audience, stimulating to see, hear and feel, now frequents the Symphony Concerts. It is numerous as usual; even yesterday when there was no "assisting artist" and no outstanding piece, it filled every seat in Symphony Hall. Thither, however, it goes in a new spirit. No longer does it take orchestra, conductor, concerts, as a matter of course. The recent secession from the band, the malignant desire of a few seceders, to disrupt and extinguish it—could they work their full will—have awakened the subscribing public to new sense of pleasures received and returns to render. It hears the chosen music with quickened ears, freshly it notes the merit, the distinctions of performance; in a difficult hour it would encourage the conductor and his forces, the directing management, the sustaining trustees. Hence the intent listening of yesterday; hence the long, hearty and sincere applause bestowed upon Mr. Monteux and all concerned; hence a pervading atmosphere of animation, interest, pleasure. "The trustees," said a leaf in the programme-book, replacing the usual tabulation of the orchestra, "heartily thank the patrons who have already contributed, according to their varying means, by checks and pledges to the future maintenance of the orchestra. This prompt response to the first suggestion that a permanent fund will be raised, gives clear proof of the support to be expected from Boston concert-goers. Every immediate contributor helps to give the campaign the strong start essential to its ultimate success." By the same token every such concert as that of yesterday helps, by the temper of both stage and auditorium, to surmount the present and assure the future.

As it is the orchestra comprises seventy-odd players, three-quarters, and a little more, of the usual numbers in recent years. It is as large, indeed, as it was through not a few auspicious and unquestioned seasons of beginning. Sundry young musicians, already tested and waiting opportunity to join the band, have increased the string choir; out of semi-retirement have come such a virtuoso of the trombone as Mr. Hamper and so expert a kettle-drummer as Mr. Rettberger. The orchestra is quite large enough for a wide choice of pieces distributed through interesting programmes. The several choirs are better balanced than they were a fortnight ago, and there was little hint of diminished tone even in the divided violins of the prelude to Wagner's opera, "Lohengrin." Only in the forest-music from his later "Siegfried"—a more closely woven music—did the hearer miss a full-throated underbody of tone, a larger sonority. Even in the Rákóczy March from Berlioz's "Damnation of Faust," the orchestra flamed and clanged. With every choir in such mettle as it was yesterday, with every individual player clearly minded to do his utmost, the orchestra holds firm and supple. In it as in the audience is new esprit de corps.

Moreover, there is reason to expect a gradual secession from the seceders themselves—a secession indeed that has already begun. It is an open secret, though obviously they do not hand it to the newspapers, that certain men in their ranks are quietly on their way back to Symphony Hall. It is as true, though again their spokesmen overlook the matter, that certain others are making contracts that by next autumn, if not earlier, will take them far from any actual or hypothetical Boston Orchestra. Zest for the secession is manifestly cooling outside a few faithful "Fradkinattes." In new contacts the more intelligent seceders have discovered that not a few blatant partisans of "unionism," "Americanization" and that sort of thing count the hearing of symphonic music like to a visit to the dentist and are no more inclined to pay money for it than they would for a series of lectures on the epistle to the Ephesians.

By this time these men are as well aware that the sentiment of the sustaining public for symphony concerts in Boston runs almost unanimously against them; that many a conductor, manager and guarantor of orchestra or opera company in America, whatever may be his public pretence, is eagerly watching and waiting to see Symphony Hall make head against an over-exacting union and in private, makes no secret of his desire. Worse still, as some say, the august officers of the union itself, having "demands" elsewhere to enforce, are by no means so zealous in this "Boston affair" as they were expected to be. Hence more "unrest" even among the restless and the amusing whistling to keep up courage that pipes out almost every day a new orchestra—to be incorporated—a new concert hall—to be built, a new nebula of some sort for the seceders' rather empty heaven. They themselves put no faith in these outgivings. They are a part of the game; they deceive no one; there is reason to believe that even the vasty vanity of Mr. Fradkin does swallow them with a painful gulp. Events, or rather the failure of events to eventuate, are gradually curing the seceders of that painful, lingering, very human malady which is self-deceit.

Familiar pieces, except one, naturally filled the concert and that one—Debussy's "Little Suite"—is no more than a dexterous, pleasant trifle. He wrote it as piano-duet in his young years; perhaps to put a few hundred francs in his purse; thirteen years later, when Debussy was celebrated but not prolific, Henri Büsser, musical man of all work in Paris, obligingly and amiably scored it for orchestra. It begins with pretty little melodies in lightly swaying rhythms—"En Bateau"; continues with a brightly paced march-tune with a tinkling intermezzo—"Cortège"; proceeds with an artfully artless Minuet; ends with dance-tunes, now sparkling, now sensuous—"Ballet." It is all neat, pretty, graceful, charming; the late Monsieur Massenet, the venerable—some prefer senile—Monsieur Saint-Saëns would surely admire it; any drawing-room would not talk shrilly enough quite to drown it. Barely once, and curiously in the Minuet does Debussy show the budding horns of individual idiom and innovation. Enough that innate elegance and finesse adorn his trifle. On that score in performance, Mr. Monteux, the string and the wind choirs matched him. The foil, for concluding number, was Berlioz's Rákóczy March—the antipodes of the "Little Suite," music that stamps and shouts, boils and flames, sweeps tribes or armies forward, cries with them to each other and to heaven. Somehow the "big note" of these "Romantics" somehow outlasts the purlings of Messieurs les Elégants. Fortunately for his audience, Mr. Monteux keeps good company with both.

Wagner and Dvorák provided the rest—the Wagner of the Prelude to "Lohengrin" and the forest-music in the second act of "Siegfried"; the Dvorák of the symphony, "From the New World." The Prelude was test-piece to the string choir; contrary to anticipation, there was no hint of diminished numbers; beyond expectation, silvery shimmer and then golden glow of tone lighted the pathway of the Grail descending from heaven, reascending to it. As of old, the music wrought illusion; mystical and romantic voice blended within it; in pure loveliness of melodic progress, it sang anew. In riper years, Wagner wrote more spaciously, more intensively; but not until the end in "Parsifal," with such ethereal beauty summoned anew. Vigorously Mr. Monteux swept the Grail across the troubled earth; a shade too slow was, perhaps, the pace of descent and ascent; but at his hands the prelude was thrilling to hear. Somehow, he is not always so eloquent with fragments of Wagner's later music-drama. Two or three months ago he fell short of the might and splendor of

day, the stern and quiver of the forests in the sunshine, the clang of heroic youth in the postlude that sends Siegfried up to Brynhild's fiery rock evaded him. But the Volsung music sang deep especially on Mr. Bedetti's violoncello, while the birds might have envied Mr. Laurent's flute. There was also Dvorák's symphony—a simple, homely, transparent music, as easy to write, seemingly, as it is easy to hear, born of elementaray instinct for tune rhythm and color, stirring responsive instinct in those that hear gladly, open-heartedly. Thereby it has survived many a page of more sophisticated and artificial music. After all, a symphonic primer may be pleasant to con. Mr. Monteux turned the worn leaves quickly.

H. T. PARKER.

Globe Mar 28

BOSTON SUNDAY

MUSIC AND MUSICIANS

Symphony Orchestra Finances

The current endeavor of the Boston Symphony Orchestra to raise an endowment fund of $3,000,000 lends point to the query how symphony orchestras are supported.

It is well known that the Boston Symphony has always had to face an annual deficit, which during the years from 1881 to 1913 averaged about $20,000, according to the historical sketch published in 1914 by Mr M. A. DeWolfe Howe. According to a recent statement by Judge Cabot, now chairman of the trustees, the deficit last season was nearly $100,000, the largest on record. During the 37 seasons of Maj Higginson's control, which ended in May, 1918, he paid all deficits out of his own pocket. This means that the audiences of the concerts here and elsewhere benefitted by an expenditure of nearly $1,000,000, made by a single public spirited citizen determined to give this city the best possible orchestra, regardless of expense.

The present board of 10 trustees, with the aid, it is said, of a few others, have since made good the deficits. They are now giving the subscribers to the concerts and others interested in them a chance to help by making contributions to a permanent fund large enough, so that it should provide an income capable of meeting all expenses.

It is not necessary to enter into the merits of the present controversy on the subject of unionizing the orchestra, which has no necessary connection with the methods by which the concerts are to be financed, or with the financial procedure in other cities where orchestras are maintained.

None Are Self-Supporting

The first thing that is obvious in any survey of the Symphony Orchestras throughout the world is that there does not appear to be one anywhere which is run as a self-supporting business enterprise. Not only are there never any profits from existing orchestras, except sporadically for single years, but there is seemingly never any hope of profit on the part of the founders and sustainers of them.

There are, of course, in many lesser and in some great cities, in America and England, orchestras made up of musicians who are either cultivated amateurs or holders of other positions which bring them their living, to whom playing symphonies is a recreation. These Symphony Orchestras, like such choruses as the Handel and Haydn Society in Boston, often make a profit on the small number of concerts given annually. But it is not fair to compare such organizations on a voluntary basis with the great orchestras which demand most of the time and energy of every member during eight months out of every year. No great orchestra can rely chiefly on local talent voluntarily contributed in recruiting its personnel. It must search for the best players and especially for the best leader available, and the best is seldom the cheapest.

It is difficult to explain to a sceptic exactly why the choice of a conductor is of such great importance to an orchestra. The average nonmusician is likely to assume that anyone capable of beating time with a stick will serve. Yet the difference in the playing of any orchestra under a new leader is so marked that his influence ought to become obvious to every listener.

The point to stress in the present connection is simply that first-rate conductors are so rare that there are not more than 20 of them in the profession at a given moment, so that the competition to obtain their services makes a very high salary necessary. The figures for the Boston Orchestra have never been officially announced, but current rumor puts the leader's salary at $25,000 a year. It is certain that the Detroit Orchestra pays Mr Gabrilowitsch $27,500.

Since, therefore, it is impossible, judging by experience, to make a first-rate Symphony Orchestra a dividend-paying proposition, and since there will always be a deficit, the problem to be faced in every city where one is to be maintained is how to meet the deficit.

Orchestras Public Necessities

If it is assumed, as it is in Germany, France and in Russia, under both Czars and Bolsheviki, that Symphony Orchestras are public necessities, just as much as schools and museums and parks are, the problem is met by an appropriation of public funds raised by taxation. If it is assumed, as it has so far been in most parts of the English-speaking world, that although band concerts in the parks in Summer are public necessities, Symphony concerts are luxuries for the idle rich, nothing but private generosity can make the latter possible.

The private generosity which has so far maintained our Symphony Orchestras in this country has taken several forms. There have been few individuals able and willing to bear the whole financial burden of great orchestras alone, as Maj Higginson did for so long. The New York Symphony Society has been aided greatly by H. H. Flagler, the railroad magnate, and the Philharmonic Society in New York owes its present fine orchestra largely to a bequest from the late Joseph Pulitzer.

The Philadelphia Orchestra has just raised an endowment fund of $1,000,000, which relieves numerous guarantors of the major portion of their responsibility. It was stated in the drive for this fund that without it the orchestra would have to give up all endeavor to rank, as it now does, among the best in the world, because it would not be able to afford the best players.

The Chicago Orchestra owns its own hall, which was built with money collected by public subscription, in which small contributions bulked large. Rental of the hall, and reduction of fixed charges, has reduced the deficit and left a chance for a small annual surplus in the best years.

The other orchestras, except one in Baltimore, which is aided by the city, simply duplicate the forms of private benevolence exemplified above. It is unsafe to rely on an individual who may die or grow tired of orchestral music. Trusting to a group of individuals is even less secure, because no one among them can feel quite as much personal pride and responsibility as a single founder and sustainer feels. A permanent endowment fund is the only sure way of maintaining an orchestra in this country at present. Let us hope that Boston will raise one for its old orchestra, and, perhaps, another for a new one.

Concert Program of the Week

Friday at 2:30 and Saturday at 8—Boston Symphony Orchestra, 20th program. Prelude to "Parsifal," Wagner; Concerto Grosso in D-major, Handel; Concerto No. 5 for pianoforte and orchestra, Saint-Saëns; overture to "The Bartered Bride," Smetana. Soloist, Rudolph Ganz.

Transcript Mar 27

CONCERTS NEXT WEEK

Haendel, Wagner, Smetana, Saint-Saëns on Mr. Monteux's Programme—Mr. Ganz for Assisting Pianist—Mr. Heifetz Before Long Absence—Novel French Songs from Miss Frank—Other Recitals

ANOTHER well distributed and promising miscellany fills Mr. Monteux's programme for the Symphony Concerts of Friday afternoon and Saturday evening next. It begins with a full-voiced, full-bodied, striding Concerto Grosso of Händel, written for string choir and containing solo-parts for the first violins (Messrs. Theodorowicz and Hoffmann; the first viola (Mr. Denayer) and the first violoncello (Mr. Bedetti). Next comes the anguished and aspiring prelude to Wagner's opera, "Parsifal," much applauded from Mr. Monteux in other cities; then Saint-Saëns's rarely heard concerto in F major for piano and orchestra with Mr. Ganz, at last revisiting Boston in the solo part; and finally, the flashing, racing overture to Smetana's Czech opera, "The Bartered Bride"—for long years one of the virtuoso-feats of the Boston band.

For the concert of the orchestra in Sanders Theatre at Cambridge on Thursday evening, Mr. Monteux has set the same programme with a change of concerto. On the other side of the Charles, Mr. Albert Stoessel will be the "assisting artis and he will be heard in Brahms's concer for violin and orchestra. He is easy recall as a promising violinist, who returne from Berlin to Boston and subsequently m rated to St. Louis to be concert-master Mr. Zach's orchestra.

Adv. Mar 28

charge.

GANZ SYMPHONY SOLOIST

In commemoration of Good Friday,

BOST

Wagner's prelude to "Parsifal" will h be played at the Symphony concerts next Friday and Saturday. Pierre Monteau will also conduct Handel's "Concerto Grosso" for string orchestra. Rudolph Ganz, the eminent Swiss pianist, will play with the orchestra Saint-Saens' concerto in F major. The closing piece will be Smetana's overture to "The Sol Bride."

HEIFETZ' FAR

Post Mar 28

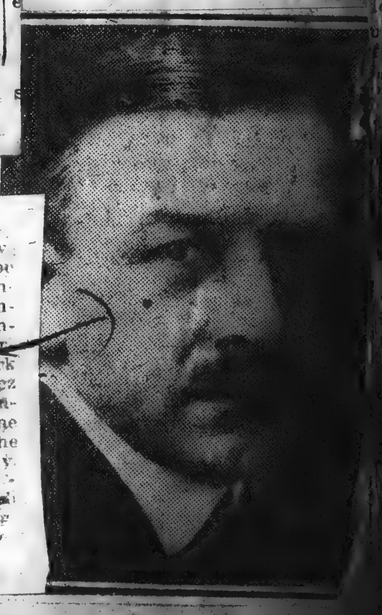
Symphony Concert

The programme of the 20th concert of he Boston Symphony Orchestra next Friday afternoon and Saturday evening n Symphony Hall will consist of Handel's "Concerto Grosso," No. 5, in D major, for string orchestra, with J. Theodorowicz and J. Hoffmann as solo violins, F. Denayer, solo viola, and Jean Bedetti, solo 'cellist; Wagner's Prelude to "Parsifal"; Saint-Saens' fifth piano concerto in F major—the concerto of which the slow movement is built on a Nubian love song—and Smetana's sparkling overture to his operatic comedy, "The Bartered Bride."

Herald Mar 28

SYMPHONY PROGRAM

In commemoration of Good Friday Wagner's Prelude to "Parsifal" will be played at the Boston Symphony concerts Friday and Saturday. Mr. Monteux will also conduct Handel's "Concerto Grosso" in D-major for string orchestra. The solo parts in this work will be taken by Messrs. Theodorowicz and Hoffman, violins; Bedetti, violincello, and Denayer, viola. However, the soloist proper will be Rudolph Ganz, the eminent Swiss pianist, who will play Saint-Saens's Concerto No. 5 in F Major, one of the movements of which was construeted on a Nubian love song. The brilliant closing piece will be Smetana's Overture to "The Sold Bride."



ETHEL FRANK

Trans.

Chopin.

The Harvard Glee Club, whose new prowess in choral singing is recounted elsewhere in these columns, will share with the Symphony Orchestra the concert for its Pension Fund at Symphony Hall on Sunday afternoon, April 18. It well deserves the invitation.

SYMPHONY IS HEARD AT BEST

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By FRED J. McISAAC.

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As it is, the orchestra comprises seventy-odd players, three-quarters, and a little more, of the usual numbers in recent years. It is as large, indeed, as it was through not a few auspicious and unquestioned seasons of beginning. Sundry young musicians, already tested and waiting opportunity to join the band, have increased the string choir; out of semi-retirement have come such a virtuoso of the trombone as Mr. Hamper and so expert a kettle-drummer as Mr. Rettberger. The orchestra is quite large enough for a wide choice of pieces distributed through interesting programmes. The several choirs are better balanced than they were a fortnight ago, and there was little hint of diminished tone even in the divided violins of the prelude to Wagner's opera, "Lohengrin." Only in the forest-music from his later "Siegfried"—a more closely woven music—did the hearer miss a full-throated underbody of tone, a larger sonority. Even in the Rákóczy March from Berlioz's "Damnation of Faust," the orchestra flamed and clanged. With every choir in such mettle as it was yesterday, with every individual player clearly minded to do his utmost, the orchestra holds firm and supple. In it as in the audience is new esprit de corps.

Moreover, there is reason to expect a gradual secession from the seceders themselves—a secession indeed that has already begun. It is an open secret, though obviously they do not hand it to the newspapers, that certain men in their ranks are quietly on their way back to Symphony Hall. It is as true, though again their spokesmen overlook the matter, that certain others are making contracts that by next autumn, if not earlier, will take them far from any actual or hypothetical Boston Orchestra. Zest for the secession is manifestly cooling outside a few faithful "Fradkinettes." In new contacts the more intelligent seceders have discovered that not a few blatant partisans of "unionism," "Americanization" and that sort of thing count the hearing of symphonic music like to a visit to the dentist and are no more inclined to pay money for it than they would for a series of lectures on the epistle to the Ephesians.

By this time these men are as well aware that the sentiment of the sustaining public for symphony concerts in Boston runs almost unanimously against them; that many a conductor, manager and guarantor of orchestra or opera company in America, whatever may be his public pretence, is eagerly watching and waiting to see Symphony Hall make head against an over-exacting union and in private, makes no secret of his desire. Worse still, as some say, the august officers of the union itself, having "demands" elsewhere to enforce, are by no means so zealous in this "Boston affair" as they were expected to be. Hence more "unrest" even among the restless and the amusing whistling to keep up courage that pipes out almost every day a new orchestra—to be incorporated—a new concert hall—to be built, a new nebula of some sort for the seceders' rather empty heaven. They themselves put no faith in these outgivings. They are a part of the game; they deceive no one; there is reason to believe that even the vasty vanity of Mr. Fradkin does swallow them with a painful gulp. Events, or rather the failure of events to eventuate, are gradually curing the seceders of that painful, lingering, very human malady which is self-deceit.

Familiar pieces, except one, naturally filled the concert and that one—Debussy's "Little Suite"—is no more than a dexterous, pleasant trifle. He wrote it as piano-duet in his young years; perhaps to put a few hundred francs in his purse; thirteen years later, when Debussy was celebrated but not prolific, Henri Büsser, musical man of all work in Paris, obligingly and amiably scored it for orchestra. It begins with pretty little melodies in lightly swaying rhythms—"En Bateau"; continues with a brightly paced march-tune with a tinkling intermezzo—"Cortège"; proceeds with an artfully artless Minuet; ends with dance-tunes, now sparkling, now sensuous—"Ballet." It is all neat, pretty, graceful, charming; the late Monsieur Massenet, the venerable—some prefer senile—Monsieur Saint-Saëns would surely admire it; any drawing-room would not talk shrilly enough quite to drown it. Barely once, and curiously in the Minuet does Debussy show the budding horns of individual idiom and innovation. Enough that innate elegance and finesse adorn his trifle. On that score in performance, Mr. Monteux, the string and the wind choirs matched him. The foil, for concluding number, was Berlioz's Rákóczy March—the antipodes of the "Little Suite," music that stamps and shouts, boils and flames, sweeps tribes or armies forward, cries with them to each other and to heaven. Somehow the "big note" of these "Romantics" somehow outlasts the purlings of Messieurs les Elégants. Fortunately for his audience, Mr. Monteux keeps good company with both.

Wagner and Dvorak provided the rest—the Wagner of the Prelude to "Lohengrin" and the forest-music in the second act of "Siegfried"; the Dvorak of the symphony, "From the New World." The Prelude was test-piece to the string choir; contrary to anticipation, there was no hint of diminished numbers; beyond expectation, silvery shimmer and then golden glow of tone lighted the pathway of the Grail descending from heaven, reascending to it. As of old, the music wrought illusion; mystical and romantic voice blended within it; in pure loveliness of melodic progress, it sang anew. In riper years, Wagner wrote more spaciously, more intensively; but not until the end in "Parsifal," with such ethereal beauty summoned anew. Vigorously Mr. Monteux swept the Grail across the troubled earth; a shade too slow was, perhaps, the pace of descent and ascent; but at his hands the prelude was thrilling to hear. Somehow, he is not always so eloquent with fragments of Wagner's later music-drama. Two or three months ago he fell short of the might and splendor of the glorification of Siegfried dead; yesterday, the sheen and quiver of the forests in the sunshine, the clang of heroic youth in the postlude that sends Siegfried up to Brynhild's fiery rock evaded him. But the Volsung music sang deep especially on Mr. Bedetti's violoncello, while the birds might have envied Mr. Laurent's flute. There was also Dvorak's symphony—a simple, homely, transparent music, as easy to write, seemingly, as it is easy to hear, born of elementaray instinct for tune rhythm and color, stirring responsive instinct in those that hear gladly, openheartedly. Thereby it has survived many a page of more sophisticated and artificial music. After all, a symphonic primer may be pleasant to con. Mr. Monteux turned the worn leaves quickly.

H. T. PARKER

Globe Mar 28

BOSTON SUNDAY

MUSIC AND MUSICIANS

Symphony Orchestra Finances

The current endeavor of the Boston Symphony Orchestra to raise an endowment fund of $3,000,000 lends point to the query how symphony orchestras are supported.

It is well known that the Boston Symphony has always had to face an annual deficit, which during the years from 1881 to 1913 averaged about $20,000, according to the historical sketch published in 1914 by Mr M. A. DeWolfe Howe. According to a recent statement by Judge Cabot, now chairman of the trustees, the deficit last season was nearly $100,000, the largest on record. During the 37 seasons of Maj Higginson's control, which ended in May, 1918, he paid all deficits out of his own pocket. This means that the audiences of the concerts here and elsewhere benefitted by an expenditure of nearly $1,000,000, made by a single public spirited citizen determined to give this city the best possible orchestra, regardless of expense.

The present board of 10 trustees, with the aid, it is said, of a few others, have since made good the deficits. They are now giving the subscribers to the concerts and others interested in them a chance to help by making contributions to a permanent fund large enough, so that it should provide an income capable of meeting all expenses.

It is not necessary to enter into the merits of the present controversy on the subject of unionizing the orchestra, which has no necessary connection with the methods by which the concerts are to be financed, or with the financial procedure in other cities where orchestras are maintained.

None Are Self-Supporting

The first thing that is obvious in any survey of the Symphony Orchestras throughout the world is that there does not appear to be one anywhere which is run as a self-supporting business enterprise. Not only are there never any profits from existing orchestras, except sporadically for single years, but there is seemingly never any hope of profit on the part of the founders and sustainers of them.

There are, of course, in many lesser and in some great cities, in America and England, orchestras made up of musicians who are either cultivated amateurs or holders of other positions which bring them their living, to whom playing symphonies is a recreation. These Symphony Orchestras, like such choruses as the Handel and Haydn Society in Boston, often make a profit on the small number of concerts given annually. But it is not fair to compare such organizations on a voluntary basis with the great orchestras which demand most of the time and energy of every member during eight months out of every year. No great orchestra can rely chiefly on local talent voluntarily contributed in recruiting its personnel. It must search for the best players and especially for the best leader available, and the best is seldom the cheapest.

It is difficult to explain to a sceptic exactly why the choice of a conductor is of such great importance to an orchestra. The average nonmusician is likely to assume that anyone capable of beating time with a stick will serve. Yet the difference in the playing of any orchestra under a new leader is so marked that his influence ought to become obvious to every listener.

The point to stress in the present connection is simply that first-rate conductors are so rare that there are not more than 20 of them in the profession at a given moment, so that the competition to obtain their services makes a very high salary necessary. The figures for the Boston Orchestra have never been officially announced, but current rumor puts the leader's salary at $25,000 a year. It is certain that the Detroit Orchestra pays Mr Gabrilowitsch $27,500.

Since, therefore, it is impossible, judging by experience, to make a first-rate Symphony Orchestra a dividend-paying proposition, and since there will always be a deficit, the problem to be faced in every city where one is to be maintained is how to meet the deficit.

Orchestras Public Necessities

If it is assumed, as it is in Germany, France and in Russia, under both Czars and Bolsheviki, that Symphony Orchestras are public necessities, just as much as schools and museums and parks are, the problem is met by an appropriation of public funds raised by taxation. If it is assumed, as it has so far been in most parts of the English-speaking world, that although band concerts in the parks in Summer are public necessities, Symphony concerts are luxuries for the idle rich, nothing but private generosity can make the latter possible.

The private generosity which has so far maintained our Symphony Orchestras in this country has taken several forms. There have been few individuals able and willing to bear the whole financial burden of great orchestras alone, as Maj Higginson did for so long. The New York Symphony Society has been aided greatly by H. H. Flagler, the railroad magnate, and the Philharmonic Society in New York owes its present fine orchestra largely to a bequest from the late Joseph Pulitzer.

The Philadelphia Orchestra has just raised an endowment fund of $1,000,000, which relieves numerous guarantors of the major portion of their responsibility. It was stated in the appeals for this fund that without it the orchestra would have to give up all endeavor to rank, as it now does, among the best in the world, because it would not be able to afford the best players.

The Chicago Orchestra owns its own hall, which was built with money collected by public subscription, in which small contributions bulked large. Rental of the hall, and reduction of fixed charges, has reduced the deficit and left a chance for a small annual surplus in the best years.

The other orchestras, except one in Baltimore, which is aided by the city, simply duplicate the forms of private benevolence exemplified above. It is unsafe to rely on an individual who may die or grow tired of orchestral music. Trusting to a group of individuals is even less secure, because no one among them can feel quite as much personal pride and responsibility as a single founder and sustainer feels. A permanent endowment fund is the only sure way of maintaining an orchestra in this country at present. Let us hope that Boston will raise one for its old orchestra, and, perhaps, another for a new one.

Concert Program of the Week

Friday at 2:30 and Saturday at 8—Boston Symphony Orchestra, 20th program. Prelude to "Parsifal," Wagner; Concerto Grosso in D-major, Handel; Concerto No. 5 for pianoforte and orchestra, Saint-Saens; overture to "The Bartered Bride," Smetana. Soloist, Rudolph Ganz.

Transcript Mar 27

CONCERTS NEXT WEEK

Haendel, Wagner, Smetana, Saint-Saens on Mr. Monteux's Programme—Mr. Ganz for Assisting Pianist—Mr. Heifetz Before Long Absence—Novel French Songs from Miss Frank—Other Recitals

ANOTHER well distributed and promising miscellany fills Mr. Monteux's programme for the Symphony Concerts of Friday afternoon and Saturday evening next. It begins with a full-voiced, full-bodied, striding Concerto Grosso of Händel, written for string choir and containing solo-parts for the first violins (Messrs. Theodorowicz and Hoffmann; the first viola (Mr. Denayer) and the first violoncello (Mr. Bedetti). Next comes the anguished and aspiring prelude to Wagner's opera, "Parsifal," much applauded from Mr. Monteux in other cities; then Saint-Saëns's rarely heard concerto in F major for piano and orchestra with Mr. Ganz, at last revisiting Boston in the solo part; and finally, the flashing, racing overture to Smetana's Czech opera, "The Bartered Bride"—for long years one of the virtuoso-feats of the Boston band.

For the concert of the orchestra in Sanders Theatre at Cambridge on Thursday evening, Mr. Monteux has set the same programme with a change of concerto. On the other side of the Charles, Mr. Albert Stoessel will be the "assisting artis and he will be heard in Brahms's concer for violin and orchestra. He is easy recall as a promising violinist, who returne from Berlin to Boston and subsequently m rated to St. Louis to be concert-master Mr. Zach's orchestra.

Globe Mar 28

charge.

GANZ SYMPHONY SOLOIST

In commemoration of Good Friday, [illegible]

Wagner's prelude to "Parsifal" will h be played at the Symphony concerts e next Friday and Saturday. Pierre Monteau will also conduct Handel's "Concerto Grosso" for string orchestra. Rudolph Ganz, the eminent Swiss pianist, will play with the orchestra Saint-Saens' concerto in F major. The closing piece will be Smetana's overture to "The Sold Bride."

HEIFETZ' FAREWELL

Post Mar 28

Symphony Concert

The programme of the 20th concert of he Boston Symphony Orchestra next Friday afternoon and Saturday evening n Symphony Hall will consist of Handel's "Concerto Grosso," No. 5, in D major, for string orchestra, with J. Theodorowicz and J. Hoffmann as solo violins, F. Denayer, solo viola, and Jean Bedetti, solo 'cellist; Wagner's Prelude to "Parsifal"; Saint-Saens' fifth piano concerto in F major—the concerto of, which the slow movement is built on a Nubian love song—and Smetana's sparkling overture to his operatic comedy, "The Bartered Bride."

Herald Mar 28

SYMPHONY PROGRAM

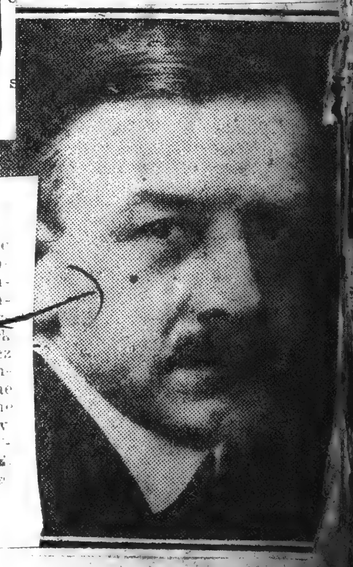
In commemoration of Good Friday Wagner's Prelude to "Parsifal" will be played at the Boston Symphony concerts Friday and Saturday. Mr. Monteux will also conduct Handel's "Concerto Grosso" in D-major for string orchestra. The solo parts in this work will be taken by Messrs. Theodorowicz and Hoffman, violins; Bedetti, violincello, and Denayer, viola. However, the soloist proper will be Rudolph Ganz, the eminent Swiss pianist, who will play Saint-Saens's Concerto No. 5 in F Major, one of the movements of which was construeted on a Nubian love song. The brilliant closing piece will be Smetana's Overture to "The Sold Bride."

ETHEL FRANK

Trans.

Chopin.

The Harvard Glee Club, whose new prowess in choral singing is recounted elsewhere in these columns, will share with the Symphony Orchestra the concert for its Pension Fund at Symphony Hall on Sunday afternoon, April 18. It well deserves the invitation.



Amer Mar 27

SYMPHONY IS HEARD AT BEST

Depleted Boston Orchestra Gives Artistic Performance of Well Selected Program

By FRED J. McISAAC.

That fabled bird, the phoenix, which rose triumphant from its ashes has to yield the palm to the Boston Symphony Orchestra. The strife beset organization gave a concert yesterday afternoon which can be described as brilliant because there isn't any more effective adjective.

About seventy-five men were in place, the same band which made the Southern tour last week and collected so many encomiums. The hall was packed and the audience extremely applausive.

WELL SELECTED PROGRAM.

Monteux has been skilful in selecting works which did not require a larger orchestra than he possessed. and as a matter of fact there are few symphonic works which cannot be admirably played by seventy-five men. He is also advancing as a conductor by leaps and bounds. No Prussian drill master ever built up a finer orchestra climax than he achieved in the Hungarian march from Berlioz's Damnation of Faust.

The war is undoubtedly over when a French conductor will play the national airs of one of our former enemies and an American audience will greet it with terrific applause. But that march is a glorious thing.

Dvorak's symphony "From the New World" opened the program: a Lohengrin prelude, and the Forest Murmur, a tone poem arranged from "Siegfried" by Wagner, and a little suite by Debussy was played for the first time in Boston. This was a work written in the youth of Debussy as a piano duet. He thought so little of it that he allowed another composer to make an orchestration of it, and the result is that it doesn't sound in the least like the Debussy we know.

NEW MEMBERS SKILLFUL.

Of course there is a hole in the string section of the Boston Symphony which can be replaced only with the greatest difficulty, and the volume of the strings is somewhat lessened thereby, but so far as I can notice no other serious harm has come to the orchestra through the secession of a third of its men. The new members, up to the present, have been skillfully chosen.

Trans.

L, MARCH 27, 1920 *

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SYMPHONY CONCERT

NEW MOODS ASTIR THROUGH THE AUDIENCE

Hearers That Recent Happenings Have Awakened—A Sufficient Orchestra, with Conductor and Men on Their Mettle—The Restless and Waning Secession — Wagner, Berlioz, Debussy and Dvorak Fill a Diversified and Agreeable Programme

AREKINDLED audience, stimulating to see, hear and feel, now frequents the Symphony Concerts. It is numerous as usual; even yesterday when there was no "assisting artist" and no outstanding piece, it filled every seat in Symphony Hall. Thither, however, it goes in a new spirit. No longer does it take orchestra, conductor, concerts, as a matter of course. The recent secession from the band, the malignant desire of a few seceders, to disrupt and extinguish it—could they work their full will—have awakened the subscribing public to new sense of pleasures received and returns to render. It hears the chosen music with quickened ears, freshly it notes the merit, the distinctions of performance; in a difficult hour it would encourage the conductor and his forces, the directing management, the sustaining trustees. Hence the intent listening of yesterday; hence the long, hearty and sincere applause bestowed upon Mr. Monteux and all concerned; hence a pervading atmosphere of animation, interest, pleasure. "The trustees," said a leaf in the programme-book, replacing the usual tabulation of the orchestra, "heartily thank the patrons who have already contributed, according to their varying means, by checks and pledges to the future maintenance of the orchestra. This prompt response to the first suggestion that a permanent fund will be raised gives clear proof of the support to be expected from Boston concert-goers. Every immediate contributor helps to give the campaign the strong start essential to its ultimate success." By the same token every such concert as that of yesterday helps, by the temper of both stage and auditorium, to surmount the present and secure the future.

CONCERT-CHRONICLE

MORE SIGNS AT THE SYMPHONY CONCERTS

The Significant Audience of Saturday—The Seceders in the Orchestra Begin to Return—Mr. Heifetz Takes Leave in Familiar Perfections—Miss Garrison in a Recital of Her Own—American Pieces for Paris

UNMISTAKABLE are the signs of the times at the Symphony Concerts. No "assisting artist" in vogue graced the programme of Saturday evening; no celebrated piece, novel or familiar, stood upon it. Instead, such conventional items as Dvorák's symphony, "From the New World," the prelude to Wagner's "Lohengrin," the forest-music from his "Siegfried," the Rákóczy March of Berlioz, filled it. An orchestra of seventy-odd, instead of an orchestra of ninety-odd, was to play these numbers, and everyone who pays any heed to symphony concerts was well aware of Mr. Monteux's diminished forces—and of the causes of the diminution. Yet every seat in Symphony Hall was occupied and standing-room might have been sold, were it the custom of the concerts to sell it. From the coming of the conductor upon the stage to his final departure from it the applause was as hearty and sincere as all concerned could make it. Mr. Monteux received his share for vivid performance, in particular, of the Prelude to "Lohengrin" and of the Rákóczy March; but plainly it was toward the orchestra that the clappings were most fervent. Not once but twice it was standing to receive just tribute to its present loyalties and present mettle. Out of tribulation, the Symphony Orchestra, the Symphony Concerts, the public of both seemed born again. And as though this were not enough, at the rehearsal this morning three of the seceders were sitting in their places; while applications of others for reinstatement were under consideration. For Händel's Concerto Grosso, to be played on Thursday, Friday and Saturday, Mr. Monteux's string choir numbered a full fifty. Before the secession it counted but fifty-seven. Yes: the Symphony Orchestra does continue.

Mr. Schmitz, the French pianist, who played the solo part in Mr. Carpenter's Concertino with the Symphony Orchestra in Boston last winter and who will repeat it in Cambridge next month, is planning to carry the piece to London and Paris for performance late in the spring. As yet those cities know Mr. Carpenter's music only by the suite, "Adventures in a Perambulator."

When Mr. Cortot, the pianist, plays with the Symphony Orchestra next month he will be heard in two unfamiliar pieces—Beethoven's third Concerto, usually overlooked for the fourth and the fifth, and a Fantasia written by Debussy in his student-years at Rome and discovered after his death among his papers.

Explaining a Disappointment

There was not a little disappointment among the public of the Symphony Concerts last winter when Mr. Kreisler, announced to play Brahms's Concerto for violin, substituted for it Beethoven's, in which he had been often heard here. At the time there was no explanation. Now comes hint of the prompting reasons for the change from the accounts in the New York newspapers of Mr. Kreisler's fortunes with Brahms's Concerto when he played it last week with the Philharmonic Society. Says the Times for example:

> There were great energy and fire in Mr. Kreisler's performance; there were passages of the well-remembered splendid eloquence and fire; a poetical delivery of the beautiful cantilena of a depth and moving quality that few have ever equalled in this concerto. But there was at times something labored in his playing; an effort to produce breadth and power of tone, and especially to gain the movement and the pulse of rhythm that he apparently desired. . . . It must be said, too, that there was occasional uncertainty of intonation in the passage-work and a roughness of execution in some of it that is not a characteristic of Mr. Kreisler's playing at its best. Yet how fine were many of the stretches of wide double stopping in their purity and clearness—effects that are of magical beauty and that give such a strangely marked individuality to certain pages of the concerto.

Items of the Re[illegible]

and thereafter into the American Expeditionary Force. Now he has returned ripened—perhaps the more for war-time experiences. His tone is deeper, smoother, richer and at need more incisive. His intelligence reads the music in hand clearly—even when contours are as intricate and contents as abstruse as Brahms in this Concerto chose to make them. Securely he played it—with the mingling of confidence and of warmth that is justice to Brahms's voice and style. He caught the nervous energy, the opening vistas of the first movement, the dusky beauty of the [illegible], the tempered vigors of the finale. Once more the Concerto—spacious, poised, close knit, at once reflective and expansive [illegible] as a man's music for men; [illegible] Mr. Stoessel played it.

Music

CONCERT-CHRONICLE

WELL ON THE WAY TO NORMAL COURSE

The Symphony Orchestra Heard, Nearly as Usual, in Cambridge—Mr. Stoessel Plays Brahms's Violin Concerto—Edwin Hughes, Pianist with Limitations—Mr. Longy to Disinter Fanelli — The Next Bach Festival

POSSIBLY the audience at the Symphony Concert in Cambridge, last evening, believed that the orchestra had so far conquered its recent plight as to need no further encouragement to fortitude. There was reason for such notion, inasmuch as the band, sitting upon the stage of Sanders Theatre, seemed as numerous as it ever is on the further bank of the Charles. True, before and after the playing of Brahms's Concerto for violin, there were shiftings enough from chair to chair in the string choir to suggest that it is not yet quite normal when it must undertake, at short notice, a "repertory piece." On the other hand, Mr. Monteux's violins, violas, violoncellos and basses are now in sufficient force and practice to achieve a full-voiced and warm-blooded performance of a striding Concerto Grosso by Händel; while throughout the evening, there was but one obvious slip among the newcomers—not, as it happened in the freshly recruited strings, but in the brass at an entrance in the prelude to "Parsifal." Otherwise all concerned and all that befell seemed quite normal, even to the hearty applause that is the habit of this audience at Cambridge. Perhaps, it could not have swelled its clapping if it would; yet, when the players upon the wind and the brass instruments came to the stage in the pause after Händel's Concerto, much more than the usual ripple of hands greeted them. By so much at least, the listeners remembered recent incidents; while they can take thought of the future as well as the past, if they are minded to write signatures on a slip in the programme-book inviting them to contributions to the endowment fund. Within and without the "university circle," Cambridge would miss these Symphony Concerts, did an untoward fate overtake the orchestra. As it happens, also, under precedent set by Mr. Higginson, it is asked to pay less for them than any other occasional public of the band. No doubt it remembers recent incidents—one, moreover, in its own theatre—but last evening, it seemed to believe that peace and plenty were already reëstablished. In a sense they are; but by no means have the secession and the consequences of the secession altogether vanished.

Mr. Monteux took his courage in his hands when he set the string choir to a Concerto by Händel within the wooden walls of Sanders Theatre. Those walls are exceedingly resonant and, as always with eighteenth-century pieces, they disclosed every detail of the music—and also of the playing. Händel himself also wrote nakedly—patterns in tone for the patterns' sake before the days in which lush harmonies may opportunely swathe the composer's design or iridescent intricacies mist it. At every turn conductor and choir met well the test. Neither sonority nor incisiveness evaded them. The violins in particular sounded keen and bright; the violas were by no means the "noiseless tenor" of someone's scornful phrase; the darker strings, oftenest making backgrounds, were full-textured. So played, the ample periods of the introduction strode; the patterning of the allegros had pith and point; the slow movement rose in large and flowing curve; the minuet kept its native state; the presto went unhurried and unblurred. By wise choice of pace, Mr. Monteux kept the music to intrinsic dignity; largely he rounded the aspiring phrases; eloquently, as Händel bid, choir answered choir. Ours are the days of pastels and etchings in tones. In these Concerti Grossi, Händel wove tapestries. So the conductor made the music sound. If the flowing finesse of certain ancient music sometimes eludes Mr. Monteux, the contrasting breadths and vigors of a Händel or a Rameau do not.

As resonant were the strings in the succeeding Prelude to "Parsifal," as sharp of accent when Wagner would have his music most anguished, as deep of tone when he answers despair with compassion. As to Händel's Concerto, so is Sanders Theatre to this Prelude—the place above all others hereabouts in which to hear it. For when Wagner in relative old age would write preface and epitome to his final opera, he also put to paper a naked, simplified, concentrated music, distilling and isolating to his purpose his spacious range of means. He strips agony; he unveils mercy; he summons spiritual pomps; he opens celestial vistas. No music that he has written better gains the imagined, the impressive ends. None is freer from tonal rhetoric or mere romantic glamour. As he wrote, Mr. Monteux imparted; in no other fragment of Wagner has he been so eloquent; few heard without emotion. Last for one more test of the strings, the whipping rhythms, the whirring under-voices, the racing pace, the bright glints of Smetana's overture to his Czech opera, "The Bartered Bride." Again they and the music fared well—if not quite to the perfection that haunts virtuoso conductors.

Between the two Preludes stood Brahms's Concerto for violin with Albert Stoessel to play the solo-part. Boston knew him first as youthful and able violinist driven by the war from studies in Berlin. Then he vanished into the St. Louis Orchestra

20TH CONCERT BY SYMPHONY

Strings Excel in Handel's "Concerto"—Prelude to "Parsifal" Given

PROGRAM IN SPIRIT WITH GOOD FRIDAY

By PHILIP HALE

The 20th concert of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Mr. Monteux conducted. The program was as follows: Handel, Concerto Grosso for strings, D major, No. 5 (edited by G. F. Kogel); Wagner, Prelude to "Parsifal"; Saint-Saëns, Concerto, F Major, No. 5, for piano; Smetana, overture to "The Sold Bride." Rudolph Ganz was the pianist. The solo violins in Handel's Concerto were played by Messrs. Theodorowicz and Hoffman; the solo viola, by Mr. Denayer; the solo violoncello by Mr. Bedetti.

There was a triumph of strings in Handel's concerto and in Smetana's overture. Mr. Monteux had confidence in the new members; his confidence was fully justified. It may be said without exaggeration that the present section of second violins is the most capable in the history of the orchestra. Admirable, too, was the work of the other players on stringed instruments. All were severely tested; all acquitted themselves gloriously. The young blood in the orchestra of today is more than a fair exchange for the phlegm of past seasons. The new members and the old were on their mettle.

Now is the time for the trustees to make an energetic, unrelaxing "drive" for the desired endowment. The orchestra, today, is a superb body of players; it will be even a more magnificent institution at the beginning of next season. The great ability of Mr. Monteux as disciplinarian and intepreter is fully recognized. Interest in the "new" orchestra, which contains nearly all the famous players of the past, is at its height. The great public, not only the audiences, should take pride in this orchestra as a civic institution. It should also forbid insidious German propaganda to work its mole-like way in matters of art.

Mr. Monteux has proved that as a program-maker he is far from being a chauvinist; he welcomes music of all nations, provided the music is good.

When one hears a work of Handel played as it was yesterday by soloists and choir, one no longer wonders why Beethoven shortly before his death said of Handel: "He is the master of us all." What freshness, spirit, vitality there is in this old music! The solemn beauty of the Largo, beautifully performed, is Miltonic. There is a grandeur, nobility in the Handelian simplicity that no other composer has attained, not even Bach; not even Palestrina or Vittoria.

The prelude to "Parsifal" was fitly chosen for a concert on Good Friday. What has been said about the character of the drama—and much has been written in bitter comment by warm admirers of the music itself—has not shaken the belief of those regarding "Parsifal" as a profoundly religious work in its symbolism and its realism. Who would rashly disturb this faith? Who would point out much that is obnoxious, abhorrent in the doctrines that are inculcated? The performance, an impressive one, conducted with rare skill and understanding, was heard as if it were part of a religious service.

We became acquainted with Saint-Saëns's concerto 16 years ago, when Mr. Ferruccio—we are tempted to write "Ferocious"—Busoni introduced it, and it made little impression at the time. Yesterday, as it was played by Mr. Ganz and the orchestra, the concerto was engrossing. The thematic material of the first movement no longer seemed almost childish; it reminded one of Mozart's adorable simplicity. Nor is it necessary to say that this material is finely employed. The rhapsodical orientalism, with the use of a Nubian boat song, is fascinating; it does not for a moment degenerate into anything merely bizarre. Saint-Saëns here catches the spirit of the East, but he is not mastered by it; he does not lose his shrewdly observing, coolly reflecting western head. Then comes the rushing finale, which, however, does not throw aside in the excitement the traditional French elegance that characterizes the work of Saint-Saëns. Mr. Ganz played as Saint-Saëns played when he was in his high estate; but with more warmth in the lyric passages. In the bravura and more furious passages he, too, kept his head, ever mindful of clarity and elegance. All in all, a most excellent performance by pianist and orchestra.

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in its brilliance and speed did not lose in clearness and precision, brought to an end one of the most memorable concerts of the season.

The concert will be repeated tonight. The program of the concerts next week is as follows: Mozart, Concertante Symphonie for Violin and Viola (Messrs. Theodorowicz and Denayer); Dukas, Overture to "Polyeucte" (first time at these concerts); Raval, "Ma Mere l'Oye," five children's pieces; Borodin, Polovtskian Dances from "Prince Igor," act II (first time at these concerts).

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Orchestra and Mr. Ganz Display Great Powers

BY OLIN DOWNES

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IN PRE-STRIKE FORM

The majestic introduction was played with the most imposing sonority and vibrancy of tone, and the fugue which follows was characterized by the utmost clearness of the parts and the finest rythmic precision. In the Largo, and the trio of the Menuet, the players showed their skill in cantalena. Solo players and ensemble distinguished themselves. It is not astonishing that Mr. Monteux could accomplish all this with his players, for he is a very serious student of old as well as new music, and was himself, for many years, a viola player of attainments. But it may have served to answer conclusively, the rumor concerning a lack of strings in the Boston Symphony Orchestra.

The orchestra of last week, augmented by some of the recent strikers who have resigned from the musical union, and returned to the symphony, showed its capacities in other performances, for the full band, of Wagner's prelude to "Parsifal"; Saint-Saens piano concerto in F-major, too rarely played, and the sparkling overture to Smetana's "Bartered Bride," in which the strings had again their opportunity. Rudolph Gans was the solo pianist.

Both Sublime and Vulgar

Either conditions of the moment were uncommonly propitious, or Mr. Ganz has grown substantially as an artist since last he played in Boston. He brought with him, in addition, an entertaining concerto, which is too little played. This fifth concerto of Saint-Saens has for its material a first movement, which is Saint-Saens in his conventionally glib vein; a second movement which must rank among the most picturesque and warmly imagined passages in his instrumental compositions, and a finale, flashy to the point of vulgarity, which nevertheless affords a marvellous display of virtuosity—if the pianist is equal, as Mr. Ganz was fully equal to the occasion.

The concerto, indeed, is the epitome of certain inconsistencies of matter and style, which students of Saint-Saens' music have often observed. There is the neat dove-tailing of the different portions of the first movement, the clear, polished style, the meaningless decorative quality which says nothing. Then there is the remarkable slow movement, an oriental rhapsody the middle section, of which is built on a Nubian love song heard by Saint-Saens as he went down the Nile in a dahabeeyah. Forthwith the composer paints a perfect picture of the orient, an orient to which he does full justice, leaving an impression so vivid, so beautiful, so genuinely of the east, that you will never forget it. (The editor of the programme book calls attention to the instrumentation of certain passages in this movement as compared with the instrumentation of the Nile music in Verdi's Aida, and there is, indeed, striking similarity.)

In this slow movement the piano and orchestra are on a par. The one in-

tered thoroughly into the spirit of measure. His playing of the slow movement will linger long in the memory because of its dramatic eloquence, its sensuous appeal.

His performance of the finale was simply breath-taking, for its authority, its sureness and grip, as for the headlong pace of the entire movement. There are many—we are among them—who think the occasion very exceptional when the performance of a soloist does not mar the effect of an orchestral programme, especially when that orchestra is the Boston Symphony. When a virtuoso does appear, he should do so either as the player of a work in which the piano is employed orchestrally, or else as a virtuoso who exhilarates everyone by his personality and the excitement of his playing.

Taking ground yesterday in the latter class, Mr. Ganz added to the pleasure and the thrill of an orchestral concert. It is needless to say that he was repeatedly recalled. So on several occasions was Mr. Monteux and the orchestra itself.

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Mr. Ganz could hardly have improved on his performance. His tone was of the most beautiful quality in singing passages. He had incomparable strength and velocity when required. He en-

CONCERT-CHRONICLE

MORE SIGNS AT THE SYMPHONY CONCERTS

The Significant Audience of Saturday—The Seceders in the Orchestra Begin to Return—Mr. Heifetz Takes Leave in Familiar Perfections—Miss Garrison in a Recital of Her Own—American Pieces for Paris

UNMISTAKABLE are the signs of the times at the Symphony Concerts. No "assisting artist" in vogue graced the programme of Saturday evening; no celebrated piece, novel or familiar, stood upon it. Instead, such conventional items as Dvorák's symphony, "From the New World," the prelude to Wagner's "Lohengrin," the forest-music from his "Siegfried," the Rákóczy March of Berlioz, filled it. An orchestra of seventy-odd, instead of an orchestra of ninety-odd, was to play these numbers, and everyone who pays any heed to symphony concerts was well aware of Mr. Monteux's diminished forces—and of the causes of the diminution. Yet every seat in Symphony Hall was occupied and standing-room might have been sold, were it the custom of the concerts to sell it. From the coming of the conductor upon the stage to his final departure from it the applause was as hearty and sincere as all concerned could make it. Mr. Monteux received his share for vivid performance, in particular, of the Prelude to "Lohengrin" and of the Rákóczy March; but plainly it was toward the orchestra that the clappings were most fervent. Not once but twice it was standing to receive just tribute to its present loyalties and present mettle. Out of tribulation, the Symphony Orchestra, the Symphony Concerts, the public of both seemed born again. And as though this were not enough, at the rehearsal this morning three of the seceders were sitting in their places; while applications of others for reinstatement were under consideration. For Händel's Concerto Grosso, to be played on Thursday, Friday and Saturday, Mr. Monteux's string choir numbered a full fifty. Before the secession it counted but fifty-seven. Yes: the Symphony Orchestra does continue.

Mr. Schmitz, the French pianist, who played the solo part in Mr. Carpenter's Concertino with the Symphony Orchestra in Boston last winter and who will repeat it in Cambridge next month, is planning to carry the piece to London and Paris for performance late in the spring. As yet those cities know Mr. Carpenter's music only by the suite, "Adventures in a Perambulator."

When Mr. Cortot, the pianist, plays with the Symphony Orchestra next month he will be heard in two unfamiliar pieces—Beethoven's third Concerto, usually overlooked for the fourth and the fifth, and a Fantasia written by Debussy in his student-years at Rome and discovered after his death among his papers.

Explaining a Disappointment

There was not a little disappointment among the public of the Symphony Concerts last winter when Mr. Kreisler, announced to play Brahms's Concerto for violin, substituted for it Beethoven's, in which he had been often heard here. At the time there was no explanation. Now comes hint of the prompting reasons for the change from the accounts in the New York newspapers of Mr. Kreisler's fortunes with Brahms's Concerto when he played it last week with the Philharmonic Society. Says the Times for example:

> There were great energy and fire in Mr. Kreisler's performance; there were passages of the well-remembered splendid eloquence and fire; a poetical delivery of the beautiful cantilena of a depth and moving quality that few have ever equalled in this concerto. But there was at times something labored in his playing; an effort to produce breadth and power of tone, and especially to gain the movement and the pulse of rhythm that he apparently desired.
>
> It must be said, too, that there was occasional uncertainty of intonation in the passage-work and a roughness of execution in some of it that is not a characteristic of Mr. Kreisler's playing at its best. Yet how fine were many of the stretches of wide double stopping in their purity and clearness—effects that are of magical beauty and that give such a strangely marked individuality to certain pages of the concerto.

Items of the Day

and thereafter into the American Expeditionary Force. Now he has returned ripened—perhaps the more for war-time experiences. His tone is deeper, smoother, richer and at need more incisive. His intelligence reads the music in hand clearly—even when contours are as intricate and contents as abstruse as Brahms in this Concerto chose to make them. Securely he played it—with the mingling of continence and of warmth that is justice to Brahms's voice and style. He caught the nervous energy, the opening vistas of the first movement, the dusky beauty of the adagio, the tempered vigors of the finale. Once more the Concerto—spacious, poised, close knit, at once reflective and expansive—sounded as a man's music for men; while man-fashion Mr. Stoessel played it.

Music

CONCERT-CHRONICLE

WELL ON THE WAY TO NORMAL COURSE

The Symphony Orchestra Heard, Nearly as Usual, in Cambridge—Mr. Stoessel Plays Brahms's Violin Concerto—Edwin Hughes, Pianist with Limitations—Mr. Longy to Disinter Fanelli — The Next Bach Festival

POSSIBLY the audience at the Symphony Concert in Cambridge, last evening, believed that the orchestra had so far conquered its recent plight as to need no further encouragement to fortitude. There was reason for such notion, inasmuch as the band, sitting upon the stage of Sanders Theatre, seemed as numerous as it ever is on the further bank of the Charles. True, before and after the playing of Brahms's Concerto for violin, there were shiftings enough from chair to chair in the string choir to suggest that it is not yet quite normal when it must undertake, at short notice, a "repertory piece." On the other hand, Mr. Monteux's violins, violas, violoncellos and basses are now in sufficient force and practice to achieve a full-voiced and warm-blooded performance of a striding Concerto Grosso by Händel; while throughout the evening, there was but one obvious slip among the newcomers—not, as it happened in the freshly recruited strings, but in the brass at an entrance in the prelude to "Parsifal." Otherwise all concerned and all that befell seemed quite normal, even to the hearty applause that is the habit of this audience at Cambridge. Perhaps, it could not have swelled its clapping if it would; yet, when the players upon the wind and the brass instruments came to the stage in the pause after Händel's Concerto, much more than the usual ripple of hands greeted them. By so much at least, the listeners remembered recent incidents; while they can take thought of the future as well as the past, if they are minded to write signatures on a slip in the programme-book inviting them to contributions to the endowment fund. Within and without the "university circle," Cambridge would miss these Symphony Concerts, did an untoward fate overtake the orchestra. As it happens, also, under precedent set by Mr. Higginson, it is asked to pay less for them than any other occasional public of the band. No doubt it remembers recent incidents—one, moreover, in its own theatre—but last evening, it seemed to believe that peace and plenty were already reëstablished. In a sense they are; but by no means have the secession and the consequences of the secession altogether vanished.

Mr. Monteux took his courage in his hands when he set the string choir to a Concerto by Händel within the wooden walls of Sanders Theatre. Those walls are exceedingly resonant and, as always with eighteenth-century pieces, they disclosed every detail of the music—and also of the playing. Händel himself also wrote nakedly—patterns in tone for the patterns' sake before the days in which lush harmonies may opportunely swathe the composer's design or iridescent intricacies mist it. At every turn conductor and choir met well the test. Neither sonority nor incisiveness evaded them. The violins in particular sounded keen and bright; the violas were by no means the "noiseless tenor" of someone's scornful phrase; the darker strings, oftenest making backgrounds, were full-textured. So played, the ample periods of the introduction strode; the patterning of the allegros had pith and point; the slow movement rose in large and flowing curve; the minuet kept its native state; the presto went unhurried and unblurred. By wise choice of pace, Mr. Monteux kept the music to intrinsic dignity; largely he rounded the aspiring phrases; eloquently, as Händel bid, choir answered choir. Ours are the days of pastels and etchings in tones. In these Concerti Grossi, Händel wove tapestries. So the conductor made the music sound. If the flowing finesse of certain ancient music sometimes eludes Mr. Monteux, the contrasting breadths and vigors of a Händel or a Rameau do not.

As resonant were the strings in the succeeding Prelude to "Parsifal," as sharp of accent when Wagner would have his music most anguished, as deep of tone when he answers despair with compassion. As to Händel's Concerto, so is Sanders Theatre to this Prelude—the place above all others hereabouts in which to hear it. For when Wagner in relative old age would write preface and epitome to his final opera, he also put to paper a naked, simplified, concentrated music, distilling and isolating to his purpose his spacious range of means. He strips agony; he unveils mercy; he summons spiritual pomps; he opens celestial vistas. No music that he has written better gains the imagined, the impressive ends. None is freer from tonal rhetoric or mere romantic glamour. As he wrote, Mr. Monteux imparted; in no other fragment of Wagner has he been so eloquent; few heard without emotion. Last for one more test of the strings, the whipping rhythms, the whirring under-voices, the racing pace, the bright glints of Smetana's overture to his Czech opera, "The Bartered Bride." Again they and the music fared well—if not quite to the perfection that haunts virtuoso conductors.

Between the two Preludes stood Brahms's Concerto for violin with Albert Stoessel to play the solo-part. Boston knew him first as youthful and able violinist driven by the war from studies in Berlin. Then he vanished into the St. Louis Orchestra in its brilliance and speed did not lose in clearness and precision, brought to an end one of the most memorable concerts of the season.

The concert will be repeated tonight. The program of the concerts next week is as follows: Mozart, Concertante Symphonie for Violin and Viola (Messrs. Theodorowicz and Denayer); Dukas, Overture to "Polyeucte" (first time at these concerts); Raval, "Ma Mere l'Oye," five children's pieces; Borodin, Polovtskian Dances from "Prince Igor," act II (first time at these concerts).

20TH CONCERT BY SYMPHONY

Strings Excel in Handel's "Concerto"—Prelude to "Parsifal" Given

PROGRAM IN SPIRIT WITH GOOD FRIDAY

By PHILIP HALE

The 20th concert of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Mr. Monteux conducted. The program was as follows: Handel, Concerto Grosso for strings, D major, No. 5 (edited by G. F. Kogel); Wagner, Prelude to "Parsifal"; Saint-Saëns, Concerto, F Major, No. 5, for piano; Smetana, overture to "The Sold Bride." Rudolph Ganz was the pianist. The solo violins in Handel's Concerto were played by Messrs. Theodorowicz and Hoffman; the solo viola, by Mr. Denayer; the solo violoncello by Mr. Bedetti.

There was a triumph of strings in Handel's concerto and in Smetana's overture. Mr. Monteux had confidence in the new members; his confidence was fully justified. It may be said without exaggeration that the present section of second violins is the most capable in the history of the orchestra. Admirable, too, was the work of the other players on stringed instruments. All were severely tested; all acquitted themselves gloriously. The young blood in the orchestra of today is more than a fair exchange for the phlegm of past seasons. The new members and the old were on their mettle.

Now is the time for the trustees to make an energetic, unrelaxing "drive" for the desired endowment. The orchestra, today, is a superb body of players; it will be even a more magnificent institution at the beginning of next season. The great ability of Mr. Monteux as disciplinarian and intepreter is fully recognized. Interest in the "new" orchestra, which contains nearly all the famous players of the past, is at its height. The great public, not only the audiences, should take pride in this orchestra as a civic institution. It should also forbid insidious German propaganda to work its mole-like way in matters of art.

Mr. Monteux has proved that as a program-maker he is far from being a chauvinist; he welcomes music of all nations, provided the music is good.

When one hears a work of Handel played as it was yesterday by soloists and choir, one no longer wonders why Beethoven shortly before his death said of Handel: "He is the master of us all." What freshness, spirit, vitality there is in this old music! The solemn beauty of the Largo, beautifully performed, is Miltonic. There is a grandeur, nobility in the Handelian simplicity that no other composer has attained, not even Bach; not even Palestrina or Vittoria.

The prelude to "Parsifal" was fitly chosen for a concert on Good Friday. What has been said about the character of the drama—and much has been written in bitter comment by warm admirers of the music itself—has not shaken the belief of those regarding "Parsifal" as a profoundly religious work in its symbolism and its realism. Who would rashly disturb this faith? Who would point out much that is obnoxious, abhorrent in the doctrines that are inculcated? The performance, an impressive one, conducted with rare skill and understanding, was heard as if it were part of a religious service.

We became acquainted with Saint-Saëns's concerto 16 years ago, when Mr. Ferruccio—we are tempted to write "Ferocious"—Busoni introduced it, and it made little impression at the time. Yesterday, as it was played by Mr. Ganz and the orchestra, the concerto was engrossing. The thematic material of the first movement no longer seemed almost childish; it reminded one of Mozart's adorable simplicity. Nor is it necessary to say that this material is finely employed. The rhapsodical orientalism, with the use of a Nubian boat song, is fascinating; it does not for a moment degenerate into anything merely bizarre. Saint-Saëns here catches the spirit of the East, but he is not mastered by it; he does not lose his shrewdly observing, coolly reflecting western head. Then comes the rushing finale, which, however, does not throw aside in the excitement the traditional French elegance that characterizes the work of Saint-Saëns. Mr. Ganz played as Saint-Saëns played when he was in his high estate; but with more warmth in the lyric passages. In the bravura and more furious passages he, too, kept his head, ever mindful of clarity and elegance. All in all, a most excellent performance by pianist and orchestra.

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The majestic introduction was played with the most imposing sonority and vibrancy of tone, and the fugue which follows was characterized by the utmost clearness of the parts and the finest rythmic precision. In the Largo, and the trio of the Menuet, the players showed their skill in cantalena. Solo players and ensemble distinguished themselves. It is not astonishing that Mr. Monteux could accomplish all this with his players, for he is a very serious student of old as well as new music, and was himself, for many years, a viola player of attainments. But it may have served to answer conclusively, the rumor concerning a lack of strings in the Boston Symphony Orchestra.

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Mr. Ganz could hardly have improved on his performance. His tone was of the most beautiful quality in singing passages. He had incomparable strength and velocity when required. He entered thoroughly into the spirit of every measure. His playing of the slow movement will linger long in the memory because of its dramatic eloquence, its sensuous appeal.

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Taking ground yesterday in the latter class, Mr. Ganz added to the pleasure and the thrill of an orchestral concert. It is needless to say that he was repeatedly recalled. So on several occasions was Mr. Monteux and the orchestra itself.

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HANDEL'S CONCERTO WINS WARM APPLAUSE

Wagner, Saint-Saens and Smetana Also at Symphony

The feature of yesterday's symphony concert turned out to be a remarkably fine performance of Handel's Concerto Grosso in D major, for string orchestra, in which the four solo parts were taken by Messrs Theodorowiez and Hoffmann, violins; Mr Denayer, viola, and Mr Bedetti, 'cello. They thoroughly deserved the applause which compelled them to rise and bow acknowledgement. Each is a virtuoso more admirable than most of the much advertised recital givers.

The number of strings is still somewhat less than the full quota, but the quality of their playing is wholly admirable. The volume of tone is not noticeably less than normal, and its richness and smoothness could hardly be improved upon.

The majestic sonority of Handel's music is the feature of it which always impresses the average listener and performer; yet, as Rolland argues in his life of the composer, its lightness and delicacy are often hardly less striking. Yesterday the fleetness and grace of the presto were as artistically conveyed to the listener, as was the grave and noble dignity of the Largo.

Mr Monteux's interpretation of the prelude to "Parsifal" lacks the massive solidity of Dr Muck's. Monteux makes the rhythm more restless and the motives ejaculatory outbursts. His is romantic Wagner where Muck's was classic in its poised and balanced power.

Rudolph Ganz gave a meticulous performance of the solo part in Saint-Saens' Fifth Piano Concerto. His playing suited the music, which is well made without being either dull or deep. The slow movement, with its rather conventionally exotic coloring, and the finale, which probably recalled "jazz" to more than one listener by its clever syncopated rhythms, gave especial pleasure, to judge by the volume of applause.

Smetana's overture to "The Bartered Bride" has long been a show piece with the Symphony Orchestra. Yesterday's performance was spirited, but less flawlessly finished than some we have heard in former years. The music begins to show signs of age, as minor masterpieces have a way of doing when the fashions of the generation in which they gained their vogue are outmoded.

This program will be repeated tonight at 8. The concerts next week bring Concertante Symphony by Mozart; the first performance here of Dukas' overture to "Polyeucte"; a revival of Ravel's "Mother Goose" and the first performance at these concerts of dances from Borodin's opera, "Prince Igor."

Monitor Cpy 3

MUSIC

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The twenth program of the Boston Symphony Orchestra on April 2 was as follows:

Handel, Concerto grosso in D major; Wagner, Prelude to "Parsifal"; Saint-Saëns, Pianoforte Concerto No. 5, Rudolph Ganz, soloist; Smetana, Overture to "Sold Bride."

This program, although containing no novelties, was so well selected and arranged, its contrasts were so artfully contrived and well balanced that it refreshed the listener. Handel, too long known only as the composer of "Messiah," was again revealed to us as the master of pure form and noble melodic outline. How fresh and inspiring this concerto must have sounded to eighteenth century ears accustomed to the operatic trivialities of that day and how fresh and inspiring it sounded yesterday in comparison with the often forced and unnatural musical speech of the present day. It contains great thoughts said with a great and noble simplicity and was so played by Mr. Monteux. The fifth concerto of Saint-Saëns is among the few interesting modern compositions for piano and orchestra. The orchestral portion of the work is important but never overshadows the piano part, while this latter never degenerates into a mere display passage work. The second movement, an oriental rhapsody, is by far the finest of the three, and it is certainly one of the composer's most original inspirations. Its orientalism is not of the often too literal type favored by Rimsky-Korsakoff and other Russians. Its suggestiveness is brought about by the simplest means, much being left to the imagination. This movement was played by Mr. Ganz and the orchestra with the spontaneous abandon of an improvisation. In the past Mr. Ganz has often played with a depressing coldness. Not so on yesterday afternoon, when he played not only with his familiar and accustomed virtuosity (truly remarkable in the final movement), but also with an added grace and delicacy of touch and sentiment altogether satisfactory. Was he not, perhaps, given additional inspiration by the orchestra, which accompanied him with such perfect understanding? The string section of the orchestra, now restored to almost full strength, played Handel's concerto grosso with fine tone and ensemble. Mr. Monteux led throughout the afternoon with his accustomed enthusiasm and the audience and orchestra responded in kind.

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SYMPHONY CONCERT

Globe

THE ORCHESTRA FILLED AND IN FORM AGAIN

A Sufficient and Efficient String Choir That Praises Mr. Monteux—The Freshness and Bigness of Haendel — More Wagner, and a Moral — Saint-Saens Both Elegant and Exotic

SOONER than there was reason to expect, in better quality than there was reason, almost, to hope, Mr. Monteux has filled the chairs in the string choir left vacant by the recent secession from the Symphony Orchestra. Few anticipated the repairing of the gaps before the beginning, next autumn, of a new season. Yet within a month the conductor has restored the band to sufficiency and efficiency. The decimated strings now stand only a little short of full quota; the wood winds and the horns continue virtually intact; the trumpets and the trombones have regained familiar strength. There is no lack, at need, of manipulators for the instruments of percussion. A player upon the tuba is much to be desired, a second harp would be useful; but for most practical purposes, the Symphony Orchestra flourishes again in full numbers. Were it not so, Mr. Monteux would hardly have included Ravel's exacting suite of tonal tales from "Mother Goose" in the concerts of next week or be meditating a repetition of his flaming version of Berlioz's "Fantastic Symphony," as yet unheard by the audiences of Saturday. Upon the few programmes remaining he may now set what he will.

The restored orchestra is, moreover, a band of signal quality. No listener to the string choir in Sanders Theatre on Thursday evening, in Symphony Hall on Friday afternoon, may plausibly doubt its virtue. At both concerts it was well tested. A Concerto Grosso of Händel—stripped and unsparing music—disclosed its sonority, plasticity and propulsive power, revealed its warmth and sensibility of tone. The Prelude to Wagner's opera, "Parsifal," proved its command of enriching, expressing and dramatizing voice. The Overture to Smetana's folk-opera, "The Bartered Bride," left no doubt of its keenness for pace, rhythm, climax. Since the best days of Dr. Muck, the string choir has not been—especially in the second violins—so full-bodied, warm-blooded and generally sensitive an instrument. Diligently Mr. Monteux has sifted the many applicants and finally chosen well from them. The wood-winds, of course, keep unique quality; the brass, unless the listener questions the sharpness of French trumpets, do their office. Händel's Concerto, intermittent repertory piece "at these concerts," has moved in no larger stride, sang in no more profound voice. The Prelude to "Parsifal" has seldom seemed a more poignant music of anguish, aspiration, compassion, even if in the past it has been woven in more mystical glamors of tone. Smetana's Overture teemed with rhythmic life, snapped with lively modulation and sprightly contrast, needed only a little more burnishing of glint and sparkle. When the Symphony Orchestra plays, there is need no longer to make allowance for adverse conditions. Mr. Monteux's work and the new spirit in all the choirs—and in the audience too—have removed them. And that work the more praises him because he has done it unperturbed and undiscouraged, with endless pains and unrelaxing standards. Once more the quiet way to meet an emergency is—to meet it.

Both in Cambridge on Thursday and in Boston on Friday pieces and performance highly pleased the audience. Beyond peradventure the average twentieth-century ear hears eighteenth-century music gladly. It may be no more than superficial with Mozart because his infinite grace, flawless felicity and perfect plasticity are almost a sophistication in themselves. The interwoven splendors, the manifold and exhaustless creative passion of Bach may in measure baffle it. A high god, however human his momentary guise, has his remoteness. With Haydn and Handel, however, the listener of 1920 is on firm ground. The simplicity, the directness, the melodious sentiment, the springing vivacities, the transparent artistry and artlessness of Haydn make music in his ear. No less surely and delightedly he answers to the ample periods, the sonorous progress, the ordered and expansive vigors of the Händel of concertos, overtures and orchestral interludes. Every one of us in our hearts loves on occasion a stately, a ceremonious music. Our moderns may feign to write it when the occasion bids and the rules are handy, but by no more than half do they really believe in what they put to paper; whereas with Händel it was self-expression in a stimulating world.

To more sophisticated ears, there is a fascination, besides, in this music of dominant and vitalized line, of relatively naked tonal design. To conscious or unconscious surfeit our listening generation knows the harmonic luxuriance of Wagner, Strauss and their brood; the harmonic sharpness and subtlety of the children of light—and Paris. From Berlioz to Carpenter we have been titillated with timbres in endless gamut of color. Back we go to Händel in such a Concerto as that of yesterday and lo! there is only tonal line—yet how ample and supple, how energetic and diverse, striding the air, weaving patterns of sound upon it. These designs are specious and stately; in large progress they take shape, round themselves; rhythm animates them; contrasts diversify them; sonorously the strands expand, entwine, mount, cumulate; creative power fashions and speeds them: the final impression is of stripped beauty—a music for the mind as well as for the senses. There is color in it also; for Ravel was not the first to set string timbre beside or against string timbre; or Loeffler the earliest divider of such a choir. Our moderns would be sumptuous or sinuous. For Händel the straightfo...

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The truth is that in concert-hall or opera house listeners and composers are thorough-going individualists. It is an excellent thing that Mr. Carpenter, for example, happens to be an American and that clear American impulses prompt some of his music; but what would such birth, residence and predilection profit him were he mediocre of imagination and skill? Being French, Debussy is counted among the artistic glories of France, but his music is what he himself out of mind and spirit—and only incidentally out of accidental circumstance—made it. Because Debussy was Debussy, and not because he was a

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SYMPHONY CONCERT

Continued from Preceding Page

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H. T. PARKER

Trans Cpy 3

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Mr. Rudolph Ganz was the assisting artist. He played Saint-Saens's F major pianoforte concerto. Mr. Ganz's interpretation of the concerto was admirable. He played with intelligence as well as sincere thoughtfulness and clearly brought out the distinct charm of the composition.

Mr. Monteux and the musicians are to be congratulated for the splendid rendition of Handel's Concerto Grosso in D major for string orchestra. This number requires, besides the string orchestra, four solo instruments. Two solo violins played by Mr. Theodorowicz and Mr. Hoffman, one solo viola played by Mr. Denayer, and one solo violoncello played by Mr. Jean Bedette. The dignity and clearness of Handel's composing was very evident. Dignity, especially in Largo, movement III. and clearness in the succession and combination of themes and voices.

The Prelude to Parsifal, very fitting for Good Friday, was most impressive.

The usual large and appreciative audience attended.

A LOYAL BAND; WHAT OF THE PUBLIC?

At first it seemed likely that the increase, the fresh and keen access of merit which the Symphony Orchestra displayed in the concerts immediately following the departure of some of the members of the band, must be attributed to the special stimulus of the occasion, perhaps even to mere excitement. Even so, it was an encouraging and a pleasing sign—that the reaction, in a moment when deterioration might well have been feared, should be on the favorable and not on the unfavorable side. The point worth noticing today, however, is of importantly larger significance. The new verve, the sharpening of artistic finesse that came out of the muddled days of early March, have not disappeared with the passing of the crisis that brought them forward. On the contrary, by the verdict of the critics, by the delight of the audience, they are admitted to have remained as enduring values through all the recent concerts.

This is indeed a heartening and a commendable manifestation. In regard to the attitude of the men, it seems to have a real meaning. It appears as an affirmation, a new revealment of that fundamental concern for the orchestra, of regard for its character as a musical organization of the highest quality, in fact as in national repute, which we had always supposed the members possessed, and which, indeed, it is clear they must have possessed, else the orchestra never could have achieved in the past what it has achieved. Such a manifestation of loyalty and of standards on the part of the band today—fulfilling with spirit their present obligations whatever may be their plans for the future—should not fail of the response from the public of the Symphony concerts which it deserves. The full campaign for a $3,000,000 endowment fund still waits formal announcement. But the opportunity for immediate giving has been provided, notice to this effect being included for the second time in the programme books of yesterday's concert and tonight's.

The men's response under conditions of special trial is, as we say, a special reason why the public's voluntary response should now be as excellent. But the full outlook upon the situation is wider than that. The economic problems of the Symphony, as viewed in the light of the resources and the ambitions of other orchestras throughout the country, are grave and very grave. They will either stimulate the public of Boston to very generous support and response, or the day will come when, though not as contract-breakers or on account of any loss of the essential loyalty which the band is now showing, enough of its members will be drawn away through the natural operation of competition and economic circumstance so that the Boston Symphony Orchestra will have no longer the distinguishing, the all-important mark of supreme quality which it bears today.

PENSION FUND CONCERT

Herald Cpy 4

One of the most important events of the musical season in Boston will be the 34th concert by the Boston Symphony Orchestra in aid of its pension fund for retired members Sunday afternoon, April 18, at 3:30. Pierre Monteux and the distinguished men under him will join in full force with the Harvard glee club for a choral concert on a large scale. It is certainly fitting that these two bodies should come together, for the Harvard glee club has been trained by Archibald T. Davison to such a degree of executive perfection that the dictum of critical opinion estimates it the finest male choir that has been heard hereabouts in years. Mr. Monteux is preparing engrossing music for the symphonic part, in addition to some fine works for chorus and orchestra. The chorus will also sing unaccompanied.

SYMPHONY PROGRAM

Ravel's charmingly scored "Mother Goose" suite of Children's Pieces, which has not been heard at the Boston Symphony concerts since 1915, will be played at the coming 21st pair of concerts on Friday and Saturday. The movements are: "Pavane of Sleeping Beauty," "Hop o' My Thumb," "Laideronnette, Empress of the Pagodas," "Beauty and the Beast Converse," and "The Fairy Garden." Mr. Monteux has placed on the same program Mozart's Concertante Symphonie for violin and viola (K. 364), Duka's Overture to "Polyeucte," and the vigorous Polovtstelan Dances from "Prince Igor."

country to join her fiance.

Post Cpy 4

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...Globe Cpy 4

CHORAL PENSION CON...

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Globe Cpy 4

HARVARD GLEE CLUB TO ASSIST SYMPHONY

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Globe Cpy 3

CONCERTS NEXT WEEK

Mr. Monteux Sets Another Promisi... Novel Programme—Mme. Tetrazzi... turns—Four Pianists Side by ... Two Young Tenors as Well—Mr. ... ler's String Quartet at Cambridge

WITH a full orchestra again ... disposal, Mr. Monteux is ... return next week to his ... range and freshness of programme ... Symphony Concerts. Fortunately, ... need accommodate his list of p... next Friday afternoon and Saturday ... ing to no "assisting artist." It co... accordingly, a rarely heard "Concer... Symphonie" by Mozart for violin ... and small orchestra in which Mr. ... dorowicz and Mr. Denayer will pla... solo-parts; Dukas's overture to Cor... tragedy of Christian martyrs and ... persecutors, "Polyeucte," an all... new piece; the suite in which Ra... translated into tones five fairy tale... masterpieces of tonal fancy and sk... the dances from Borodin's opera o... sians and Tartars, "Prince Igor," ... bered from the repertory of the ... Ballet but hitherto unknown to Bo... concert-halls.

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HANDEL'S CONCERTO WINS WARM APPLAUSE

Wagner, Saint-Saens and Smetana Also at Symphony

The feature of yesterday's symphony concert turned out to be a remarkably fine performance of Handel's Concerto Grosso in D major, for string orchestra, in which the four solo parts were taken by Messrs Theodorowiez and Hoffmann, violins; Mr Denayer, viola, and Mr Bedetti, 'cello. They thoroughly deserved the applause which compelled them to rise and bow acknowledgement. Each is a virtuoso more admirable than most of the much advertised recital givers.

The number of strings is still somewhat less than the full quota, but the quality of their playing is wholly admirable. The volume of tone is not noticeably less than normal, and its richness and smoothness could hardly be improved upon.

The majestic sonority of Handel's music is the feature of it which always impresses the average listener and performer; yet, as Rolland argues in his life of the composer, its lightness and delicacy are often hardly less striking. Yesterday the fleetness and grace of the presto were as artistically conveyed to the listener, as was the grave and noble dignity of the Largo.

Mr Monteux's interpretation of the prelude to "Parsifal" lacks the massive solidity of Dr Muck's. Monteux makes the rhythm more restless and the motives ejaculatory outbursts. His is romantic Wagner where Muck's was classic in its poised and balanced power.

Rudolph Ganz gave a meticulous performance of the solo part in Saint-Saens' Fifth Piano Concerto. His playing suited the music, which is well made without being either dull or deep. The slow movement, with its rather conventionally exotic coloring, and the finale, which probably recalled "jazz" to more than one listener by its clever syncopated rhythms, gave especial pleasure, to judge by the volume of applause.

Smetana's overture to "The Bartered Bride" has long been a show piece with the Symphony Orchestra. Yesterday's performance was spirited, but less flawlessly finished than some we have heard in former years. The music begins to show signs of age, as minor masterpieces have a way of doing when the fashions of the generation in which they gained their vogue are outmoded.

This program will be repeated tonight at 8. The concerts next week bring a Concertante Symphony by Mozart; the first performance here of Dukas' overture to "Polyeucte"; a revival of Ravel's "Mother Goose" and the first performance at these concerts of dances from Borodin's opera, "Prince Igor."

Monitor Cyp 3

MUSIC

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The twenteth program of the Boston Symphony Orchestra on April 2 was as follows:

Handel, Concerto grosso in D major; Wagner, Prelude to "Parsifal"; Saint-Saëns, Pianoforte Concerto No. 5, Rudolph Ganz, soloist; Smetana, Overture to the "Sold Bride"

This program, although containing no novelties, was so well selected and arranged, its contrasts were so artfully contrived and well balanced that it refreshed the listener. Handel, too long known only as the composer of the "Messiah," was again revealed to us as the master of pure form and noble melodic outline. How fresh and inspiring this concerto must have sounded to eighteenth century ears accustomed to the operatic trivialities of that day and how fresh and inspiring it sounded yesterday in comparison with the often forced and unnatural musical speech of the present day. It contains great thoughts said with a great and noble simplicity and was so played by Mr. Monteux. The fifth concerto of Saint-Saëns is among the few interesting modern compositions for piano and orchestra. The orchestral portion of the work is important but never overshadows the piano part, while this latter never degenerates into a mere display of passage work. The second movement, an oriental rhapsody, is by far the finest of the three, and it is certainly one of the composer's most original inspirations. Its orientalism is not of the often too literal type favored by Rimsky-Korsakoff and other Russians. Its suggestiveness is brought about by the simplest means, much being left to the imagination. This movement was played by Mr. Ganz and the orchestra with the spontaneous abandon of an improvisation. In the past Mr. Ganz has often played with a depressing coldness. Not so on yesterday afternoon, when he played not only with his familiar and accustomed virtuosity (truly remarkable in the final movement), but also with an added grace and delicacy of touch and sentiment altogether satisfactory. Was he not, perhaps, given additional inspiration by the orchestra, which accompanied him with such perfect understanding? The string section of the orchestra, now restored to almost full strength, played Handel's concerto grosso with fine tone and ensemble. Mr. Monteux led throughout the afternoon with his accustomed enthusiasm and the audience and orchestra responded in kind.

The New York Trio (Cl...

SYMPHONY CONCERT

Cyp 2

THE ORCHESTRA FILLED AND IN FORM AGAIN

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Cyp 10

A LOYAL BAND; WHAT OF THE PUBLIC?

At first it seemed likely that the increase, the fresh and keen access of merit which the Symphony Orchestra displayed in the concerts immediately following the departure of some of the members of the band, must be attributed to the special stimulus of the occasion, perhaps even to mere excitement. Even so, it was an encouraging and a pleasing sign—that the reaction, in a moment when deterioration might well have been feared, should be on the favorable and not on the unfavorable side. The point worth noticing today, however, is of importantly larger significance. The new verve, the sharpening of artistic finesse that came out of the muddled days of early March, have not disappeared with the passing of the crisis that brought them forward. On the contrary, by the verdict of the critics, by the delight of the audience, they are admitted to have remained as enduring values through all the recent concerts.

This is indeed a heartening and a commendable manifestation. In regard to the attitude of the men, it seems to have a real meaning. It appears as an affirmation, a new revealment of that fundamental concern for the orchestra, of regard for its character as a musical organization of the highest quality, in fact as in national repute, which we had always supposed the members possessed, and which, indeed, it is clear they must have possessed, else the orchestra never could have achieved in the past what it has achieved. Such a manifestation of loyalty and of standards on the part of the band today—fulfilling with spirit their present obligations whatever may be their plans for the future—should not fail of the response from the public of the Symphony concerts which it deserves. The full campaign for a $3,000,000 endowment fund still waits formal announcement. But the opportunity for immediate giving has been provided, notice to this effect being included for the second time in the programme books of yesterday's concert and tonight's.

The men's response under conditions of special trial is, as we say, a special reason why the public's voluntary response should now be as excellent. But the full outlook upon the situation is wider than that. The economic problems of the Symphony, as viewed in the light of the resources and the ambitions of other orchestras throughout the country, are grave and very grave. They will either stimulate the public of Boston to very generous support and response, or the day will come when, though not as contract-breakers or on account of any loss of the essential loyalty which the band is now showing, enough of its members will be drawn away through the natural operation of competition and economic circumstance so that the Boston Symphony Orchestra will have no longer the distinguishing, the all-important mark of supreme quality which it bears today.

Cyp 4

PENSION FUND CONCERT

One of the most important events of the musical season in Boston will be the 34th concert by the Boston Symphony Orchestra in aid of its pension fund for retired members Sunday afternoon, April 18, at 3:30. Pierre Monteux and the distinguished men under him will join in full force with the Harvard glee club for a choral concert on a large scale. It is certainly fitting that these two bodies should come together, for the Harvard glee club has been trained by Archibald T. Davison to such a degree of executive perfection that the dictum of critical opinion estimates it the finest male choir that has been heard hereabouts in years. Mr. Monteux is preparing engrossing music for the symphonic part, in addition to some fine works for chorus and orchestra. The chorus will also sing unaccompanied.

SYMPHONY PROGRAM

Ravel's charmingly scored "Mother Goose" suite of Children's Pieces, which has not been heard at the Boston Symphony concerts since 1915, will be played at the coming 21st pair of concerts on Friday and Saturday. The movements are: "Pavane of Sleeping Beauty," "Hop o' My Thumb," "Laideronnette, Empress of the Pagodas," "Beauty and the Beast Converse," and "The Fairy Garden." Mr. Monteux has placed on the same program Mozart's Concertante Symphonie for violin and viola (K. 364), Duka's Overture to "Polyeucte," and the vigorous Polovtstsian Dances from "Prince Igor."

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Post Cyp 4

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Cyp

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Cyp 4

HARVARD GLEE CLUB TO ASSIST SYMPHONY

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Trans Cyp 3

CONCERTS NEXT WEE...

Mr. Monteux Sets Another Promisi... Novel Programme—Mme. Tetrazzi... turns—Four Pianists Side by ... Two Young Tenors as Well—Mr... ler's String Quartet at Cambridge

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The Boston management is in no position to indulge in this competition. Not at present, at any rate. What effect the permanent fund now being subscribed to by friends of the orchestra will have upon this policy is a question. If the fund should be realized, then the trustees will have the income from $3,000,000 to dispense. This permanent fund is intended to augment and extend the present guaranty fund and to meet future needs. But the trustees are prudent men. They are fighting shy of extravagance.

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All the other symphony orchestras in the country—and opera house orchestras, for that matter—are in the American Federation of Musicians, and every union musician must be an American citizen. At least, he must have taken out his first papers. The Boston Symphony Orchestra, being maintained on an independent policy, has not concerned itself particularly about this citizenship question. Members have been dropped for inefficiency by certain very critical conductors, but never, until the United States went into the world war, were they sent their way because of foreign ties. Then the reaction against the Muck men became so bitter among patrons of the orchestra that even Germans who had taken out their first citizenship papers were not permitted to return. Some of them joined other orchestras—union orchestras, of course—but the Symphony management here would have nothing more to do with them.

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The orchestra has now reached the most critical point in its history, owing, first, to the war blow and, again, to what may be called the Fradkin blow. But it had in part recovered from the first blow when it got the second. Before the recent set-to between the trustees and the Fradkin sympathizers the orchestra was playing splendidly under Pierre Monteux. Since then there has been a partial eclipse. The tone balance has suffered through the weakening of the certain sections, chiefly the strings; and the strings were for many years the great glory of the orchestra, rivalling the brilliancy of Muck himself. What will happen now?

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Strangely enough, another reason for Fradkin's selection was the good report made regarding him by Mr. Monteux. Fradkin had been concert master under Monteux with the Ballet Russe Band.

Many new faces will doubtless be seen in the orchestra before the year is out. To what extent the union question will enter into this reconstruction is not quite certain. The union leaders say that as soon as the union men still playing with the orchestra work out their present contracts, which will be in the course of another few months, they must either resign from the band or from the union. But the management is preparing for all this. Better terms are to be offered the men, with contracts running for four or five years instead of for only a year or two.

In other words, with the help of the patrons, every effort will be made to restore the prestige of the orchestra under the independent policy fought for years ago by Major Higginson and upheld ever since. The union issue came up once before, some twenty years ago, and Major Higginson said that he would not have a union man in the Symphony ranks. The men had to give up their union cards.

But since the Muck smash-up unionism has been making more progress in the orchestra than it ever made before—all of which was disclosed after Monteux and Fradkin had their row over in Sanders Theatre. The management seems determined to solve the union problem by means of this $3,000,000 permanent fund, which will help them to overcome conditions against which union members have been complaining—salary conditions mostly. The problem will really be settled first of all by the attitude and the money of the subscribers to the concerts. Their attitude seems to be strongly in favor of the time-honored Higginson policy. The monetary side of their enthusiasm remains to be seen. The orchestra has been so skillfully managed as to meet expenses so far, and in this respect it also is unique.

Most Others Lose.

Most other orchestras in the country lose tons of money every season. They are managed extravagantly, according to reliable reports. The Boston Symphony, on the other hand, has generally been self-supporting. But the margin of money profit has never been a large one. It will be smaller than ever next season—and it may even be turned into a deficit—if the patrons do not rally around the trustees and provide money to keep the players contented. Even a symphony player cannot subsist on pride alone.

The "strike" will not have been in vain if the living wage be assured. And if it be not, who would blame the players for seeking more lucrative field?

The question of art enters into the crisis largely in proportion to the number of new players that will be required to take the place of men determined to stand by Fradkin. No orchestra, union or non-union, has any monopoly of fine players; and that players of true artistic calibre have been steadily increasing in number in this country is illustrated by the renown enjoyed by orchestras outside of Boston.

But the glory of the Boston Symphony Orchestra did not depart with Muck and his proteges. Some of the performances this season, under Monteux have justified the fame of Boston's unique independent orchestra. For Monteux has his great afternoons and evenings, inspiring his men as they must be inspired to meet the highest artistic standards.

And remember that these signal successes have been achieved with an orchestra that has changed materially every decade. Not for several seasons has there been in the orchestra any player who sat before Henschel when the first concert was given in the Autumn of 1881. Only four of the original members were present when, nine years ago, the thirtieth anniversary was celebrated. And of the ninety-eight men then playing under Max Fiedler's baton only thirty-five remained to start the present season under Monteux. Many changes were made during the Muck years; in fact, Muck started his final season here with hardly more than half the men that greeted him eleven years before.

Much Comment.

This gave rise to much comment. People are still heard to say that Muck was a tyrant to his men—for some people will say almost anything against him now, as five years ago they could hardly get enough voice to sing his praises. As a matter of fact, Muck dealt in subtle irony and sarcasm when he had occasion to reprove men who were late for rehearsals or careless in their playing.

To give a few examples. On one occasion, when he spied a man reading a paper during rehearsal, he stopped the players and riveted his

Continued on Page 2, Column 4.

Thurs Apr. 1

Spring Sign and Symbol

"The Pops"
As Epitomized by Gluvas Williams

SYMPHONY ORCHESTRA PASSING ITS CRISIS

Continued From First Page.

glance on the offending member. The man thought he might as well read while waiting for his turn to come in. But that wasn't Muck's view.

"This is no reading room," he said. "You can retire if you wish to read the paper, but, considering your musical ability, I think it would be more profitable to you to remain and listen to the others play."

Punctuality became a virtue with members of the orchestra during Muck's administration—much to the relief of the management. The latecomer would be grilled politely, but thoroughly. Watch in hand, Muck would remind the offender that no one was dispensing any indulgences to keep the orchestra waiting; and, then, he would add a few remarks to the effect that no gentleman and artist would treat his confreres so inconsiderately. Several scenes of that order put an end to tardiness. He had a masterful but courtly way with the players as well as with those hero-worshippers who wrote him notes that he never destroyed.

RIGID DISCIPLINE.

Muck's rigid discipline was extremely effective under a policy which requires rehearsals the first four days of every week during which the orchestra is at home—a policy which has had much to do with the maintenance of the high technical standard for which the Boston Symphony has been renowned since its rudimentary days, when Theodore Thomas used to bring the New York Orchestra to Boston to show the Puritan faithful that they had still much to learn in symphonic matters.

Anyhow, the present crisis is, on the surface, at any rate, the most serious the orchestra has faced since Henschel's time, but it may well result in the establishment of a more American system in place of the German system that prevailed for a third of a century. The trustees mention the "vital importance of the Boston Symphony Orchestra to our community and the country." That importance is not merely a matter of excellent programs and artistic performances. It also involves the encouragement of American players, graduates of the many admirable American music schools. Listemann, the first concert-master, was a resident violinist. From his time until Fradkin came to take Witek's place the orchestra had no American concert-master. Fradkin's advent marked a step in the right direction, considering the "vital importance" just referred to, which affects not only patrons of the orchestra, but worthy and ambitious American musicians.

The "importing system," as it has been called, still applies to conductors quite generally throughout the country; but there is no longer any reason why it should apply to players.

To sum up, the feeling at Symphony Hall is that when the clouds have rolled away the orchestra will be found in excellent condition. Anyhow, it will be a non-union orchestra. That has been decreed.

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The management is looking forward optimistically to the opening of the next season. Many applicants for the vacant places are demonstrating their skill every day at Symphony Hall. Whether they are Americans is not considered; only they must not be Germans. The management protests that American players are welcome, provided they are capable. Moreover, it points to the fact that Fredric Fradkin was made concert master two years ago partly for the reason that he was American born.

Strangely enough, another reason for Fradkin's selection was the good report made regarding him by Mr. Monteux. Fradkin had been concert master under Monteux with the Ballet Russe Band.

Many new faces will doubtless be seen in the orchestra before the year is out. To what extent the union question will enter into this reconstruction is not quite certain. The union leaders say that as soon as the union men still playing with the orchestra work out their present contracts, which will be in the course of another few months, they must either resign from the band or from the union. But the management is preparing for all this. Better terms are to be offered the men, with contracts running for four or five years instead of for only a year or two.

In other words, with the help of the patrons, every effort will be made to restore the prestige of the orchestra under the independent policy fought for years ago by Major Higginson and upheld ever since. The union issue came up once before, some twenty years ago, and Major Higginson said that he would not have a union man in the Symphony ranks. The men had to give up their union cards.

But since the Muck smash-up unionism has been making more progress in the orchestra than it ever made before—all of which was disclosed after Monteux and Fradkin had their row over in Sanders Theatre. The management seems determined to solve the union problem by means of this $3,000,000 permanent fund, which will help them to overcome conditions against which union members have been complaining—salary conditions mostly. The problem will really be settled first of all by the attitude and the money of the subscribers to the concerts. Their attitude seems to be strongly in favor of the time-honored Higginson policy. The monetary side of their enthusiasm remains to be seen. The orchestra has been so skillfully managed as to meet expenses so far, and in this respect it also is unique.

Most Others Lose.

Most other orchestras in the country lose tons of money every season. They are managed extravagantly, according to reliable reports. The Boston Symphony, on the other hand, has generally been self-supporting. But the margin of money profit has never been a large one. It will be smaller than ever next season—and it may even be turned into a deficit—if the patrons do not rally around the trustees and provide money to keep the players contented. Even a symphony player cannot subsist on pride alone.

The "strike" will not have been in vain if the living wage be assured. And if it be not, who would blame the players for seeking more lucrative field?

The question of art enters into the crisis largely in proportion to the number of new players that will be required to take the place of men determined to stand by Fradkin. No orchestra, union or non-union, has any monopoly of fine players; and that players of true artistic calibre have been steadily increasing in number in this country is illustrated by the renown enjoyed by orchestras outside of Boston.

But the glory of the Boston Symphony Orchestra did not depart with Muck and his proteges. Some of the performances this season, under Monteux have justified the fame of Boston's unique independent orchestra. For Monteux has his great afternoons and evenings, inspiring his men as they must be inspired to meet the highest artistic standards.

And remember that these signal successes have been achieved with an orchestra that has changed materially every decade. Not for several seasons has there been in the orchestra any player who sat before Henschel when the first concert was given in the Autumn of 1881. Only four of the original members were present when, nine years ago, the thirtieth anniversary was celebrated. And of the ninety-eight men then playing under Max Fiedler's baton only thirty-five remained to start the present season under Monteux. Many changes were made during the Muck years; in fact, Muck started his final season here with hardly more than half the men that greeted him eleven years before.

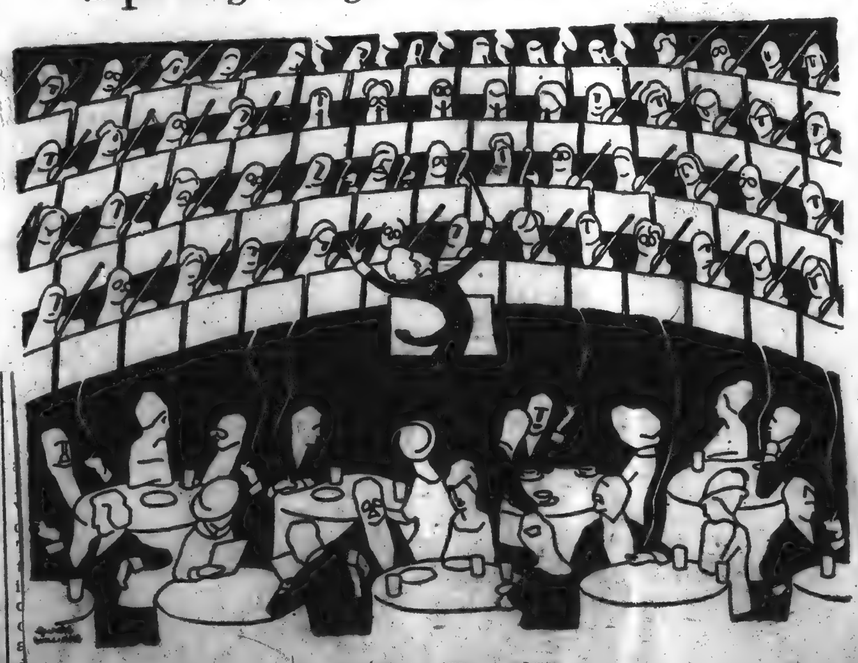
Much Comment.

This gave rise to much comment. People are still heard to say that Muck was a tyrant to his men—for some people will say almost anything against him now, as five years ago they could hardly get enough voice to sing his praises. As a matter of fact, Muck dealt in subtle irony and sarcasm when he had occasion to reprove men who were late for rehearsals or careless in their playing.

To give a few examples. On one occasion, when he spied a man reading a paper during rehearsal, he stopped the players and riveted his

Continued on Page 2, Column 4.

Spring Sign and Symbol



"The Pops"
As Epitomized by Gluyas Williams

SYMPHONY ORCHESTRA PASSING ITS CRISIS

Continued From First Page.

glance on the offending member. The man thought he might as well read while waiting for his turn to come in. But that wasn't Muck's view.

"This is no reading room," he said. "You can retire if you wish to read the paper, but, considering your musical ability, I think it would be more profitable to you to remain and listen to the others play."

Punctuality became a virtue with members of the orchestra during Muck's administration—much to the relief of the management. The latecomer would be grilled politely, but thoroughly. Watch in hand, Muck would remind the offender that no one was dispensing any indulgences to keep the orchestra waiting; and, then, he would add a few remarks to the effect that no gentleman and artist would treat his confreres so inconsiderately. Several scenes of that order put an end to tardiness. He had as masterful but courtly way with the players as well as with those hero-worshippers who wrote him notes that he never destroyed.

RIGID DISCIPLINE.

Mack's rigid discipline was extremely effective under a policy which requires rehearsals the first four days of every week during which the orchestra is at home—a policy which has had much to do with the maintenance of the high technical standard for which the Boston Symphony has been renowned since its rudimentary days, when Theodore Thomas used to bring the New York Orchestra to Boston to show the Puritan faithful that they had still much to learn in symphonic matters.

Anyhow, the present crisis is, on the surface, at any rate, the most serious the orchestra has faced since Henschel's time, but it may well result in the establishment of a more American system in place of the German system that prevailed for a third of a century. The trustees mention the "vital importance of the Boston Symphony Orchestra to our community and the country." That importance is not merely a matter of excellent programs and artistic performances. It also involves the encouragement of American players, graduates of the many admirable American music schools. Listemann, the first concert-master, was a resident violinist. From his time until Fradkin came to take Witek's place the orchestra had no American concert-master. Fradkin's advent marked a step in the right direction, considering the "vital importance" just referred to, which affects not only patrons of the orchestra, but worthy and ambitious American musicians.

The "importing system," as it has been called, still applies to conductors quite generally throughout the country; but there is no longer any reason why it should apply to players.

To sum up, the feeling at Symphony Hall is that when the clouds have rolled away the orchestra will be found in excellent condition. Anyhow, it will be a non-union orchestra. That has been decreed.

Symphonic Silhouette

Mr. Monteux Conducting

Cut and Colored by Katharine G. Buffum of Philadelphia Now in Boston Making Such Pictures in Aid of the Bryn Mawr Endowment Fund

Mr. Cortot, the Pianist in Unusual Pieces with Symphony Orchestra—Mr. Schmitz Also Comes Again—Mr. Spalding, the Violinist, and Miss Braslau, the Singer, Together—Music at the Art Museum—Other Programmes

THE Parisian pianist, Alfred Cortot, much applauded in Boston a year and more ago for his crispness of touch and tone, his keen intelligence and alert finesse with music and instrument, promises to be the pervading figure at the Symphony Concerts of next Friday afternoon and Saturday evening. Contrary to custom but according to his own particular way on such occasions, he will be heard in two pieces—Beethoven's early and seldom played Concerto in C minor, and a Fantasia by Debussy written in his younger years, unpublished during his life, discovered after his death and not yet known to American concert-rooms. In England and in France, the resurrection has been variously viewed. The orchestral preludes to Mr. Cortot is the overture to Beethoven's opera, "Fidelio"; the orchestral postlude two fragments of Rimsky-Korsakov's opera, "The Golden Cockerel."

Herald Apr 11

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Travels Apr 10

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Globe Apr 11

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There will be many who will regret that the program announced for the Pension Fund concert of the Symphony Orchestra, next Sunday, departs from the long-established precedent of a Wagner program for the last such concert in each season. Mr Monteux evidently thinks as Mr Rabaud sometimes seemed to, that Boston has a cult for the complete works of Saint-Saens, whose Third Symphony, for organ and orchestra, we are to hear next Sunday for something like the 10th time in five seasons. The Harvard Glee Club, Dr A. T. Davison conductor, will sing with the orchestra choruses from Rubinstein's oratorio "The Tower of Babel." They are also to sing a capella the beautiful Dutch folk tune "The Prayer of Thanksgiving," which everyone familiar with Harvard in the last decade will recall as a favorite.

Friday at 2:30 and Saturday at 8—Boston Symphony Orchestra. Twenty-second program. Overture to "Fidelio," Beethoven; third piano concerto, Beethoven; fantasy for piano and orchestra, Debussy, first time in America; introduction and march from act 3 of "Le Coq D'Or," Rimsky-Korsakoff. Soloist, Alfred Cortot.

JORDAN HALL ...Wednesda...

Debussy's Fantasy

That admirable pianist Alfred Cortot will play at the Symphony concerts this week a concerto of Beethoven that is not often heard, and a Fantasy of Debussy which will be performed in this country for the first time. The history of this Fantasy is a singular one.

Debussy was awarded the prix de Rome in 1884. From Rome he sent as his "envoi" for the first year a fragment of a lyric drama, "Almanzor" (drama of Heine); an orchestral Suite in two parts, "Spring," for orchestra and chorus; the third was "The Blessed Damozel"; the fourth was to have been this "Fantasy" for piano and orchestra.

As he could not find a satisfactory translation of Heine's poem, he never completed the drama. His "Printemps" did not please the hide-bound conservatives of the Institute at Paris. They were shocked by the use of the voice, without words, used in an instrumental role, and the tonality seemed to them dangerous. One of them remarked: "One does not write in F sharp major for orchestra." Debussy, vexed, therefore did not allow his third "Envoi", namely "The Blessed Damozel" to be performed at the Institute concert. The "Fantasy", intended as the fourth envoy, remained in the hands of the composer.

Some years later it was announced for performance at a concert of the National Society of Music in Paris, but at the last rehearsal, Debussy, not satisfied with the second part, withdrew it. The Fantasy was not published during the composer's lifetime. It was not performed in public until late in 1919.

Mr. Cortot played it at a concert of the Royal Philharmonic Society, London, on November 20, 1919. It was said at the time that there had been a semi-private performance in London by Mr. Cortot, not with orchestra, but with Berthe Bert playing the transcription for second piano from the score.

The concerto was performed in Paris for the rst time on Dec. 7, 1919, at a Lamoureux concert conducted by Messager, when Marguerite Long was the pianist. Gustave Samazeuilh, reviewing the performance, said that while the orchestration was not characteristic of the later Debussy, the music showed the exceptional gifts that gave him later his world-wide reputation. The reviewer found in the first portion an irresistibly fascinating youthful freshness and spirit, and certain formal features that reminded him of d'Indy's Symphony on a Mountain Air. In the transition from the Andante to the Finale, one heard already the voices of the sirens in Debussy's "Nocturnes"; in the Finale there is anticipation of the fancy that vitalized his string quartet, the fourth "Lyric Prose," and the subtle rhythm of "Fetes." "The writing for the piano often enlaces the orchestral speech with capricious garlands." Well, well! We shall hear what we shall hear. Certainly if any one can bring out all that is in this Fantasy, his name is Alfred Cortot.

Herald

THURSDAY AFTERNOON; LYDIA ...OT, PIANO SOLOIST, BOSTON SYM... ...RDAY Apr 11

Programmes in Prospect Ap 8

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The programme will be as follows:

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A capella—Palestrina, Adoramus Te; Lotti, Crucifixus; Leisring, O Filii et Filiae.

Gluck—Minuet from the opera "Orpheus"; flute solo, Georges Laurent.

Chorus and orchestra—Rubenstein, two pictures from "The Tower of Babel"; choruses of Ham and Japhet; Netherlands folk song, "Prayer of Thanksgiving."

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New York City
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...era, Concerts, Plays and Play...

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Events and Comments

There will be many who will regret that the program announced for the Pension Fund concert of the Symphony Orchestra, next Sunday, departs from the long-established precedent of a Wagner program for the last such concert in each season. Mr Monteux evidently thinks as Mr Rabaud sometimes seemed to, that Boston has a cult for the complete works of Saint-Saens, whose Third Symphony, for organ and orchestra, we are to hear next Sunday for something like the 10th time in five seasons. The Harvard Glee Club, Dr A. T. Davison conductor, will sing with the orchestra choruses from Rubinstein's oratorio "The Tower of Babel." They are also to sing a capella the beautiful Dutch folk tune "The Prayer of Thanksgiving," which everyone familiar with Harvard in the last decade will recall as a favorite.

Friday at 2:30 and Saturday at 8—Boston Symphony Orchestra. Twenty-second program. Overture to "Fidelio," Beethoven; third piano concerto, Beethoven; fantasy for piano and orchestra, Debussy, first time in America; introduction and march from act 3 of "Le Coq D'Or," Rimsky-Korsakoff. Soloist, Alfred Cortot.

JORDAN HALL, Wednesday...

Herald Apr 11

Debussy's Fantasy

That admirable pianist Alfred Cortot will play at the Symphony concerts this week a concerto of Beethoven that is not often heard, and a Fantasy of Debussy which will be performed in this country for the first time. The history of this Fantasy is a singular one.

Debussy was awarded the prix de Rome in 1884. From Rome he sent as his "envoi" for the first year a fragment of a lyric drama, "Almanzor" (drama of Heine); an orchestral Suite in two parts, "Spring," for orchestra and chorus; the third was "The Blessed Damozel"; the fourth was to have been this "Fantasy" for piano and orchestra.

As he could not find a satisfactory translation of Heine's poem, he never completed the drama. His "Printemps" did not please the hide-bound conservatives of the Institute at Paris. They were shocked by the use of the voice, without words, used in an instrumental role, and the tonality seemed to them dangerous. One of them remarked: "One does not write in F sharp major for orchestra." Debussy, vexed, therefore did not allow his third "Envoi", namely "The Blessed Damozel" to be performed at the Institute concert. The "Fantasy", intended as the fourth envoy, remained in the hands of the composer.

Some years later it was announced for performance at a concert of the National Society of Music in Paris, but at the last rehearsal, Debussy, not satisfied with the second part, withdrew it. The Fantasy was not published during the composer's lifetime. It was not performed in public until late in 1919.

Mr. Cortot played it at a concert of the Royal Philharmonic Society, London, on November 20, 1919. It was said at the time that there had been a semi-private performance in London by Mr. Cortot, not with orchestra, but with Berthe Bert playing the transcription for second piano from the score.

The concerto was performed in Paris for the rst time on Dec. 7, 1919, at a Lamoureux concert conducted by Messager, when Marguerite Long was the pianist. Gustave Samazeuilh, reviewing the performance, said that while the orchestration was not characteristic of the later Debussy, the music showed the exceptional gifts that gave him later his world-wide reputation. The reviewer found in the first portion an irresistibly fascinating youthful freshness and spirit, and certain formal features that reminded him of d'Indy's Symphony on a Mountain Air. In the transition from the Andante to the Finale, one heard already the voices of the sirens in Debussy's "Nocturnes"; in the Finale there is anticipation of the fancy that vitalized his string quartet, the fourth "Lyric Prose," and the subtle rhythm of "Fetes." "The writing for the piano often enlaces the orchestral speech with capricious garlands." Well, well! We shall hear what we shall hear. Certainly if any one can bring out all that is in this Fantasy, his name is Alfred Cortot.

Herald

THURSDAY AFTERNOON; LYDIA ...OT, PIANO SOLOIST, BOSTON SYM... ...RDAY Apr 11

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21ST CONCERT BY SYMPHONY

Herald Sep 10

Wide Range of Program Suggests Varied Moods and Memories

PIECES FROM DUKAS, MOZART AND RAVEL

By PHILIP HALE

The 21st concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Mozart, Concertante Symphonie, for violin and viola (Mr. Theodorowicz, violin; Mr. Denayer, viola); Dukas, Overture to "Polyeucte" (first time at these concerts); Ravel, "Ma Mere l'Oye"; Borodin, Polovtskian Dances from "Prince Igor" (first time at these concerts).

Little is known about the origin of Mozart's composition. It is not known when or for whom it was written—when it was first performed. The original manuscript is probably not in existence. There was a performance of the first movement at a Symphony concert in 1892, when Mr. Loeffler played the violin and Mr. Kneisel the viola. The whole work was performed about five years ago, with Messrs. Witek and Ferir violin and viola. The form is conventional, but the movements are of a broader nature, more developed than was customary at the time. The work can hardly be classed among the more important compositions of Mozart, yet it is clearly Mozartian, especially by the peculiar melancholy that characterizes the greater part of the andante. We say peculiar, for several composers were melancholy, each in his individual way; each one differed from the others, as the stars, we are told, differ in glory. The melancholy of Mozart is unlike that of Schubert, but the two never whined, while Brahms and Tschaikowsky in doleful dumps were peculiarly hopeless. Brahms was inclined to whine and his melancholy was pessimistic. Tschaikowsky would now sigh like a furnace, now shriek in his despair. The melancholy of Mozart is more like the melancholy of the painter Watteau. The thought that life is fleeting, that beauty fades, inspired them to deeds of beauty. Mozart was of the 18th century and in that century passion in art, as we understand passion, was not admitted.

As the music was played yesterday by Messrs. Theodorowicz and Denayer, it gave the audience pleasure; yet we should not like to hear this work once a year. The form and the expression are foreign to this generation.

Dukas's overture was played at a concert of the Boston Orchestral Club, Mr. Longy conductor, 10 years ago. It is for Corneille's tragedy, on which operas have been based: Among them Donizetti's "Poliuto" and Gounod's "Polyeucte." The latter failed; the former had more success; a duet of religious fervor in the last act often served in the fifties and sixties as a galop for profane dancers. The overture is hardly as austere as Corneille's tragedy, but it is by no means theatrical, as sometimes happens when a Frenchman writes music for a play by Racine or Corneille: witness Massenet's overture to "Phedre." Dukas's spirit is distinctly modern, there is no suggestion of Gluck; but this music is not feverish, and it is not without dignity. There are impressive pages: Among them the introduction, the music that might justly be associated with Pauline, and the quiet, serene apotheosis. The allegro sections, possibly referring to the conflict of two faiths, and the struggle between love and duty, are not so effective.

It was a pleasure to hear Ravel's "Mother Goose" again; to note the exquisite results derived from economy of means, also from the judicious and unerring employment of the modern full orchestra. There are touches of the humor that runs at full speed in the opera, "The Spanish Hour"; as in the fourth movement, "The Conversations of Beauty and the Beast." Charming, too, is the frequent suggestion of old modes and ancient cadences. In this music, when a wind instrument is at work, it has its own speech; it is not there merely to double another instrument, to fill in, to assist in a din. Ravel is too refined for such misuse; but he is not super-refined, as are some of his young imitators. He is the one composer to write a "unanimous" overture for the orchestra of ivory instruments that Jules Laforgue heard at the court of Herod before Salome bored the ambassadors by her profound essay on metaphysics.

In strong contrast with this delightful music was the splendid savagery of the dances from Borodin's opera. It is said that Rimsky-Korsakoff sandpapered the rough splendor of Moussorgsky's "Boris." The orchestration of Borodin's dances is wholly his; he emphasized the alternate oriental languor and ferocity. Nor does this music lose too much by its transference to the concert stage. In the concert hall, the attention is not distracted; the eye does not insist on the muffling of the ear.

The concert will be repeated tonight. The program of the concerts next week is as follows: Beethoven, Overture to "Coriolan"—and concert No. 3 for piano [illegible] Cortot, pianist); Debussy, Fantasie for piano (Mr. Cortot)—first time [illegible]; Rimsky-Korsakoff, Introduction and March from "The Golden [illegible]

NOVELTIES ON LIST BY SYMPHONY

Sep 10

Admirable Playing by Soloists From the Ranks

BY OLIN DOWNES

Echoes of the "strike" of certain players having receded in the distance and the Boston Symphony Orchestra assuming more and more nearly its proportions previous to that event, the concert of yesterday afternoon passed without sensations of a kind other than musical. Mr. Monteux was greeted with customary cordiality by the audience, but without the prolonged salute with which his hearers had shown their sympathy on a previous occasion. The orchestra gave performances with very nearly its full quota of players, including a new bass tuba player, so large that his gigantic instrument seemed almost small in his hands. The audience settled itself, forgetting the recent tempest in the teapot, to its wonted enjoyment of orchestral music.

SOLOISTS FROM ORCHESTRA

The programme opened with Mozart's Symphonie Concertante (Kochel No. 364) for violin and viola and orchestra. The violinist was Mr. Theodorowitz, the concertmaster, and the viola player the first violist, Mr. Denayer. This fluent, melodious work is genuinely in the manner of a symphony rather than a display piece for two soloists accompanied by an orchestra. It is more than fluent. It is of inspired craftsmanship. Even when Mozart does a routine job it has seldom the character of something laboriously, perfunctorily ground out. Rather the different themes and their development seem to be dovetailed together with almost miraculous ease; the form has the quality of predestination.

Therefore the first movement of this double concerto in the symphonic manner is beautiful and diverting, and the slow movement melodious, deeper and in every way finer music, while the finale seems somewhat conventional in its jollity. What seems strange is that Mozart, a man of dramatic temperament, of imagination when he wrote for orchestral instruments, should not have given to the viola and the violin more sharply individualized parts. The instruments play in unison or octave, in parallel consonant intervals, or they imitate each other precisely, first the violin playing a figure, then the viola, or vice versa, and sometimes with incongruous effects, for the nature of the two instruments is so very different, one from the other.

Brilliantly Played

This work was played brilliantly and in excellent style by the two soloists, and the orchestra collaborated in a manner equally fortunate. The music itself does not rank among Mozart's most important achievements.

Dukas' overture to Corneille's tragedy, "Polyeucte"; Ravel's orchestral version of his five children's pieces, "Mother Goose," and the Polovskian dances from Borodin's opera, "Prince Igor," completed this programme. Dukas' overture is in dignified and tragic vein, with more than a hint of the classic mood, while, on the other hand, there seems little melodic originality and more than a distant relation to certain orchestral tricks of Richard Wagner.

Ravel's Music Fascinating

Ravel's music becomes more fascinating with each hearing. The atmosphere throughout is that of fairy legend. The instrumental effects are of the most exquisite. In his musical invention Ravel may not be counted, perhaps, among the greatest composers of the modern period, but what modern composer can point to such an extraordinary variety and perfection of output? Consider these "Mother Goose" pieces, the string quartet, the "Spanish Rhapsody" for orchestra, the "Three Poems," after Stephen Mallarme, the one-act opera, "L'Heure Espagnole." Each one is completely different from the other and complete in its kind, yet at the same time each is stamped with the supreme mastery of means, the intellectual personality of its curiously gifted author. But the audience was not analyzing nor comparing one work of Ravel to the other as it listened yesterday. It was enjoying music of a bewitching grace, imagination, tenderness and humor—as in the movement, "The Conversation of Beauty and the Beast," wherein the motive of the Beauty has a sly reference to the opening phrase of Debussy's "L'Apres-midi d'un Faune," and the music of the Beast is an extremely clever take-off of the "Gymnopedies" of Eric Satie, to whom both Debussy and Ravel have confessed indebtedness. Mr. Monteux's performance was most sympathetic which was true of all the rest of the programme.

MONTEUX SHINES IN BORODIN'S BALLET

All-Round Program Given at Symphony Concert

The program for yesterday's Symphony concert managed to cover almost the whole range of orchestral music. It began with the Concertante Symphonie for violin and viola of Mozart, and followed that classic with an unfamiliar overture by Dukas, which represents the routine work of the 1890's. Then came Ravel's "Mother Goose," an average specimen of contemporary composition, and some ballet music from Borodin's "Prince Igor," a stock example of Russian music.

The orchestra, now recruited to nearly its full strength, proved able to cope admirably with each number, as though the recent trouble had never happened. The usual capacity audience seemed appreciative, especially of the admirable solo work of Messrs Theodorowicz and Denayer in the Mozart Symphony.

Mr Monteux excels as a conductor of ballet music. In the dances from "Prince Igor" he chose the tempi best suited to each number and stressed the recurring strong accents with a regularity which avoided mechanical monotony. He made the orchestral tone color, on which half the charm of the music depends, brilliant by his intelligent, almost unerring, feeling for the right moment at which to allow the brass and percussion to dominate.

The virtues which enable him to succeed so well with such numbers, however, are not all that Mozart requires. Much of the Concertante Symphonie, except in the solo passages, sounded dull and colorless because Mr Monteux does not pay sufficient attention to the gradation of accents. There should be comparatively few very strong accents and no unaccented notes in Mozart, but Mr Monteux has only one sort of subtlety, that required for ballet music.

Nor does he seem to realize that the quality of tone, especially from the strings, should never be luscious in Mozart symphonies. Where the type of melody demands a thin golden thread of tone, he insists on warmth at the expense of fineness of quality.

Dukas in the Overture to "Polyeucte" shows a logical mind trained in the principles of musical composition as understood by theorists influenced by Wagner and Berlioz. He is trying to be original and profound, but barely escapes dullness through his fineness of taste rather than through any great imaginative gift.

Ravel is a composer who has made irony and satire his forte. He has great talent and a knack for whimsical orchestration which enable him to make a slender vein of genuine imaginative power go a long way. He disguises the essential triviality and cheapness of most of his melodies by a clever use of ultra modern harmonic and orchestral effects. But "Mother Goose," "L'Heure Espagnole" and the rest of his few works are merely brilliant and entertaining "jeux d'esprit," as he himself is apparently aware. They are not to be compared with the masterpieces of De-

SYMPHONY GIVES FINE PROGRAM

Trav 10

The Symphony Orchestra, Mr. Monteux conductor, gave its 21st concert yesterday afternoon in Symphony Hall. The program: Mozart, Concertante Symphonic, for violin and viola (Mr. Theodorowicz, violin; Mr. Denayer, viola); Dukas, Overture to "Polyeucte" (first time at these concerts); Ravel, "Ma Mere l'Oye"; Borodin, Polovtskian Dances from "Prince Igor" (first time at these concerts).

Mozart's Concertante Symphonic, although beautifully played by Mr. Theodorowicz and Mr. Denayar, is rather uninteresting music; at least it seems so today, from the modern point of view. "Polyeucte," overture to Corneille's Tragedy, was an interesting contrast. Here is modern music, in the sense that Puccini's music is modern. Gounod wrote an opera "Polyeucto" based on Corneille's Tragedy which was a failure. He spoke of it to Brieux, the dramatist, as "the great grief of my life. Believe me," he said, "it is my best work for the opera house. When I am dead, this will be seen. I have had a great grief."

The five "Mother Goose" pieces by Ravel, including "Hop o' My Thumb" and the "Beauty and the Beast Converse" are delightful, brimming over with delicious humor, as witness the abrupt change from the delicate music, in which Beauty speaks, to the rumbling bassoon of the Beast. And then Hop o' My Thumb cannot find his path, because the birds have eaten the bread crumbs he had strewn, the cheeping of the little birds is piped out from the orchestra. We have seldom heard music more imaginative.

The dances from "Prince Igor" were, however, the most brilliant part of the performance. Savage, crashing, vivid music; its playing by the orchestra was a triumph.

Borodin's Savage Dances

As a foil to this—the classicism of Mozart, the modernity and refinement of the modern French music—came Borodin's savage, barbaric dances—music to make the blood boil; primitive, eastern music, made of sighing phrases which alternate with whirling, clashing, primitive dance rhythms. And yet, with all its sensuousness and its headlong fury, this series of dances is written with the hand of a master who does not lose sight for an instant of his purpose. There are admirable development, masterly orchestration and the closest relation between all of the dances and the initial song of the instruments.

These dances are, in fact, free variation of the theme, and miracles of force, passion, genius. Of these dances, barring a detail or two, there was a superb performance.

Music in Boston Sep 10

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra gave its twenty-first concert of the present season on April 9 with the following program:

Mozart, Symphonie concertante for Violin and Viola. (Violin solo, J. Theodorowiez, Viol solo, F. Denayer).
Dukas.....Overture, "Polyeucte"
Ravel.....'Ma Mère l'Oye"
Borodin, Polovtskiav, Dances from "Prince Igor"

Dukas' overture was played for the first time at these concerts. It recalls a story, told the writer by a well-known Boston musician, of a friend of his Leipzig student days who had composed an overture to "Hamlet." When it was presented for performance at the annual exhibition of the Conservatory, Reinecke remarked that he had already accepted another "Hamlet" overture, whereupon the resourceful composer promptly erased the title "Hamlet" from his score and substituted therefor "Julius Cæsar," which appears to have answered the purpose equally well. And so with this overture, which might prelude any tragedy. We know that it is intended to be a tragic overture, for do wei not hear muted horns, cries of anguish from the wood-wind and heart-rending phrases from the strings? It may be surmised from the foregoing that there is little of distinction in this overture, which indeed seems to be the case. Massenet's "Phèdre," frankly melodramatic, undoubtedly inferior musically to "Polyeucte," is far more moving and emotionally exciting.

Ravel's suite of five children's pieces is not unknown here but proves to be a fresh and ever grateful work. Its graphic descriptions of Hop-r'-my-Thumb, Beauty and the Beast, the Sleeping Beauty, the Empress of the Pagodas and the Fairy Garden are still has charming and delightful as at the time of their first hearing. The orchestra played them with the greatest delicacy of tone and phrasing. Mozart's Symphonie concertante cannot be said to be one of his most interesting works. It served, however, to display the excellent qualities of the two soloists, who were warmly applauded. Borodin's ballet music brought the concert to a brilliant close.

BALLET MUSIC BY SYMPHONY

Globe Apr 11

Monteux Revives "Prince Igor" Dances; Also a Dukas Overture

By E. F. HARKINS.

Two "novelties" marked the latest Symphony program, Dukas' overture to the Corneille tragedy, "Polyeucte," and the Polovtsian dances from the Borodin opera, "Prince Igor."

Thus Mr. Monteux continues to make the best of the present situation in the musical world, which reveals a dearth of novel symphonic pieces worth mentioning, and in lieu of brand-new works has recourse to compositions by no means new, but never before given a place in programs of the Boston Symphony Orchestra.

In the case of the "Polyeucte" overture the reason for the previous exclusion is clear. It is said that when Parisians first heard the work in 1892 they found it simmering with obscure musical ideas. Later they treated it more cordially. But they were right the first time. It certainly is obscure, perfunctory, a work without noteworthy inspiration, although well written. Its appeal is to the musician, not to the average concertgoer.

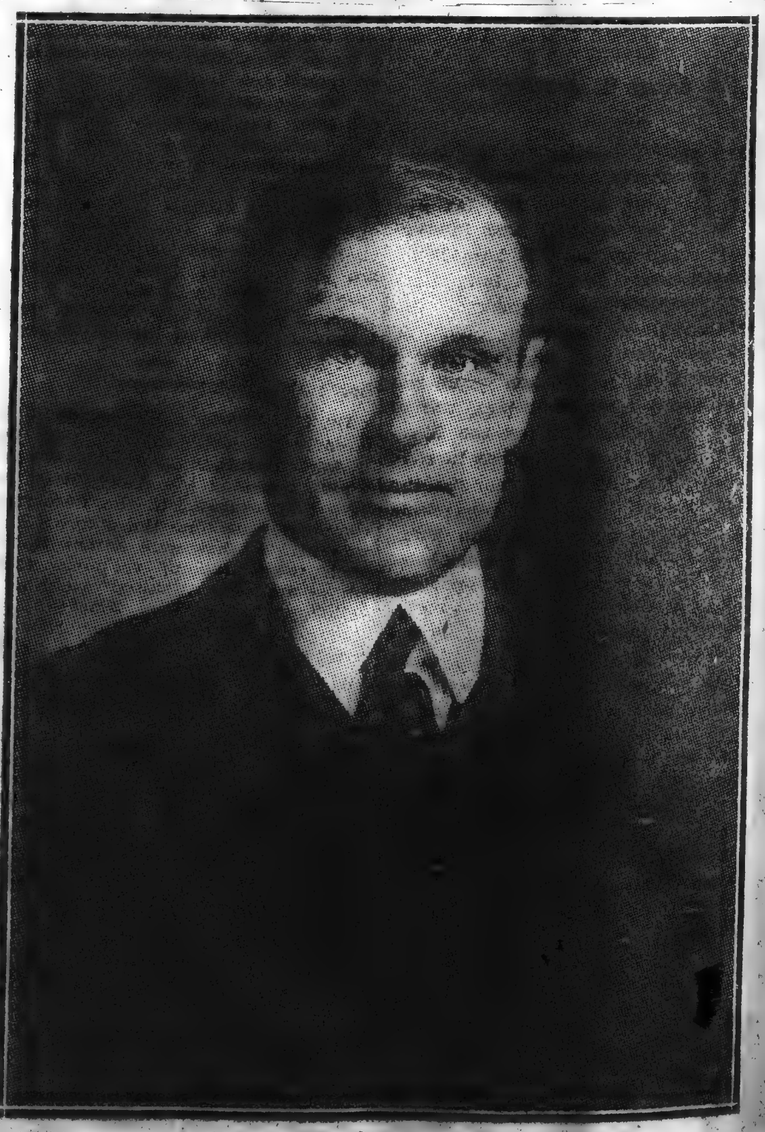
The "Prince Igor" dances are more interesting, but, like most pieces written for ballet, they require theatrical environment to gain the full effect planned by the composer.

Some ballet music is intrinsically delightful, but the "Prince Igor" dances, by themselves, are not particularly impressive. This must have been obvious to Symphony patrons who attended the Ballet Russe performances, when the dances were given with a spectacular effect that had much to do with their success.

Mr. Monteux, by the way, conducted one of those performances and it was his spirited interpretation at these latest Symphony concerts that made the Russian music seem at all worth while. Borodin was right; the opera is pre-eminently for Russian ears, and this Polovtsian interlude, minus the Ballet Russe, proves the force of the statement. But the performance was admirable. Borodin would have clapped Monteux on the back for it.

Ravel's sophisticated "Mother Goose" pieces, delightfully performed, and Mozart's "Concertante Symphonie" for violin and viola, with solos by Mr. Theodorowicz and Mr. Denayer, were also on the none too interesting program.

Trans. Sep 10



Archibald Thompson Davison

21ST CONCERT BY SYMPHONY

Herald Ap 10

Wide Range of Program Suggests Varied Moods and Memories

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Globe Ap 10

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MONTEUX SHINES IN BORODIN'S BALLET

All-Round Program Given at Symphony Concert

The program for yesterday's Symphony concert managed to cover almost the whole range of orchestral music. It began with the Concertante Symphonic for violin and viola of Mozart, and followed that classic with an unfamiliar overture by Dukas, which represents the routine work of the 1890's. Then came Ravel's "Mother Goose," an average specimen of contemporary composition, and some ballet music from Borodin's "Prince Igor," a stock example of Russian music.

The orchestra, now recruited to nearly its full strength, proved able to cope admirably with each number, as though the recent trouble had never happened. The usual capacity audience seemed appreciative, especially of the admirable solo work of Messrs Theodorowicz and Denayer in the Mozart Symphony.

Mr Monteux excels as a conductor of ballet music. In the dances from "Prince Igor" he chose the tempi best suited to each number and stressed the recurring strong accents with a regularity which avoided mechanical monotony. He made the orchestral tone color, on which half the charm of the music depends, brilliant by his intelligent, almost unerring, feeling for the right moment at which to allow the brass and percussion to dominate.

The virtues which enable him to succeed so well with such numbers, however, are not all that Mozart requires. Much of the Concertante Symphonie, except in the solo passages, sounded dull and colorless because Mr Monteux does not pay sufficient attention to the gradation of accents. There should be comparatively few very strong accents and no unaccented notes in Mozart, but Mr Monteux has only one sort of subtlety, that required for ballet music.

Nor does he seem to realize that the quality of tone, especially from the strings, should never be luscious in Mozart symphonies. Where the type of melody demands a thin golden thread of tone, he insists on warmth at the expense of fineness of quality.

Dukas in the Overture to "Polyeucte" shows a logical mind trained in the principles of musical composition as understood by theorists influenced by Wagner and Berlioz. He is trying to be original and profound, but barely escapes dullness through his fineness of taste rather than through any great imaginative gift.

Ravel is a composer who has made irony and satire his forte. He has great talent and a knack for whimsical orchestration which enable him to make a slender vein of genuine imaginative power go a long way. He disguises the essential triviality and cheapness of most of his melodies by a clever use of ultra modern harmonic and orchestral effects. But "Mother Goose," "L'Heure Espagnole" and the rest of his few works are merely brilliant and entertaining "jeux d'esprit," as he himself is apparently aware. They are not to be compared with the masterpieces of De-

SYMPHONY GIVES FINE PROGRAM

Trans Ap 10

The Symphony Orchestra, Mr. Monteux conductor, gave its 21st concert yesterday afternoon in Symphony Hall. The program: Mozart, Concertante Symphonic, for violin and viola (Mr. Theodorowicz, violin; Mr. Denayer, viola); Dukas, Overture to "Polyeucte" (first time at these concerts); Ravel, "Ma Mere l'Oye"; Borodin, Polovtskian Dances from "Prince Igor" (first time at these concerts).

Mozart's Concertante Symphonic, although beautifully played by Mr. Theodorowicz and Mr. Denayar, is rather uninteresting music; at least it seems so today, from the modern point of view. "Polyeucte," overture to Corneille's Tragedy, was an interesting contrast. Here is modern music, in the sense that Puccini's music is modern. Gounod wrote an opera "Polyeucto" based on Corneille's Tragedy which was a failure. He spoke of it to Brieux, the dramatist, as "the great grief of my life. Believe me," he said, "it is my best work for the opera house. When I am dead, this will be seen. I have had a great grief."

The five "Mother Goose" pieces by Ravel, including "Hop o' My Thumb" and the "Beauty and the Beast Converse" are delightful, brimming over with delicious humor, as witness the abrupt change from the delicate music, in which Beauty speaks, to the rumbling bassoon of the Beast. And then Hop o' My Thumb cannot find his path, because the birds have eaten the bread crumbs he had strewn, the cheeping of the little birds is piped out from the orchestra. We have seldom heard music more imaginative.

The dances from "Prince Igor" were, however, the most brilliant part of the performance. Savage, crashing, vivid music; its playing by the orchestra was a triumph.

Borodin's Savage Dances

As a foil to this—the classicism of Mozart, the modernity and refinement of the modern French music—came Borodin's savage, barbaric dances—music to make the blood boil; primitive, eastern music, made of sighing phrases which alternate with whirling, clashing, primitive dance rhythms. And yet, with all its sensuousness and its headlong fury, this series of dances is written with the hand of a master who does not lose sight for an instant of his purpose. There are admirable development, masterly orchestration and the closest relation between all of the dances and the initial song of the instruments.

These dances are, in fact, free variation of the theme, and miracles of force, passion, genius. Of these dances, barring a detail or two, there was a superb performance.

Monitor Ap 10

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra gave its twenty-first concert of the present season on April 9 with the following program:

Mozart, Symphonie concertante for Violin and Viola. (Violin solo, J. Theodorowiez, Viol solo, F. Denayer).
Dukas.....Overture, "Polyeucte"
Ravel.....'Ma Mère l'Oye"
Borodin, Polovtskiav, Dances from "Prince Igor"

Dukas' overture was played for the first time at these concerts. It recalls a story, told the writer by a well-known Boston musician, of a friend of his Leipzig student days who had composed an overture to "Hamlet." When it was presented for performance at the annual exhibition of the Conservatory, Reinecke remarked that he had already accepted another "Hamlet" overture, whereupon the resourceful composer promptly erased the title "Hamlet" from his score and substituted therefor "Julius Cæsar," which appears to have answered the purpose equally well. And so with this overture, which might prelude any tragedy. We know that it is intended to be a tragic overture, for do we not hear muted horns, cries of anguish from the wood-wind and heart-rending phrases from the strings? It may be surmised from the foregoing that there is little of distinction in this overture, which indeed seems to be the case. Massenet's "Phèdre," frankly melodramatic, undoubtedly inferior musically to "Polyeucte," is far more moving and emotionally exciting.

Ravel's suite of five children's pieces is not unknown here but proves to be a fresh and ever grateful work. Its graphic descriptions of Hop-r'-my-Thumb, Beauty and the Beast, the Sleeping Beauty, the Empress of the Pagodas and the Fairy Garden are still has charming and delightful as at the time of their first hearing. The orchestra played them with the greatest delicacy of tone and phrasing. Mozart's Symphonie concertante cannot be said to be one of his most interesting works. It served, however, to display the excellent qualities of the two soloists, who were warmly applauded. Borodin's ballet music brought the concert to a brilliant close.

BALLET MUSIC BY SYMPHONY

Globe Ap 11

Monteux Revives "Prince Igor" Dances; Also a Dukas Overture

By E. F. HARKINS.

Two "novelties" marked the latest Symphony program, Dukas' overture to the Corneille tragedy, "Polyeucte," and the Polovtsian dances from the Borodin opera, "Prince Igor."

Thus Mr. Monteux continues to make the best of the present situation in the musical world, which reveals a dearth of novel symphonic pieces worth mentioning, and in lieu of brand-new works has recourse to compositions by no means new, but never before given a place in programs of the Boston Symphony Orchestra.

In the case of the "Polyeucte" overture the reason for the previous exclusion is clear. It is said that when Parisians first heard the work in 1892 they found it simmering with obscure musical ideas. Later they treated it more cordially. But they were right the first time. It certainly is obscure, perfunctory, a work without noteworthy inspiration, although well written. Its appeal is to the musician, not to the average concertgoer.

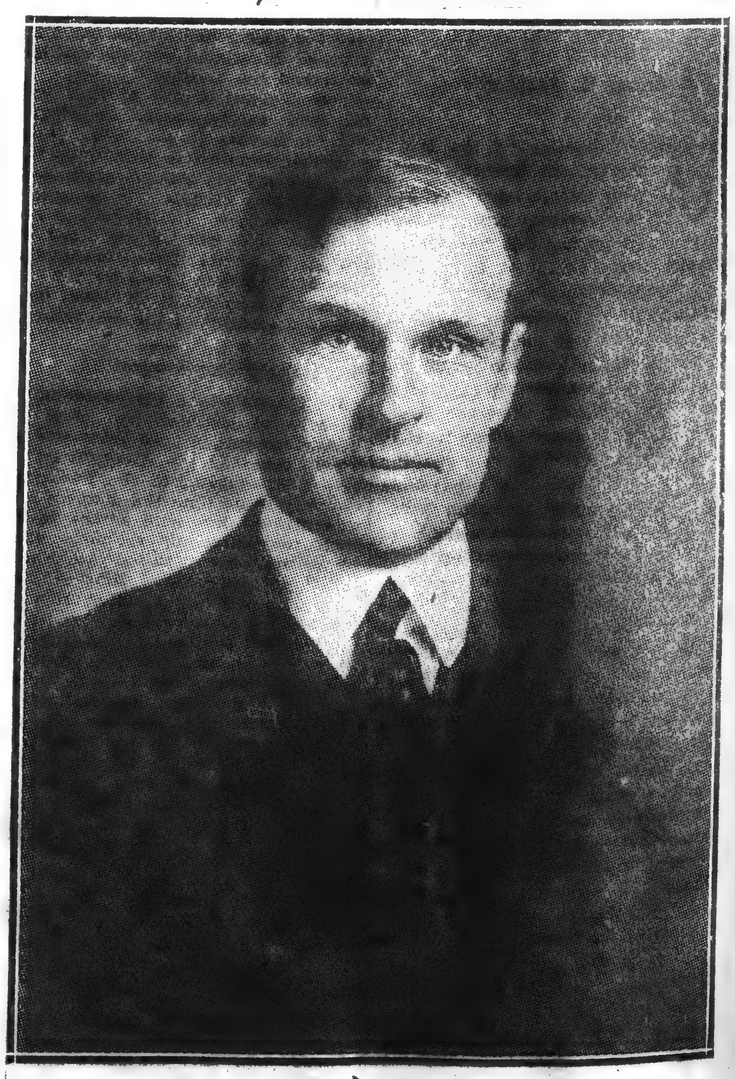
The "Prince Igor" dances are more interesting, but, like most pieces written for ballet, they require theatrical environment to gain the full effect planned by the composer.

Some ballet music is intrinsically delightful, but the "Prince Igor" dances, by themselves, are not particularly impressive. This must have been obvious to Symphony patrons who attended the Ballet Russe performances, when the dances were given with a spectacular effect that had much to do with their success.

Mr. Monteux, by the way, conducted one of those performances and it was his spirited interpretation at these latest Symphony concerts that made the Russian music seem at all worth while. Borodin was right; the opera is pre-eminently for Russian ears, and this Polovtsian interlude, minus the Ballet Russe, proves the force of the statement. But the performance was admirable. Borodin would have clapped Monteux on the back for it.

Ravel's sophisticated "Mother Goose" pieces, delightfully performed, and Mozart's "Concertante Symphonie" for violin and viola, with solos by Mr. Theodorowicz and Mr. Denayer, were also on the none too interesting program.

Trans. Ap 10



Archibald Thompson Davison

INFORMATION OBSCURED

FADED TEXT

SYMPHONY CONCERT

TRANQUIL PLEASURES FILL AN AFTERNOON

Trans Apr 16

Agreeable Sense of Emergency Passed and Conquered—Amiable and Characteristic Mozart—Ravel in Sophisticated Simplicity—Contrasting Pieces from Dukas, Christian and Borodin Pagan—The Orchestra Works Ably

TRANQUILLITY has returned to the Symphony Concerts. For the audiences of Friday afternoon and Saturday evening the zest of anxieties over the secession and real or imaginary consequences thereof has nearly vanished. The seceders have descended below the horizon, and there remains only an afterglow of speculation. Who of them wish to return to the orchestra? How many of them will be so reinstated? Where are the banished rest likely to find refuge? Gossip is plentiful, but now it is amused and inquisitive where once it was turbid and apprehensive. On the stage sits a re-filled orchestra, sufficient for any task Mr. Monteux may lay upon it. There are newcomers in it; remembered faces returned; familiar figures in unfamiliar place. The band, partially reorganized for the second time in two seasons, and beneficially cleared by the secession of sundry "deadwood," does its work well. As obviously it will do it better as it becomes more accustomed to its new self; more assimilated in routine; more instinctively responsive to the conductor. Mr. Monteux spares no pains. He is industry, ambition, discretion themselves His choirs answer to him zealously. The emergency is past; the future stretches promisingly; the audience need but fill the usual places, as it did yesterday, and applaud with becoming and remembering warmth. Not even in the programme-book was there an unusual leaflet—not a word, contrary to recent practice, about the endowment fund; only an announcement that the new season of 1920-21 would begin on Oct. 8 and 9 next and that subscriptions are renewable for another series of twenty-four afternoon or evening concerts. Did any one, outside Mr. Fradkin and the editors of certain trade-journals in New York, doubt it?

In fine, there was nothing to do or say but take the pleasures of music and performance and these, again, were relatively tranquil. Especially were they so in the piece with which the concert began—a "Symphonie Concertante" by Mozart, that is to say a "symphonie" with more or less conspicuous solo-parts for violin and viola. Accordingly, Mr. Theodorowicz and Mr Denayer rose from their usual places, stood side by side to the left of the conductor, received at pauses and at end their meed of particular applause. They deserved it, for the violinist accomplished his usual able and sound performance of whatever task falls to him: while the tone of the viola-player seemed less dry, warmer-bodied, more plastic than it did when he under-took the solo-part in Berlioz's symphony about Byron's Harold. The fine undulations of Mozart, an impersonal music, accord better with Mr. Denayer's ways and powers than the robuster periods of a romantic piece. Occasionally, solo violin and solo viola interchange tonal dialogue; occasionally they speak together above the background of the rest; usually they merely blossom in individual measures into which Mozart has made the music bloom. So might the elegant companies of eighteenth-century salons, for which "symphonies concertantes" were destined, single out the virtuosi who particularly pleased them.

Advisedly, Mr. Monteux used a relatively small orchestra for this music—smaller, if memory does not slip, than that which Dr. Muck employed when he also revived it—not all the strings, no more than two horns and proportionate oboes. Furthermore, the conductor's hand was light, supple. Thereby the little symphony flowed pleasantly forward, kept undulating course, eddied into pretty euphonies, sang itself into phrases that human rather than instrumental, voices might be moulding. In music, as in much else, the eighteenth-century loved an elegant staleliness. Even Mozart, not altogether a conformist to the ways of his age, could be deferential to such liking. So the first movement of this "Symphonie Concertante" often runs in broad periods, incisive rhythms, forthright progress. There is even hint here and there of the Mozart who was later to write the measures of the Commander walking in marble across "Don Juan" and of Sarastro, the high priest, in "The Magic Flute." Few styles baffled his fecund many-sidedness; and he could be grave and stately without the hint of pomposity shaking too often out of Händel's full-bottomed wig. A more natural Mozart, however, sings his way through the perfect continuity of the Andante, weaving a silvery thread of song, spraying it with as silvery ornament, as effortless as though felicity were routine, charming with that half smile which is mask to so much of his music. What a pity that there must also be a Finale in which, if the truth is to be told, Mozart is no more than deft, and somewhat repetitious, music-maker! Unfortunately it was not the way of the eighteenth century to leave things incomplete Possibly, too, its little orchestra chades and graces where Mr. Monteux holds straightforward.

The rest was inning for the modern Dukas with an overture to Corneille "Christian tragedy" of "Polyeucte"; Bor din with the contrastingly pagan dance of a tribe of Polovtsi—otherwise Tartars—in his opera of old and legendary Russia "Prince Igor." Usually in the arts the pagans get the better of the Christian and the pages of Borodin, clothed in or-

nore ... [illegible] ... pose"—were distinctly more interesting than the pages of Dukas. Yet not so interesting, in spite of Mr. Monteux's rhythmic energies as they seemed when the Diaghilev ballet—Bolm en tête—danced and pranced to them. The eye of the imagination would hark back to the deep red tents of Golovin's—or was it Röhrich's?—Tartar camp; to the wan, rolling landscape, the twisting river that stretched behind. As the ear tingled to the music, the more memory hungered for sight of the whirling or languorous dancers, for their tossing or spinning lines, whipping now one and now another into fresh frenzies; for a glimpse of the Polovtsian women snatched and upborne by their masters, the men. A play—it is the custom to say—is not half itself until it is acted. Similarly these dances from "Prince Igor" are not half themselves until they are actually danced. There is no suggestion of out-of-doors in Symphony Hall; there was not too much in the Russian ballet's staging of these dances. Yet somehow they sound as though they belonged under the sky, on a wind-swept day, in a tumultuous camp. Barbaric Borodin is not with the glinting, clanging fantasy of Rimsky in "The Golden Cockerel," or Stravinsky in episodes in "The Fire-Bird"; but more than they he feels the spaciousness, the rudeness that ancient Russian legend may exhale. The very woodenness of some of his measures in these dances from "Prince Igor" resembles it.

Dukas's Christian martyrs in tones, set there in his younger days, are hardly more interesting than Corneille's in verse; and there are those who have sat before his tragedy at the Théatre-Français when not even Mounet-Sully or Albert Lambert or Madeleine Roch herself could persuade them to turn a hair. Not that Dukas seeks to retell the tale, to characterize the per-

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SYMPHONY CONCERT

Continued from Page Six

sonages of the play—Corneille's stiff-jointed, lofty-tongued Romans, beset between religious, conjugal and amorous loyalties. Rather the composer seems to be fashioning a well-made piece of music that shall be atmospheric and illuding prelude to the tragedy. There is grave, even lofty beginning; sombre, struggling measures as of emotional conflict and desolation; measures, finally, of tempered aspiration, serene exaltation. Dukas is apparently cultivating the grand manner—and gaining it but dryly; courting a classic reticence—and saying too little to be impressive. But his motivs are workable; his craftsmanship serves. He is as respectable as a Sunday evening audience before "Polyeucte" at the Comédie—and nearly as commonplace. Better twenty times, the sharp humors of his "Sorcerer's Apprentice," the imaginative fantasy of his "Peri"; the symphonic passion, so to say, of scenes in his "Ariane."

Between Dukas and Borodin, a familiar Ravel—the Ravel of the five fairy-tales that he is pleased to call "Pièces Enfantines" and to attribute to a Gallic Mother Goose, shamelessly un-Anglo-Saxon. They are of the miniatures of music, nearly flawless in kind and quality, wrought with adeptly sophisticated means to transparent simplicity of outcome. Twenty measures of the Pavane of the Sleeping Beauty and the hearer knows that she was a stately princess, wistful, remote, under fairy enchantment. A few pages more and "Hop o' My Thumb" is lost in the woods, childishly dazed, pitiful—and a bird dares twitter carelessly Another turn of the leaves and all the Pagodes and Pagodines (as the seventeenth century called little porcelain figures of fairy-tale) are waggling tiny little heads and marching in nodding ranks upon their tiny toes—genre picture in humorous, titillating perfection, albeit somewhat heavily and emphatically played. A space further and Beauty is cajoling in the clarinet and Beast grunting in the double bassoon. "Come, dear Beast, you shall live to be my husband"; and they fade into mist upon Ravel's languorous waltz. And last, as for the lowering of a multi-colored, iridescent curtain, the music of the Fairy Garden. Throughout Ravel is as adroit of means as he is precise of imagination. It is hard to remember more artful and ingenious, more fanciful and pictorial miniatures in music. If only miniatures, there or anywhere else, did not cloy so soon. . . . but Ravel is shrewdly brief.

H. T. PARKER

"THE MAN WHO MADE US"

Trans Apr 10

Dr. Davison Whose Work and Spirit Has Transformed the Harvard Glee Club Into a Remarkable Men's Choir—As His Singers See Him

IF you ask any member of the Harvard Glee Club how it happens that the club has achieved the impossible and become one of the most thoroughly trained and accomplished men's choruses in the country, the answer is simply "Doc." . . .

Dr. Archibald T. Davison—or Assistant Professor Davison, to be exact, for that is his title on the Harvard record books, although the men in the Glee Club all call him "Doc"—has spent most of his thirty-five years at Harvard. He studied there as an undergraduate from 1902 to 1906. He continued there, doing graduate work in music, with one brief intermission when he studied the organ under Widor in Paris, taking first prizes for his playing. He began to teach in 1908. In 1910 he became organist and choirmaster at the college chapel. This position he still holds. Meanwhile, during the last ten years his growing success has carried him steadily up the ladder of promotion to the rung of assistant professor. In 1916 one of his compositions was played by the Boston Symphony Orchestra. Now he is directing the Glee Club. A few years ago one of his Harvard choirs sang with the Symphony Orchestra under Dr. Muck; a week from next Sunday his Glee Club will sing with it under Mr. Monteux.

That is all you find on the college rec-

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"THE MAN WHO MADE US"

Continued from Page Six

ords, and it doesn't look like anything extraordinary. What matters is the story that lies behind those commonplace facts. Davison, as choirmaster, began to attract attention a good many years ago by making the Harvard choir a brilliant musical organization. He taught them, little by little, the best church music of all ages, and he revealed to them the fascination of that music. Many members of the choir were also members of the Glee Club of that day—on ordinary college Glee Club wedded to a banjo club and a mandolin club, and dedicated to the cause of sentimental or jazz music lifted from the musical comedy stage. These particular men, to whom Davison had revealed the fact that first-class music is worth singing, preferred the things he taught them to the stuff which they performed in the Glee Club. They found that the better the music, the more fun it was to sing and the more the audience liked it.

So, to make a long story short, this year the Glee Club turned over a new leaf, forsook the instrumental clubs, and set out for itself. As now organized, it is new in everything but name. And the members of the club are still marveling at the success of their venture, and wondering whether the critics are really sincere in saying that the club has not only out-distanced all other college glee clubs, but gone far toward surpassing all other choral organizations in the country, of whatever sort, with the possible exception of the Russian Cathedral Choir in New York. The voices of the men in the club are not remarkable. They are not a brilliantly musical group. And yet Davison has made them into the most perfectly sensitive musical instrument, capable of performing the most difficult choral music. How does he do it?

Dr. Davison is a smallish, strongly-built, light-haired man of about 35. No an unusual-looking fellow, except, perhaps, for his keen blue eyes. But watch him as with his quick step he walks upon the concert platform and begins to lead the chorus He is electric with energy and controlled enthusiasm. Listen to him as he talks to the men between pieces. You can see that he has leadership, sympathy, and a friendly attitude toward the men no less than he has an alert sensitiveness to musical values. The men are loyal to him. They follow his every motion, listen to his every word; and the result is that he plays upon them as he might upon an organ. It is the old, old story of the power of personality.

If you ask Dr. Davison how such a state of affairs has been brought about, he tells you about a prominent musician connected with another well-known college, who heard the Harvard Glee Club and went home and asked the leader of his own glee club why they didn't have the same sort of thing.

"I guess we never thought of it," said the leader.

"That's just it," says Dr. Davison. "Most college glee clubs haven't thought of it. Those fellows happened to have the idea. They put it through. It works. And I will venture that other clubs could do the same thing if they woke up to the fact that the better the music you sing, the more you and your audience enjoy it." But the undergraduates in the club prefer their own explanation. They simply point to the fact that Harvard has its Dr. Davison, and not every college possesses such a source of musical enthusiasm and inspiration.

Trans Apr 14

Items and Incidents

With the restored orchestra Mr. Monteux now has at command all the instruments prescribed by Berlioz for his "Fantastic Symphony." If the conductor chooses, as there is some reason to expect, to include the piece in the final pair of Symphony Concerts, he will gratify many of his regular or occasional hearers. He and the Symphony Orchestra played it most eloquently on a Friday afternoon in March then came the secession from the band, and it could not be repeated at the improvised concert of the following Saturday. Only half the subscribers to the Symphony Concerts have thus heard it; the other half is eager to share their pleasure. What Liszt's "Faust" Symphony was to Dr Muck, Berlioz's "Fantastic" promises to become for Mr. Monteux.

Globe Apr 18

Harvard Glee Club Sings at Symphony Concert Today

The Harvard Glee Club will assist the Boston Symphony Orchestra at the concert this afternoon in Symphony Hall for the benefit of the orchestra's pension fund. It is unusual, to say the least, for a college glee club to be asked to sing at a Symphony concert, but those who have heard the remarkable chorus trained and led by Dr A. T. Davison will agree that it deserves this honor.

The opinion of the Glee Club held by those in charge at Symphony Hall is shown by the fact that contrary to a precedent hitherto broken only for Paderewski, which forbids encores at all concerts given by the Boston Symphony, the singers will be allowed to add to the program until the audience is satisfied.

The unusually interesting program follows: Saint-Saens, "Organ" Symphony in C minor No. 3, Op 78; Palestrina, "Adoramus Te"; Lotti, "Crucifixus"; Leisring, "O Filii et Filiae"; Gluck, Minuet from the Opera "Orpheus"; Rubinstein, two pictures from "The Tower of Babel"; Netherlands folk song, "Prayer of Thanksgiving"; Rimsky-Korsakoff, Caprice on Spanish Themes, Op 34.

Concert Programs of the Week

SYMPHONY HALL.—Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra. Twenty-third program. Symphony in C major, No. 7, Schubert; "A Night On Bald Mountain," Musorgski; "La Procession Nocturne," Rabaud; "Carnival in Paris," Svendsen. There is no soloist.

ORCHESTRAL PROSPECTS

N. Y. Tribune Apr 13

By RICHARD ALDRICH.

The Boston papers are optimistic about the present state and the future prospects of the Boston Symphony Orchestra which have so greatly troubled its admirers in this city. Some of the recent strikers have resigned from the Musical Union to return to it. Mr. Monteux, it seems, has restored the band within a month to what Mr. Parker of The Transcript calls "sufficiency and efficiency," though few expected the repairing of the gaps before the beginning of next Autumn. The decimated strings, he says, "now stand only a little short of a full quota." Hardly more than a tuba player and a second harp player are needed. The "new" orchestra, says Mr. Hale in The Herald, contains nearly all the famous players of the past, and "without exaggeration the present section of second violins is the most capable in the history of the orchestra. The young blood in the orchestra today is more than a fair exchange for the phlegm of past seasons."

In the performance of Handel's fifth concerto grosso and of Smetana's overture to "The Bartered Bride," at a recent concert, there was, according to Mr. Hale, "a triumph of strings. . . . All were severely tested; all acquitted themselves gloriously." Mr. Downs in The Post agrees that "seldom has the string division of this orchestra been heard to better advantage than in the concerto grosso." Mr. Parker qualifies to the extent that Smetana's overture "needed only a little more burnishing of glint and sparkle," but declares that the orchestra is one of "signal quality," and that there is no longer need to make allowances for adverse conditions.

All this leads to the hope that the worst that has been feared may not descend upon the Boston Symphony Orchestra, and that it may be preserved in something like the unequaled excellence of its great past. "Now is the time," says Mr. Hale, "for the trustees to make an energetic, unrelaxing 'drive' for the desired endowment. The orchestra today is a superb body of players; it will be even a more magnificent institution at the beginning of next season. The great public," he adds, "not only the audiences, should take pride in this orchestra as a civic institution. It should also forbid insidious German propaganda to work its mole-like way in matters of art."

Herald Apr 18

SYMPHONY PROGRAM

For the last pair but one of regular Boston Symphony concerts this season to be given in Symphony Hall next Friday afternoon and Saturday evening Mr. Monteux has made a program abounding with interest. It will begin with Schubert's famous Symphony in C major. No. 7, the return of which to these concerts will be welcomed by many. Moussorgsky's principal orchestral work, "A Night on Bald Mountain," will have its first performance by the orchestra. A witches' Sabbath on a mountain near Kleff is finally dispelled by village church bells and the coming of dawn. Rabaud's symphonic poem, "La Procession Nocturne," will be repeated. Last season it had a notable success under the leadership of its composer. The closing piece will be Svendsen's "Carnival in Paris."

PENSION FUND

The Boston Symphony pension fund concert to be given in Symphony Hall this afternoon at 3:30 o'clock will afford the last opportunity to non-subscribers to hear the great Symphony orchestra in its most magnificent vein before the season closes (for the two remaining pairs of Symphony concerts the few seats on public sale will soon be gone). Besides the orchestral pieces, which are engrossing in content and exact much of a huge orchestra, the Harvard Glee Club, A. T. Davison's remarkably trained chorus of a hundred men, and the flute solo of Georges Laurent, are unusual attractions. Contrary to custom, encores will be permitted. The program will be as follows:

"Organ" Symphony in C minor, No. 3, op. 78. . . . . Saint-Saens
Organist, Mr. Snow
Chorus (a cappella)
Adoramus Te. . . . . Palestrina
Crucifixus . . . . . Lotti
O Filii et Filiae. . . . . Leisring
Minuet from' "Orpheus" . . . . . Gluck
Flute solo, Georges Laurent
Chorus and Orchestra,
Two "Pictures" from "The Tower of Babel" . . . . . Rubinstein
Prayer of Thanksgiving. Netherlands Folk Song
Caprice on Spanish Themes, op. 34.
Rimsky-Korsakoff

"POPS" ARE COMING

Although the closing "legitimate" musical season is still in full sway at Symphony Hall, with the "Pops" scheduled to begin on May 3, preparations for a record season of this festive institution are already under way. The menu as well as the music may be more attractive than ever, and the general atmosphere even more gay, interior decorators, brewers, crockery men and the like are deep in figures. The cellar is being inventoried, and the store room such accessories as bottle-openers. Agide Jacchia, the noted conductor of Italian opera, who has heaped popularity upon the first and himself during his reign of the summers past, has found new secrets calculated to make Pop audiences sit on the edges of their chairs. The orchestra, drawn entirely from the Symphony players of the winter season will number 80, which is more than sufficient for the most elaborate Pop music. Although the ticket sale will not start until Monday, April 26, reservations may already be made for the opening night.

One wonders if Mr Monteux means to break the precedent which has given two Brahms symphonies and either the "Academic" or the "Tragic" overture to every Symphony season. Unless there is Brahms on the final program, the many who love his music beyond that of most other composers are to be disappointed as they were by Mr Rabaud's last year.

Post Apr 18

PENSION CONCERT TODAY

The Boston Symphony pension fund concert to be given in Symphony Hall this afternoon at 3:30 will afford the last opportunity to non-subscribers to hear the great Symphony Orchestra in its most magnificent vein before the season closes (for the two remaining pairs of Symphony concerts the few seats on public sale will soon be gone). Besides the symphonic numbers, which are engrossing in content and exact much of a huge orchestra, there is exceptional interest in the Harvard Glee Club, Dr. A. T. Davison's remarkably trained chorus of a hundred men (contrary to all custom, encores will be permitted), and in the solo of Georges Laurent, considered the most brilliant flute virtuoso the orchestra has ever had. The programme consists of the "Organ" Symphony by Saint-Saens (Mr. Albert Snow, organist); Minuet from the opera "Orpheus," with a flute solo by Mr. Georges Laurent; and Rimsky-Korsakoff's "Caprice on Spanish Themes." The Harvard Glee Club will sing works by Palestrina, Lotti and Leisring. With the orchestra they will sing "Two Pictures," from "The Tower of Babel," by Rubinstein, and the Netherlands song "Prayer of Thanksgiving."

ROSA RAISA

POPS COMING

Although the closing "legitimate" musical season is still in full sway at Symphony Hall, with the Pops scheduled to begin on May 3, covert preparations for a record season of this festive institution are already under way. The menu as well as the music may be more attractive than ever, and the general atmosphere even more gay, interior decorators, brewers, crockery men and the like are deep in figures. The cellar is being inventoried, and in the store room such accessories as bottle-openers. Not least in importance, Agide Jacchia, the conductor, has found some scores calculated to make Pop audiences sit on the edges of their chairs. The orchestra, drawn entirely from the symphony players of the winter season will number 80, which, of course, is more than sufficient for the most elaborate Pops music.

Globe Apr

HARVARD GLEE CLUB AT SYMPHONY CONCERT

The Boston Symphony pension fund concert to be given in Symphony Hall this afternoon will afford the last opportunity to non-subscribers to hear the orchestra before the season closes, as for the two remaining pairs of symphony concerts the few seats on public sale will soon be gone. Besides the symphonic numbers there is exceptional interest in the Harvard Glee Club, Dr. A. T. Davison's remarkably trained chorus of a hundred men, and in the solo of Georges Laurent, the brilliant flute virtuoso. Encores will be permitted. The program follows:

Saint-Saens: "Organ" Symphony in C minor, No. 3, Op. 78.
Organist—Mr. Albert W. Snow.
Chorus (a cappella):
Palestrina — Adoramus Te
Lotti — Crucifixus
Leisring — O Filii et Filiae
Gluck: Minuet from the Opera "Orpheus."
Flute solo—Mr. Georges Laurent.
Chorus and orchestra:
Rubinstein: Two Pictures from "The Tower of Babel."
Netherlands Folk Song: Prayer of Thanksgiving.
Rimsky-Korsakoff: Caprice in Spanish Themes, Op. 34.
Alborada: Variations.
Alborada: Scene and Gypsy Song.
Fandango of the Asturias.

POPS BEGIN MAY 3

Although the "legitimate" musical season is still in full sway at Symphony Hall, with the Pops scheduled to begin on May 3, preparations for a record season of this festive institution are already under way. The orchestra, drawn entirely from the Symphony players of the Winter season, will number eighty, with Agide Jacchia as conductor. Reservations may be made for the opening night.

SYMPHONY PROGRAM

The program for the Symphony concerts next Friday and Saturday will begin with Schubert's famous symphony in C major, No. 7. Moussorgsky's principal symphonic work, "A Night on Bald Mountain," will have its first performance by the orchestra. This fantasy describes a magic orgy dispelled by village church bells. Henri Rabaud's symphonic Poem, "La Procession Nocturne," and Svendsen's "Carnival in Paris" complete the

INFORMATION OBSCURED

FADED TEXT

SYMPHONY CONCERT

TRANQUIL PLEASURES FILL AN AFTERNOON

Trans Apr 16

Agreeable Sense of Emergency Passed and Conquered—Amiable and Characteristic Mozart—Ravel in Sophisticated Simplicity—Contrasting Pieces from Dukas, Christian and Borodin Pagan—The Orchestra Works Ably

TRANQUILLITY has returned to the Symphony Concerts. For the audiences of Friday afternoon and Saturday evening the zest of anxieties over the secession and real or imaginary consequences thereof has nearly vanished. The seceders have descended below the horizon, and there remains only an afterglow of speculation. Who of them wish to return to the orchestra? How many of them will be so reinstated? Where are the banished rest likely to find refuge? Gossip is plentiful, but now it is amused and inquisitive where once it was turbid and apprehensive. On the stage sits a re-filled orchestra, sufficient for any task Mr. Monteux may lay upon it. There are newcomers in it; remembered faces returned; familiar figures in unfamiliar place. The band, partially reorganized for the second time in two seasons, and beneficially cleared by the secession of sundry "deadwood," does its work well. As obviously it will do it better as it becomes more accustomed to its new self; more assimilated in routine; more instinctively responsive to the conductor. Mr. Monteux spares no pains. He is industry, ambition, discretion themselves. His choirs answer to him zealously. The emergency is past; the future stretches promisingly; the audience need but fill the usual places, as it did yesterday, and applaud with becoming and remembering warmth. Not even in the programme-book was there an unusual leaflet—not a word, contrary to recent practice, about the endowment fund; only an announcement that the new season of 1920-21 would begin on Oct. 8 and 9 next and that subscriptions are renewable for another series of twenty-four afternoon or evening concerts. Did any one, outside Mr. Fradkin and the editors of certain trade-journals in New York, doubt it?

In fine, there was nothing to do or say but take the pleasures of music and performance and these, again, were relatively tranquil. Especially were they so in the piece with which the concert began—a "Symphonie Concertante" by Mozart, that is to say a "symphonie" with more or less conspicuous solo-parts for violin and viola. Accordingly, Mr. Theodorowicz and Mr. Denayer rose from their usual places, stood side by side to the left of the conductor, received at pauses and at end their meed of particular applause. They deserved it, for the violinist accomplished his usual able and sound performance of whatever task falls to him; while the tone of the viola-player seemed less dry, warmer-bodied, more plastic than it did when he under-took the solo-part in Berlioz's symphony about Byron's Harold. The fine undulations of Mozart, an impersonal music, accord better with Mr. Denayer's ways and powers than the robuster periods of a romantic piece. Occasionally, solo violin and solo viola interchange tonal dialogue; occasionally they speak together above the background of the rest; usually they merely blossom in individual measures into which Mozart has made the music bloom. So might the elegant companies of eighteenth-century salons, for which "symphonies concertantes" were destined, single out the virtuosi who particularly pleased them.

Advisedly, Mr. Monteux used a relatively small orchestra for this music—smaller, if memory does not slip, than that which Dr. Muck employed when he also revived it—not all the strings, no more than two horns and proportionate oboes. Furthermore, the conductor's hand was light, supple. Thereby the little symphony flowed pleasantly forward, kept undulating course, eddied into pretty euphonies, sang itself into phrases that human rather than instrumental, voices might be moulding. In music, as in much else, the eighteenth-century loved an elegant stateliness. Even Mozart, not altogether a conformist to the ways of his age, could be deferential to such liking. So the first movement of this "Symphonie Concertante" often runs in broad periods, incisive rhythms, forthright progress. There is even hint here and there of the Mozart who was later to write the measures of the Commander walking in marble across "Don Juan" and of Sarastro, the high priest, in "The Magic Flute." Few styles baffled his fecund many-sidedness; and he could be grave and stately without the hint of pomposity shaking too often out of Händel's full-bottomed wig. A more natural Mozart, however, sings his way through the perfect continuity of the Andante, weaving a silvery thread of song, spraying it with as silvery ornament, as effortless as though felicity were routine, charming with that half smile which is mask to so much of his music. What a pity that there must also be a Finale in which, if the truth is to be told, Mozart is no more than deft, and somewhat repetitious, music-maker! Unfortunately it was not the way of the eighteenth century to leave things incomplete. Possibly, too, its little orchestra holds straightforward.

The rest was inning for the modern—Dukas with an overture to Corneille's "Christian tragedy" of "Polyeucte"; Borodin with the contrastingly pagan dances of a tribe of Polovtsi—otherwise Tartars—in his opera of old and legendary Russia, "Prince Igor." Usually in the arts the pagans get the better of the Christian, and the pages of Borodin, clothed in or-

more [illegible] to [illegible] pose—were distinctly more interesting than the pages of Dukas. Yet not so interesting, in spite of Mr. Monteux's rhythmic energies as they seemed when the Diaghilev ballet—Bolm en tête—danced and pranced to them. The eye of the imagination would hark back to the deep red tents of Golovin's—or was it Röhrich's?—Tartar camp; to the wan, rolling landscape, the twisting river that stretched behind. As the ear tingled to the music, the more memory hungered for sight of the whirling or languorous dancers, for their tossing or spinning lines, whipping now one and now another into fresh frenzies; for a glimpse of the Polovtsian women snatched and upborne by their masters, the men. A play—it is the custom to say—is not half itself until it is acted. Similarly these dances from "Prince Igor" are not half themselves until they are actually danced. There is no suggestion of out-of-doors in Symphony Hall; there was not too much in the Russian ballet's staging of these dances. Yet somehow they sound as though they belonged under the sky, on a wind-swept day, in a tumultuous camp. Barbaric Borodin is not with the glinting, clanging fantasy of Rimsky in "The Golden Cockerel," or Stravinsky in episodes in "The Fire-Bird"; but more than they he feels the spaciousness, the rudeness that ancient Russian legend may exhale. The very woodenness of some of his measures in these dances from "Prince Igor" resembles it.

Dukas's Christian martyrs in tones, set there in his younger days, are hardly more interesting than Corneille's in verse; and there are those who have sat before his tragedy at the Théatre-Français when not even Mounet-Sully or Albert Lambert or Madeleine Roch herself could persuade them to turn a hair. Not that Dukas seeks to retell the tale, to characterize the per-

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SYMPHONY CONCERT

Continued from Page Six

sonages of the play—Corneille's stiff-jointed, lofty-tongued Romans, beset between religious, conjugal and amorous loyalties. Rather the composer seems to be fashioning a well-made piece of music that shall be atmospheric and illuding prelude to the tragedy. There is grave, even lofty beginning; sombre, struggling measures as of emotional conflict and desolation; measures, finally, of tempered aspiration, serene exaltation. Dukas is apparently cultivating the grand manner—and gaining it but dryly; courting a classic reticence—and saying too litttle to be impressive. But his motivs are workable; his craftsmanship serves. He is as respectable as a Sunday evening audience before "Polyeucte" at the Comédie—and nearly as commonplace. Better twenty times, the sharp humors of his "Sorcerer's Apprentice," the imaginative fantasy of his "Peri"; the symphonic passion, so to say, of scenes in his "Ariane."

Between Dukas and Borodin, a familiar Ravel—the Ravel of the five fairy-tales that he is pleased to call "Pièces Enfantines" and to attribute to a Gallic Mother Goose, shamelessly un-Anglo-Saxon. They are of the miniatures of music, nearly flawless in kind and quality, wrought with adeptly sophisticated means to transparent simplicity of outcome. Twenty measures of the Pavane of the Sleeping Beauty and the hearer knows that she was a stately princess, wistful, remote, under fairy enchantment. A few pages more and "Hop o' My Thumb" is lost in the woods, childishly dazed, pitiful—and a bird dares twitter carelessly. Another turn of the leaves, and all the Pagodes and Pagodines (as the seventeenth century called little porcelain figures of fairy-tale) are waggling tiny little heads and marching in nodding ranks upon their tiny toes—genre picture in humorous, titillating perfection, albeit somewhat heavily and emphatically played. A space further and Beauty is cajoling in the clarinet and Beast grunting in the double bassoon. "Come, dear Beast, you shall live to be my husband"; and they fade into mist upon Ravel's languorous waltz. And last, as for the lowering of a multi-colored, iridescent curtain, the music of the Fairy Garden. Throughout Ravel is as adroit of means as he is precise of imagination. It is hard to remember more artful and ingenious, more fanciful and pictorial miniatures in music. If only miniatures, there or anywhere else, did not cloy so soon. . . . but Ravel is shrewdly brief.

H. T. PARKER

"THE MAN WHO MADE US"

Trans Apr 10

Dr. Davison Whose Work and Spirit Has Transformed the Harvard Glee Club Into a Remarkable Men's Choir—As His Singers See Him

IF you ask any member of the Harvard Glee Club how it happens that the club has achieved the impossible and become one of the most thoroughly trained and accomplished men's choruses in the country, the answer is simply "Doc." . . .

Dr. Archibald T. Davison—or Assistant Professor Davison, to be exact, for that is his title on the Harvard record books, although the men in the Glee Club all call him "Doc"—has spent most of his thirty-five years at Harvard. He studied there as an undergraduate from 1902 to 1906. He continued there, doing graduate work in music, with one brief intermission when he studied the organ under Widor in Paris, taking first prizes for his playing. He began to teach in 1908. In 1910 he became organist and choirmaster at the college chapel. This position he still holds. Meanwhile, during the last ten years his growing success has carried him steadily up the ladder of promotion to the rung of assistant professor. In 1916 one of his compositions was played by the Boston Symphony Orchestra. Now he is directing the Glee Club. A few years ago one of his Harvard choirs sang with the Symphony Orchestra under Dr. Muck; a week from next Sunday his Glee Club will sing with it under Mr. Monteux.

That is all you find on the college rec-

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"THE MAN WHO MADE US"

Continued from Page Six

ords, and it doesn't look like anything extraordinary. What matters is the story that lies behind those commonplace facts. Davison, as choirmaster, began to attract attention a good many years ago by making the Harvard choir a brilliant musical organization. He taught them, little by little, the best church music of all ages, and he revealed to them the fascination of that music. Many members of the choir were also members of the Glee Club of that day—on ordinary college Glee Club wedded to a banjo club and a mandolin club, and dedicated to the cause of sentimental or jazz music lifted from the musical comedy stage. These particular men, to whom Davison had revealed the fact that first-class music is worth singing, preferred the things he taught them to the stuff which they performed in the Glee Club. They found that the better the music, the more fun it was to sing and the more the audience liked it.

So, to make a long story short, this year the Glee Club turned over a new leaf, forsook the instrumental clubs, and set out for itself. As now organized, it is new in everything but name. And the members of the club are still marveling at the success of their venture, and wondering whether the critics are really sincere in saying that the club has not only outdistanced all other college glee clubs, but gone far toward surpassing all other choral organizations in the country, of whatever sort, with the possible exception of the Russian Cathedral Choir in New York. The voices of the men in the club are not remarkable. They are not a brilliantly musical group. And yet Davison has made them into the most perfectly sensitive musical instrument, capable of performing the most difficult choral music. How does he do it?

Dr. Davison is a smallish, strongly-built, light-haired man of about 35. No an unusual-looking fellow, except, perhaps, for his keen blue eyes. But watch him as with his quick step he walks upon the concert platform and begins to lead the chorus. He is electric with energy and controlled enthusiasm. Listen to him as he talks to the men between pieces. You can see that he has leadership, sympathy, and a friendly attitude toward the men no less than he has an alert sensitiveness to musical values. The men are loyal to him. They follow his every motion, listen to his every word; and the result is that he plays upon them as he might upon an organ. It is the old, old story of the power of personality.

If you ask Dr. Davison how such a state of affairs has been brought about, he tells you about a prominent musician connected with another well-known college, who heard the Harvard Glee Club and went home and asked the leader of his own glee club why they didn't have the same sort of thing.

"I guess we never thought of it," said the leader.

"That's just it," says Dr. Davison. "Most college glee clubs haven't thought of it. Those fellows happened to have the idea. They put it through. It works. And I will venture that other clubs could do the same thing if they woke up to the fact that the better the music you sing, the more you and your audience enjoy it." But the undergraduates in the club prefer their own explanation. They simply point to the fact that Harvard has its Dr. Davison, and not every college possesses such a source of musical enthusiasm and inspiration.

Trans Apr 14

Items and Incidents

With the restored orchestra Mr. Monteux now has at command all the instruments prescribed by Berlioz for his "Fantastic Symphony." If the conductor chooses, as there is some reason to expect, to include the piece in the final pair of Symphony Concerts, he will gratify many of his regular or occasional hearers. He and the Symphony Orchestra played it most eloquently on a Friday afternoon in March; then came the secession from the band, and it could not be repeated at the improvised concert of the following Saturday. Only half the subscribers to the Symphony Concerts have thus heard it; the other half is eager to share their pleasure. What Liszt's "Faust" Symphony was to Dr. Muck, Berlioz's "Fantastic" promises to become for Mr. Monteux.

Globe Apr 18

Harvard Glee Club Sings at Symphony Concert Today

The Harvard Glee Club will assist the Boston Symphony Orchestra at the concert this afternoon in Symphony Hall for the benefit of the orchestra's pension fund. It is unusual, to say the least, for a college glee club to be asked to sing at a Symphony concert, but those who have heard the remarkable chorus trained and led by Dr A. T. Davison will agree that it deserves this honor.

The opinion of the Glee Club held by those in charge at Symphony Hall is shown by the fact that contrary to a precedent hitherto broken only for Paderewski, which forbids encores at all concerts given by the Boston Symphony, the singers will be allowed to add to the program until the audience is satisfied.

The unusually interesting program follows: Saint-Saens, "Organ" Symphony in C minor No. 3, Op 78; Palestrina, "Adoramus Te"; Lotti, "Crucifixus"; Leisring, "O Filii et Filiae"; Gluck, Minuet from the Opera "Orpheus"; Rubinstein, two pictures from "The Tower of Babel"; Netherlands folk song, "Prayer of Thanksgiving"; Rimsky-Korsakoff, Caprice on Spanish Themes, Op 34.

Concert Programs of the Week

SYMPHONY HALL—Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra. Twenty-third program. Symphony in C major, No. 7, Schubert; "A Night On Bald Mountain," Musorgski; "La Procession Nocturne," Rabaud; "Carnival in Paris," Svendsen. There is no soloist.

ORCHESTRAL PROSPECTS

N. Y. Times Apr 4

By RICHARD ALDRICH.

The Boston papers are optimistic about the present state and the future prospects of the Boston Symphony Orchestra which have so greatly troubled its admirers in this city. Some of the recent strikers have resigned from the Musical Union to return to it. Mr. Monteux, it seems, has restored the band within a month to what Mr. Parker of The Transcript calls "sufficiency and efficiency," though few expected the repairing of the gaps before the beginning of next Autumn. The decimated strings, he says, "now stand only a little short of a full quota." Hardly more than a tuba player and a second harp player are needed. The "new" orchestra, says Mr. Hale in The Herald, contains nearly all the famous players of the past, and "without exaggeration the present section of second violins is the most capable in the history of the orchestra. The young blood in the orchestra today is more than a fair exchange for the phlegm of past seasons."

In the performance of Handel's fifth concerto grosso and of Smetana's overture to "The Bartered Bride," at a recent concert, there was, according to Mr. Hale, "a triumph of strings. * * * All were severely tested; all acquitted themselves gloriously." Mr. Downs in The Post agrees that "seldom has the string division of this orchestra been heard to better advantage than in the concerto grosso." Mr. Parker qualifies to the extent that Smetana's overture "needed only a little more burnishing of glint and sparkle," but declares that the orchestra is one of "signal quality," and that there is no longer need to make allowances for adverse conditions.

All this leads to the hope that the worst that has been feared may not descend upon the Boston Symphony Orchestra, and that it may be preserved in something like the unequaled excellence of its great past. "Now is the time," says Mr. Hale, "for the trustees to make an energetic, unrelaxing 'drive' for the desired endowment. The orchestra today is a superb body of players; it will be even a more magnificent institution at the beginning of next season. The great public," he adds, "not only the audiences, should take pride in this orchestra as a civic institution. It should also forbid insidious German propaganda to work its mole-like way in matters of art."

Post Apr 18

PENSION CONCERT TODAY

The Boston Symphony pension fund concert to be given in Symphony Hall this afternoon at 3:30 will afford the last opportunity to non-subscribers to hear the great Symphony Orchestra in its most magnificent vein before the season closes (for the two remaining pairs of Symphony concerts the few seats on public sale will soon be gone). Besides the symphonic numbers, which are engrossing in content and exact much of a huge orchestra, there is exceptional interest in the Harvard Glee Club, Dr. A. T. Davison's remarkably trained chorus of a hundred men (contrary to all custom, encores will be permitted), and in the solo of Georges Laurent, considered the most brilliant flute virtuoso the orchestra has ever had. The programme consists of the "Organ" Symphony by Saint-Saens (Mr. Albert Snow, organist); Minuet from the opera "Orpheus," with a flute solo by Mr. Georges Laurent; and Rimsky-Korsakoff's "Caprice on Spanish Themes." The Harvard Glee Club will sing works by Palestrina, Lotti and Leisring. With the orchestra they will sing "Two Pictures," from "The Tower of Babel," by Rubinstein, and the Netherlands song, "Prayer of Thanksgiving."

Herald Apr 18

SYMPHONY PROGRAM

For the last pair but one of regular Boston Symphony concerts this season, to be given in Symphony Hall next Friday afternoon and Saturday evening, Mr. Monteux has made a program abounding with interest. It will begin with Schubert's famous Symphony in C major. No. 7, the return of which to these concerts will be welcomed by many. Moussorgsky's principal orchestral work, "A Night on Bald Mountain," will have its first performance by the orchestra. A witches' Sabbath on a mountain near Kieff is finally dispelled by village church bells and the coming of dawn. Rabaud's symphonic poem, "La Procession Nocturne," will be repeated. Last season it had a notable success under the leadership of its composer. The closing piece will be Svendsen's "Carnival in Paris."

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"Organ" Symphony in C minor, No. 3, op. 78.....Saint-Saens
Organist, Mr. Snow
Chorus (a cappella)
Adoramus Te.....Palestrina
Crucifixus.....Lotti
O Filii et Filiae.....Leisring
Minuet from "Orpheus".....Gluck
Flute solo, Georges Laurent
Chorus and Orchestra,
Two "Pictures" from "The Tower of Babel".....Rubinstein
Prayer of Thanksgiving, Netherlands Folk Song
Caprice on Spanish Themes, op. 34,
Rimsky-Korsakoff

"POPS" ARE COMING

Although the closing "legitimate" musical season is still in full sway at Symphony Hall, with the "Pops" scheduled to begin on May 3, preparations for a record season of this festive institution are already under way. The menu as well as the music may be more attractive than ever, and the general atmosphere even more gay, interior decorators, brewers, crockery men and the like are deep in figures. The cellar is being inventoried, and the store room such accessories as bottle-openers. Agide Jacchia, noted conductor of Italian opera, who has heaped popularity upon the and himself during his reign of summers past, has found new calculated to make Pop audiences on the edges of their chairs. The chestra, drawn entirely from the phony players of the winter sea will number 80, which is more than sufficient for the most elaborate music. Although the ticket sale will not start until Monday, April 26, reservations may already be made for the opening night.

One wonders if Mr Monteux means break the precedent which has given two Brahms symphonies and either the "Academic" or the "Tragic" overture in every Symphony season. Unless there is Brahms on the final program, the many who love his music beyond that of most other composers are to be disappointed as they were by Mr Rabaud last year.

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Globe Apr 19

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Chorus and orchestra:
Rubinstein: Two Pictures from "The Tower of Babel."
Netherlands Folk Song: Prayer of Thanksgiving.
Rimsky-Korsakoff: Caprice in Spanish Themes, Op. 34.
Alborada: Variations.
Alborada: Scene and Gypsy Song.
Fandango of the Asturias.

POPS BEGIN MAY 3

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22D CONCERT BY SYMPHONY

Interpretative Power of Orchestra Impresses Audience

MR. CORTOT AT PIANO SHARES APPLAUSE

By PHILIP HALE

The 22d concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Beethoven, Overture to "Fidelio" and Piano Concerto, C minor, No. 3; Debussy, Fantasy for piano and orchestra (first time in America); Rimsky-Korsakoff, Introduction and march from "Le Coq d'Or" (first time at these concerts). Alfred Cortot was the pianist.

The overture to "Fidelio" is usually played at performances of the opera in Germany, probably because it is the most non-committal of the five that Beethoven wrote. (The one intended for Prague disappeared.) There is nothing in the "Fidelio" overture that can lessen the effect of the opera itself. While the whole drama is in the "Leonore" No. 3 and even in the "Leonore" No. 2, some will agree to Vincent d'Indy's saying that "Leonore" No. 3 is a more dramatic and greater work than the opera that follows. The "Fidelio" overture might be for any opera of a conventional nature without a tragic subject. It might even serve for a light opera of the better class. Did Beethoven purposely write it in this vein, without reference to Florestan, the prison, the jailer digging the grave, the arrival of the governor with Pizzaro thwarted by the heroic wife, so that the one great and only dramatic scene in the opera might not be anticipated?

Strange to say, Beethoven's third concerto had been played at the Symphony concerts only twice. As it was performed yesterday it seemed a more engrossing and romantic composition than the two later concertos, although it was written in 1800. In the first movement the influence of Mozart is felt, but there is a depth of sentiment in the largo, a playful, whimsical spirit in the finale peculiar to Beethoven.

Or was this impression due to the extraordinary merit of the performance by the pianist and the orchestra? It is not easy to speak in measured terms of Mr. Cortot's interpretation. We have heard many pianists beginning with Rubenstein, Buelow, men and women of their period; famous pianists who were said by their audiences to excel in the performance of Beethoven's music. Their interpretations were described as dignified, profound, noble, classic, (as if Beethoven was not in his early maturity a romanticist), noble, sublime. They were admirable, each in its own way, yet having in the course of the years almost come to the conclusion that the piano is not a musical instrument in the highest sense of the word "musical", we are ready to cry "Peccavi" when a pianist like Mr. Cortot revealed the strength and the beauty of a great work and displays the qualities that characterize the great pianist-musician. To dwell on the nature of his interpretation; to analyze; to hunt for the fitting superlatives and purple phrases of praise would not convey to a reader not in the hall the glory of the performance. No wonder, the audience was enthsiastic; no wonder that Mr. Cortot was stormily recalled again and again, while Mr. Monteux, representing the orchestra, was not forgotten.

Debussy's Fantasy was written in 1889-90. It was not performed or published during his lifetime. Would he have been willing to grant a performance, even with Mr. Cortot as the pianist? The Fantasy was put in rehearsal long ago in Paris, but Debussy withdrew it. Surely, many of these early pages are more worthy of him than those in some of his latest compositions. The theme that pervades the Fantasy is ingeniously treated, but this is by no means the sole merit. There is a delightful freshness, exuberance, recklessness, that would have shocked the hidebound conservatives of the Institute if he had sent the Fantasy as his fourth envoi. There are charming bits of instrumentation; everywhere are marks of the originality that startled Paris when his succeeding works were produced. Perhaps the later Debussy thought the Fantasy too formal, too

such in accordance with respectable traditions; yet more than once he broke away from them; nor need he have deplored the beauty of the Lento section as obvious, not subtle. The performance by pianist and orchestra was appropriately now sensuous, now dashingly brilliant.

The excerpts from "The Golden Cock" are not so effective in the concert hall as in the opera house. They are entertaining enough, but they are far more amusing in the theatre.

The concert will be repeated tonight. The program of the concerts next week is as fololws: Schubert, Symphony in C major; Moussorgsky, "A Night on Bald Mountain" (first time at these concerts); Rabaud, "The Nocturnal Procession"; Svendsen, "Carnival in

CORTOT AT PIANO WITH SYMPHONY

Debussy's Fantasie Heard for First Time in America

BY OLIN DOWNES

Alfred Cortot, pianist, was soloist at the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall, and the principal part of the programme was his. He played Beethoven's C minor concerto and Debussy's early Fantasie for piano and orchestra which was then performed for the first time in America. In both of these compositions Mr. Cortot again displayed the qualities which make him a commanding figure among his colleagues—his broad and noble conceptions of classic forms, his mastery of rythm and phrase, his pianist authority and brilliancy.

BEETHOVEN VERY HUMAN

Seldom has Beethoven's concerto been played here in so Beethovenish a manner—in the first movement with enormous virility of thought and touch, in the second movement with repose and deep feeling, in the last movement with the jocosity, the reckless merriment, which is one of Beethoven's characteristic moods. When Beethoven is so played he is very noble, at the same time very human and very simple. Yes! But to play him that way is not so simple.

But Mr. Cortot was very much in the right when he insisted on Mr. Monteux acknowledging with him the applause, for Mr. Monteux' reading of the orchestral parts was as virile and as musicianly as Mr. Cortot's playing. Let us add, as an amen, that with all this fine playing the concerto is very old-fashioned, and one's enjoyment of it must be partly historical, rather than wholly emotional.

Debussy's Early Work

Then came Debussy's Fantasie. This early work was one of the pieces the composer sent back from Rome when he won the Grand Prix at the Paris Conservatoire. It excited distrust, and it was not heard until the 19th of last November in London—six years after the composer's death. The performance yesterday was from the proof sheets. When this work was played in London some of the reviewers thought that it would have been best not to exhume it. But that seems rather an extreme judgment. If one can endure the Fidelio overture of Beethoven, with which yesterday's concert commenced, is not a hearing of an early work of a great modern composer wholly justified?

True, there is in this Fantasie but little of the mature Debussy—at least on a first hearing—but throughout there are intervals and an occasional harmonic twist agreeable in themselves and of much interest as specimens of the composer's early attempts at expression. What is also interesting and rather amusing is to perieve Debussy making an attempt, at least, at classic form and symphonic working out of motives. He fails.

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The opening motive of the first movement is infinitely more original and interesting than its working out. Secondly, we find Mr. Debussy, the master of marvellous effects gained by the original and unforseen employment of a few instruments, using heavy, whacking orchestration—sometimes with very brilliant, if coarse effect. In fact, the first movement of the Fantasie, by itself, would not be a bad concert piece to keep in the repertory. It has brilliancy and some good orchestral tricks. It has interesting if immature thematic material, and a great deal of muscularity and what is technically known as "pep."

The slow movement meanders about in a Massenetish manner, sometimes with touches of a fanciful Orientalism, and we hear hints of the "Fetes" movement of the Nocturnes, and of figures which occur in sundry piano pieces of this Debussy. These are first impressions. The work was not only worth hearing, but would be worth hearing again, and he is rather a bold man who says that on account of its immaturity this interesting music of the early Debussy should not be played.

From "The Golden Cock"

So much for the commonplace Beethoven overture, which was excellently played, and Mr. Cortot's performances. The concert came to an end with an introduction and march from Rimsky-Korsakoff's fantastical opera, "The Golden Cock," heard here in 1918. The introduction consists of various motives—that of the wheedling Queen of Shemakha, the Queen who works the old man's ruin in the opera; the motive of the astrologer who is the evil magician of the piece; the crow of the cock; the song of the seductive Queen when she salutes the sun, and finally

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Specially for The Christian Science Monitor

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Beethoven's overture, although not among his greatest works, was a fitting introduction. Theatrical, romantic, it was played by Mr. Monteux with due appreciation of these qualities, and with spirit. The concerto, of Beethoven's earlier years, is too seldom heard. Many consider it, together with the first one in C major, to be proper in the class room only. What a sadly mistaken idea! Yet, it is not suited to the ordinary virtuoso, for in spite of its simple construction, and moderate technical demands, it requires a master musician, as well as pianist to play it properly. Unfortunately these qualities are not always united in the same person as is the case with Mr. Cortot. His playing was distinguished for its grace, nobility and feeling, particularly in the adagio and rondo, which were interpreted in the true Beethoven manner. He did not sentimentalize; he was never trivial. Such playing can be equaled by few, surpassed by none.

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the craft and the outrageous yarning of that fair lady.

This music is slight, but very suggestive in its melodic substance, very well made, though with little development of the ideas, and masterfully orchestrated. Then there is the mad humor and the fairy tale quality of all the music. It is inhuman, it is grotesque. It tells of strange land haunted by wizards and sirens, where the sun rises on the wrong side of the horizon, where men are led astray by (1) demon astrologers, (2) by women who do not exist, and (3) golden birds! When the opera was given here the strange scenery was so captivating that one did not get the full value of the music. The scenery is in the music. The music will not stand by itself, but if you know the story of Rimsky's opera and listen you will

RIMSKY-KORSAKOFF ENLIVENS CONCERT

Parts of "Le Coq d'Or" by Symphony Orchestra

Beethoven and Debussy Also Are Brilliantly Rendered

The most interesting number on the program of yesterday's Symphony concert was a spirited performance of excerpts from Rimsky-Korsakoff's opera "Le Coq d'Or," which had been previously heard in this city only at a single performance by the Metropolitan Opera Company in April, 1918. Mr Monteux, who has conducted many operatic performances of the music, chose selections which included all of the chief themes on which it is founded. When fragments of the "Hymn to the Sun" were heard, there was a buzz of whispered recognition in the audience, to which Kreisler's transcription for violin has become familiar, through repeated hearings.

Sticklers for tradition may protest that operatic pot-pourris belong at the "Pops" and not on the regular Symphony programs, where they have not appeared in recent years. Yet where the music in question is of remarkable quality and able to stand alone in the concert hall, there seems no valid reason for objecting to the introduction of excerpts, especially from unfamiliar masterpieces, in which the voice parts are either absent or of minor importance.

Russian music is not, in the main, characterized by connected development of motives. Its charm lies in the themes themselves and in the harmonic and orchestral color. There was quite as much continuity in these fragments of "Le Coq d'Or" as there is in "Scheherezade" or in "Thamar," which were written for concert performance.

Alfred Cortot, the soloist, chose distinctly inferior specimens of Beethoven and of Debussy. To the piano part in each he brought a delicate, smooth tone and a considerable feeling for nuance in interpretation. His chief defect is a lack of reserve force behind his fortissimo, which is strained and brittle in quality.

Beethoven was far better represented by the noble Overture to "Fidelio" than by the unfamiliar Third Concerto, an early work. Its slow movement could be made to sound like an aftermath of Mozart, but Mr Monteux, by encouraging the 'cellos to strive for a warm and sticky tone and by eliminating all the secondary accents, made it an anticipation of Weber and of Mendelssohn's "Songs Without Words." The finale had several flashes of the originality and power of the later Beethoven, notably in the coda.

Debussy's Fantasy was performed for the first time in America, because the composer during his lifetime refrained from publishing this and other early works in which the influence of his mellifuous teacher, Massenet, is hidden only by the use of harmonies based on the whole tone scale. The rythmic vitality of the allegro sections is its chief merit, but the subtlety found in such later

works as "Jeux" is lacking here. The performance was brilliant.

SYMPHONY CONCERT

THE AFTERNOON OF A PIANIST, ALFRED CORTOT

"Assisting Artist" or Assisting Orchestra? —Beethoven's Third Concerto Revived, and Debussy's Fantasia for the First Time in America—Notable Distinctions of Performance — A Prelude from "Fidelio," a Postlude from "The Golden Cockerel"

IT is possible to admire warmly Mr. Cortot as pianist and musician, to multiply praise of his share in the Symphony Concert of yesterday afternoon, and yet to regret that so much of it fell to him. It was a pleasure to note the numbers of the audience—filling every seat and likely to be as large this evening—and the applause heaped upon him. Yet these circumstances only accented his relative possession of the occasion. The orchestra indeed had appreciable share in one of his pieces, a Fantasia of Debussy's earlier years, but by itself, it no more than provided prelude and postlude. It began the concert with Beethoven's overture, "Fidelio"—secondary and space-filling Beethoven—and it ended the concert with the introduction to the first act and the march from the third in Rimsky-Korsakov's opera, "The Golden Cockerel"—music of the stage and of no other place. In other words and in the homely dialect of the theatre, the orchestra "played the audience in" and "played the audience out." Furthermore it accompanied Mr. Cortot in the third Concerto (in C minor) of Beethoven, in Debussy's Fantasia already specified. The pianist was the rest.

The purists speak with a show of reason when they contend that an assisting singer has no just place in a concert of symphonic music, is, indeed, an anomaly therein. The ground, however, cracks beneath their feet when they assert that assisting pianists or violinists are in like case. Without them, Concertos would disappear from active repertories and Concertos pass commonly for symphonic pieces. At the least, tradition, custom, the liking of the public, hallow them. It is one thing, however, to invite the virtuoso to one Concerto, and another thing to permit him two or the equivalent of two. In such excess, the concert virtually becomes his with an assisting orchestra, whether it is short, as it was yesterday under Mr. Monteux, or long, as it happened to be when Dr. Muck once allowed Mr. Ysaye, the violinist, such luxury as Mr. Cortot enjoyed. Not without questionings, may one or another listener hear the Symphony Orchestra "assisting" at one of its own concerts, especially in these days when its public has warmed so whole-heartedly to it. Agreed that Mr. Cortot is interesting personality as well as pianist and musician—and for that very reason the concert seemed only the more to be his. With a rarely heard Concerto of Beethoven and a novel Fantasia of Debussy, between a relatively insignificant prelude and postlude, he was bound to prevail. At his first coming to Boston to play the piano-parts in Franck's Symphonic Variations and d'Indy's Symphony on a Mountain Air, he quite swept poor old Rabaud into the background. Fortunately, Mr. Monteux is of another mettle and well divided with Mr. Cortot the honors of Debussy's Fantasia. Nevertheless it was he who came, played, conquered. From season to season the old régime at Symphony Hall used to surrender a pair of concerts to Mr. Paderewski. The new régime seems disposed to do likewise by Mr. Cortot Yet somehow the notion will persist that the Symphony Orchestra ought to be preponderant on its own days in its own house. Else why its official designation of soloists as "assisting artists"?

At two concerts in New York at midwinter, Mr. Cortot, with Mr. Damrosch's orchestra played all five of Beethoven's Concertos for piano. Thus prepared; he began yesterday with the third in C minor, heard but four times in the whole forty years of the Symphony Concerts. It deserves frequent revival—the more because the fifth ("The Emperor") tends to become a kiln-dried masterpiece; while the fourth grows tedious nowadays before and after the poetic slow movement. Presumably the first and the second are little brothers to Beethoven's first and second symphonies. The third, however, by intrinsic quality as well as by relative freshness, gives lively pleasure. No sooner has the orchestra opened the way into the first Allegro than the light energy and elastic pace of the music win the ear. The contrasting melody matches not a few of Mozart in grace of line and supple, fanciful progress. The succeeding slow division begins in Beethoven-like song, warm and rich; before long the piano, passing it to the orchestra, is garlanding melodious measures with Mozartean arabesques—to end with Mozartean euphonies, and something more, between the several voices. The closing Rondo, unlike some of Beethoven's finales, charms the listening perceptions rather than stretches taut the listening nerves. In fine, the music of Beethoven light-handed, lithe-footed, graceful, fanciful, transparent, lyric, writing a tone-poem that flows or sparkles through all the deference to orthodox form and method.

In turn, Mr. Cortot, cultivating his familiar dry lights, was as luminous as the piece. Phrase, period, modulation, progression, ran crystal-clear. Every jointure snapped gently upon the ear; every inflection fell as crisply. Animated, indeed a shade too urgent, was Mr. Cortot's pace in the first movement; but the light beat of his elastic rhythm never flagged. He polished the suavities of the Mozartean song, burnishing phrase into phrase. He touched it with a cool sentiment of the mind. Precision and elegance hand in hand achieved the euphonies of the Largo; while cool color played over its more songful measures. The interplay of motivs and rhythms in the Finale was a sportive jugglery, delicate, piquant, sure. Mr. Cortot's perceptive faculties were as unerring as his revealing fingers. Beethoven in high light, in dry light, could not have stood more clear. Perish the thought that the slow song might have pulsed more warmly; the Mozartean song flowed more tenderly. Enough that the lights upon Mr. Cortot's crystal were prismatic.

Debussy's Fantasia yielded the pianist room for more diversified and subtler tonal color; gave him and the orchestra opportunity for harmonic half-tint and suggestion; bade him to rhythmic intricacies; invited him to ornate and resilient rhapsody in the Finale; opened before him in the slow division a rarefied and poignant beauty; touched with mystery the preluding measures whence the music expands. A master of clarity was Mr. Cortot as he carried the germinating and unifying motiv through the whole body of the Fantasia. Whenever the harmonic color was characteristically Debussyan, he touched it in as with fine shining points. His communicating ardor sped the two displayful Allegros. His comprehension of the mood of mystery in the opening measures, of the aerial and penetrating voice of the slow movement, was unerring. Again Mr. Cortot's mind was as fine and keen as his touch. Whatever the limits of his temperament, it is in even balance. Its passion (as a Parisian wit once said) is poise.

As the Fantasia came and went, for the first time in American concert-hall, it was hard to understand Parisian and British regrets over it as a relatively early and uncharacteristic music that Debussy in his lifetime had of purpose denied to publishers and pianists. It is far more interesting than some of his pieces of the eighties that he himself revised and sanctioned for performance—the cantata of "The Prodigal Son," for example, or the "Springtime" suite. In retrospective glance from his prime, it is a more individualized music than the setting of "The Blessed Damozel" or the youthful piano-pieces. True, there are moments, especially in the first Allegro when the Fantasia treads water, and other moments, as in the Finale, when it is more displayful than choice of means. The mature Debussy endlessly selected, endlessly sifted. Before ripening, he was more easily content. On the other hand, the texture of the whole Fantasia is no small feat of technical, yet seemingly spontaneous, ingenuity; the preluding measures foretell the Debussy of shadowy atmospheres; while the slow movement not only prophesies but gains the sublimated and piercing beauty that overspreads "The Afternoon of a Faun" or permeates the slow section of "Iberia." Such measures are no

22D CONCERT BY SYMPHONY

Interpretative Power of Orchestra Impresses Audience

MR. CORTOT AT PIANO SHARES APPLAUSE

By PHILIP HALE

The 22d concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Beethoven, Overture to "Fidelio" and Piano Concerto, C minor, No. 3; Debussy, Fantasy for piano and orchestra (first time in America); Rimsky-Korsakoff, Introduction and march from "Le Coq d'Or" (first time at these concerts). Alfred Cortot was the pianist.

The overture to "Fidelio" is usually played at performances of the opera in Germany, probably because it is the most non-committal of the five that Beethoven wrote. (The one intended for Prague disappeared.) There is nothing in the "Fidelio" overture that can lessen the effect of the opera itself. While the whole drama is in the "Leonore" No. 3 and even in the "Leonore" No. 2, some will agree to Vincent d'Indy's saying that "Leonore" No. 3 is a more dramatic and greater work than the opera that follows. The "Fidelio" overture might be for any opera of a conventional nature without a tragic subject. It might even serve for a light opera of the better class. Did Beethoven purposely write it in this vein, without reference to Florestan, the prison, the jailer digging the grave, the arrival of the governor with Pizzaro thwarted by the heroic wife, so that the one great and only dramatic scene in the opera might not be anticipated?

Strange to say, Beethoven's third concerto had been played at the Symphony concerts only twice. As it was performed yesterday it seemed a more engrossing and romantic composition than the two later concertos, although it was written in 1800. In the first movement the influence of Mozart is felt, but there is a depth of sentiment in the largo, a playful, whimsical spirit in the finale peculiar to Beethoven.

Or was this impression due to the extraordinary merit of the performance by the pianist and the orchestra? It is not easy to speak in measured terms of Mr. Cortot's interpretation. We have heard many pianists beginning with Rubenstein, Buelow, men and women of their period; famous pianists who were said by their audiences to excel in the performance of Beethoven's music. Their interpretations were described as dignified, profound, noble, classic, (as if Beethoven was not in his early maturity a romanticist), noble, sublime. They were admirable, each in its own way, yet having in the course of the years almost come to the conclusion that the piano is not a musical instrument in the highest sense of the word "musical", we are ready to cry "Peccavi" when a pianist like Mr. Cortot revealed the strength and the beauty of a great work and displays the qualities that characterize the great pianist-musician. To dwell on the nature of his interpretation; to analyze; to hunt for the fitting superlatives and purple phrases of praise would not convey to a reader not in the hall the glory of the performance. No wonder, the audience was enthsiastic; no wonder that Mr. Cortot was stormily recalled again and again, while Mr. Monteux, representing the orchestra, was not forgotten.

Debussy's Fantasy was written in 1889-90. It was not performed or published during his lifetime. Would he have been willing to grant a performance, even with Mr. Cortot as the pianist? The Fantasy was put in rehearsal long ago in Paris, but Debussy withdrew it. Surely, many of these early pages are more worthy of him than those in some of his latest compositions. The theme that pervades the Fantasy is ingeniously treated, but this is by no means the sole merit. There is a delightful freshness, exuberance, recklessness, that would have shocked the hidebound conservatives of the Institute if he had sent the Fantasy as his fourth envoi. There are charming bits of instrumentation; everywhere are marks of the originality that startled Paris when his succeeding works were produced. Perhaps the later Debussy thought the Fantasy too formal, too

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Parts of "Le Coq d'Or" by Symphony Orchestra

Beethoven and Debussy Also Are Brilliantly Rendered

The most interesting number on the program of yesterday's Symphony concert was a spirited performance of excerpts from Rimsky-Korsakoff's opera "Le Coq d'Or," which had been previously heard in this city only at a single performance by the Metropolitan Opera Company in April, 1918. Mr Monteux, who has conducted many operatic performances of the music, chose selections which included all of the chief themes on which it is founded. When fragments of the "Hymn to the Sun" were heard, there was a buzz of whispered recognition in the audience, to which Kreisler's transcription for violin has become familiar, through repeated hearings.

Sticklers for tradition may protest that operatic pot-pourris belong at the "Pops" and not on the regular Symphony programs, where they have not appeared in recent years. Yet where the music in question is of remarkable quality and able to stand alone in the concert hall, there seems no valid reason for objecting to the introduction of excerpts, especially from unfamiliar masterpieces, in which the voice parts are either absent or of minor importance.

Russian music is not, in the main, characterized by connected development of motives. Its charm lies in the themes themselves and in the harmonic and orchestral color. There was quite as much continuity in these fragments of "Le Coq d'Or" as there is in "Scheherezade" or in "Thamar," which were written for concert performance.

Alfred Cortot, the soloist, chose distinctly inferior specimens of Beethoven and of Debussy. To the piano part in each he brought a delicate, smooth tone and a considerable feeling for nuance in interpretation. His chief defect is a lack of reserve force behind his fortissimo, which is strained and brittle in quality.

Beethoven was far better represented by the noble Overture to "Fidelio" than by the unfamiliar Third Concerto, an early work. Its slow movement could be made to sound like an aftermath of Mozart, but Mr Monteux, by encouraging the 'cellos to strive for a warm and sticky tone and by eliminating all the secondary accents, made it an anticipation of Weber and of Mendelssohn's "Songs Without Words." The finale had several flashes of the originality and power of the later Beethoven, notably in the coda.

Debussy's Fantasy was performed for the first time in America, because the composer during his lifetime refrained from publishing this and other early works in which the influence of his mellifluous teacher, Massenet, is hidden only by the use of harmonies based on the whole tone scale. The rythmic vitality of the allegro sections is its chief merit, but the subtlety found in such later works as "Jeux" is lacking here. The performance was brilliant.

SYMPHONY CONCERT

THE AFTERNOON OF A PIANIST, ALFRED CORTOT

"Assisting Artist" or Assisting Orchestra?—Beethoven's Third Concerto Revived, and Debussy's Fantasia for the First Time in America—Notable Distinctions of Performance — A Prelude from "Fidelio," a Postlude from "The Golden Cockerel"

IT is possible to admire warmly Mr. Cortot as pianist and musician, to multiply praise of his share in the Symphony Concert of yesterday afternoon, and yet to regret that so much of it fell to him. It was a pleasure to note the numbers of the audience—filling every seat and likely to be as large this evening—and the applause heaped upon him. Yet these circumstances only accented his relative possession of the occasion. The orchestra indeed had appreciable share in one of his pieces, a Fantasia of Debussy's earlier years, but by itself, it no more than provided prelude and postlude. It began the concert with Beethoven's overture, "Fidelio"—secondary and space-filling Beethoven—and it ended the concert with the introduction to the first act and the march from the third in Rimsky-Korsakov's opera, "The Golden Cockerel"—music of the stage and of no other place. In other words and in the homely dialect of the theatre, the orchestra "played the audience in" and "played the audience out." Furthermore it accompanied Mr. Cortot in the third Concerto (in C minor) of Beethoven, in Debussy's Fantasia already specified. The pianist was the rest.

The purists speak with a show of reason when they contend that an assisting singer has no just place in a concert of symphonic music, is, indeed, an anomaly therein. The ground, however, cracks beneath their feet when they assert that assisting pianists or violinists are in like case. Without them, Concertos would disappear from active repertories and Concertos pass commonly for symphonic pieces. At the least, tradition, custom, the liking of the public, hallow them. It is one thing, however, to invite the virtuoso to one Concerto, and another thing to permit him two or the equivalent of two. In such excess, the concert virtually becomes his with an assisting orchestra, whether it is short, as it was yesterday under Mr. Monteux, or long, as it happened to be when Dr. Muck once allowed Mr. Ysaye, the violinist, such luxury as Mr. Cortot enjoyed. Not without questionings, may one or another listener hear the Symphony Orchestra "assisting" at one of its own concerts, especially in these days when its public has warmed so whole-heartedly to it. Agreed that Mr. Cortot is interesting personality as well as pianist and musician—and for that very reason the concert seemed only the more to be his. With a rarely heard Concerto of Beethoven and a novel Fantasia of Debussy, between a relatively insignificant prelude and postlude, he was bound to prevail. At his first coming to Boston to play the piano-parts in Franck's Symphonic Variations and d'Indy's Symphony on a Mountain Air, he quite swept poor old Rabaud into the background. Fortunately, Mr. Monteux is of another mettle and well divided with Mr. Cortot the honors of Debussy's Fantasia. Nevertheless it was he who came, played, conquered. From season to season the old régime at Symphony Hall used to surrender a pair of concerts to Mr. Paderewski. The new régime seems disposed to do likewise by Mr. Cortot. Yet somehow the notion will persist that the Symphony Orchestra ought to be preponderant on its own days in its own house. Else why its official designation of soloists as "assisting artists"?

At two concerts in New York at midwinter, Mr. Cortot, with Mr. Damrosch's orchestra played all five of Beethoven's Concertos for piano. Thus prepared, he began yesterday with the third in C minor, heard but four times in the whole forty years of the Symphony Concerts. It deserves frequent revival—the more because the fifth ("The Emperor") tends to become a kiln-dried masterpiece; while the fourth grows tedious nowadays before and after the poetic slow movement. Presumably the first and the second are little brothers to Beethoven's first and second symphonies. The third, however, by intrinsic quality as well as by relative freshness, gives lively pleasure. No sooner has the orchestra opened the way into the first Allegro than the light energy and elastic pace of the music win the ear. The contrasting melody matches not a few of Mozart in grace of line and supple, fanciful progress. The succeeding slow division begins in Beethoven-like song, warm and rich; before long the piano, passing it to the orchestra, is garlanding melodious measures with Mozartean arabesques—to end with Mozartean euphonies, and something more, between the several voices. The closing Rondo, unlike some of Beethoven's finales, charms the listening perceptions rather than stretches taut the listening nerves. In fine, the music of Beethoven light-handed, lithe-footed, graceful, fanciful, transparent, lyric, writing a tone-poem that flows or sparkles through all the deference to orthodox form and method.

In turn, Mr. Cortot, cultivating his familiar dry lights, was as luminous as the piece. Phrase, period, modulation, progression, ran crystal-clear. Every jointure snapped gently upon the ear; every inflection fell as crisply. Animated, indeed a shade too urgent, was Mr. Cortot's pace in the first movement; but the light beat of his elastic rhythm never flagged. He polished the suavities of the Mozartean song, burnishing phrase into phrase. He touched it with a cool sentiment of the mind. Precision and elegance hand in hand achieved the euphonies of the Largo; while cool color played over its more songful measures. The interplay of motivs and rhythms in the Finale was a sportive juggiery, delicate, piquant, sure. Mr. Cortot's perceptive faculties were as unerring as his revealing fingers. Beethoven in high light, in dry light, could not have stood more clear. Perish the thought that the slow song might have pulsed more warmly; the Mozartean song flowed more tenderly. Enough that the lights upon Mr. Cortot's crystal were prismatic.

Debussy's Fantasia yielded the pianist room for more diversified and subtler tonal color; gave him and the orchestra opportunity for harmonic half-tint and suggestion; bade him to rhythmic intricacies; invited him to ornate and resilient rhapsody in the Finale; opened before him in the slow division a rarefied and poignant beauty; touched with mystery the preluding measures whence the music expands. A master of clarity was Mr. Cortot as he carried the germinating and unifying motiv through the whole body of the Fantasia. Whenever the harmonic color was characteristically Debussyan, he touched it in as with fine shining points. His communicating ardor sped the two displayful Allegros. His comprehension of the mood of mystery in the opening measures, of the aerial and penetrating voice of the slow movement, was unerring. Again Mr. Cortot's mind was as fine and keen as his touch. Whatever the limits of his temperament, it is in even balance. Its passion (as a Parisian wit once said) is poise.

As the Fantasia came and went, for the first time in American concert-hall, it was hard to understand Parisian and British regrets over it as a relatively early and uncharacteristic music that Debussy in his lifetime had of purpose denied to publishers and pianists. It is far more interesting than some of his pieces of the eighties that he himself revised and sanctioned for performance—the cantata of "The Prodigal Son," for example, or the "Springtime" suite. In retrospective glance from his prime, it is a more individualized music than the setting of "The Blessed Damozel" or the youthful piano-pieces. True, there are moments, especially in the first Allegro when the Fantasia treads water, and other moments, as in the Finale, when it is more displayful than choice of means. The mature Debussy endlessly selected, endlessly sifted. Before ripening, he was more easily content. On the other hand, the texture of the whole Fantasia is no small feat of technical, yet seemingly spontaneous, ingenuity; the preluding measures foretell the Debussy of shadowy atmospheres; while the slow movement not only prophesies but gains the sublimated and piercing beauty that overspreads "The Afternoon of a Faun" or permeates the slow section of "Iberia." Such measures are not

So much for Mr. Cortot's concert, as has been said, was prelude- rest, as has been said, was prelude- Beethoven's overture, "Fidelio"—and pos lude—the fragments of Rimsky-Korsakov "Golden Cockerel." Both are music of th theatre, by which sign Mr. Monteux "read them graphically, fervidly. The excerpt from the Russian opera are also music the stage—a prelude designed to summo the sun-drenched, droning, somnolent a mosphere of the first act; a march designe to clothe and point a prescribed procession Removed to the concert-hall, stripped the accessory—or rather the essential stage, they become but cursory exampl of Rimsky-Korsakov's skill and imagini tion with rhythms, harmonies, timbres, vivid but also an empty vesture. As f the overture, "Fidelio," it would be very well were not the other overtu ("Leonora No. 3"), in which Beethovi concentrated and magnified his opera t times more familiar and twenty-fold mo eloquent.

H. T. PARKER

AIDS SYMPHONY PENSION FUND

Harvard Glee Club's Singing a Notable Feature of 34th Concert

CHORUSES RECEIVED WITH ENTHUSIASM

By PHILIP HALE

The 34th concert for the benefit of the Orchestra Pension Fund was given yesterday afternoon in Symphony Hall by the Boston Symphony Orchestra, Mr. Monteux conductor, assisted by the Harvard Glee Club, Archibald T. Davison, conductor. There was a very large audience. The program was as follows: Saint-Saens, Symphony in C minor, No. 3; unaccompanied choruses: Palestrina, Adoramus Te; Lotti, Crucifixus; Leisring, O Filii et Filiae, conducted by Dr. Davison. Gluck, Minuet from "Orpheus" (flute solo, Mr. Laurent); chorus and orchestra. Rubinstein, Choruses of Ham and Japheth from "The Tower of Babel;" Netherland Folk Song, Prayer of Thanksgiving, conducted by Mr. Monteux. Orchestra: Rimsky-Korsakoff, Caprice on Spanish themes.

Music by Coleridge Taylor if we are not mistaken, to Newbolt's sturdy verses, "Drake's Drum," was sung after the first group of choruses in response to the enthusiastic applause. This applause was deserved. Harvard University may well be proud of its Glee Club and the conductor of it. It should be remembered that the personnel necessarily changes with each graduating class. This makes the task of drilling the more arduous.

There was a time when the Glee clubs of Harvard and Yale sang chiefly college and popular songs for their own amusement and for the pleasure of the alumni in the cities the clubs visited. The singing as a rule was of the rough and ready-go-as-you-please, muscular variety. Throats were strained, chords stuck out on the sides of the neck, faces were flushed, there was painfully evident bodily activity from the waist up. In these clubs were often good voices and a few men that had studied singing; but the general result was a fervent roar of mediocrity. Today the Harvard Club challenges the admiration of all those interested in chorus singing. Dr. Davison has taught these students intelligently, musically; he has not overtrained them, for they sang yesterday with delightful spontaneity, yet with a careful regard for nuances of expression, with a mastery of dynamic gradations. In piano passages there was security of infonation; when full vocal strength was demanded, tonal quality was not lost. Especially noteworthy was the performance of the music by Lotti and Leisring, a performance that might excite the envy of any male chorus composed of picked professional singers who had long worked together.

It was a pleasure to hear the choruses from "The Tower of Babel." When this oratorio was performed by the Handel and Haydn Society in 1883 the music given to the Shemites and the Hamites was thought to be extremely oriental. In 1920 young composers, French, Americans, English, when their musical thoughts turn eastward, are more oriental than the orientals themselves.

It was a happy thought to call in the assistance of the Harvard Glee Club for this occasion. The club responded in most generous spirit. Let us hope that these singers next season may be heard in some important work for male voices and orchestra at a subscription concert.

Saint-Saens's impressive symphony was finely played. The lyrical section with organ displayed the eloquence of the upper strings, sonorous and beautiful in the long cantilena. Mr. Monteux gave a dramatic reading, and prepared the grand climaxes in a masterly manner. Mr. Laurent's full tone and expressive interpretation in Gluck's heavenly music were warmly appreciated. A brilliant performance of Rimsky-Korsakoff's familiar Caprice ended a concert of much more than ordinary interest.

MME. LIPKOWSKA

PENSION CONCERT BEST YET

Harvard Glee Club Sings With Symphony

Post Apr 19

BY OLIN DOWNES

Perhaps the finest programme in the history of the Pension Fund concerts of the Boston Symphony Orchestra was given yesterday afternoon in Symphony Hall. The orchestral compositions, conducted by Pierre Monteux, were Saint-Saens' C minor symphony for organ and orchestra, and Rimsky-Korsakoff's gorgeously-colored "Spanish Caprice." These works and their performance would have made the concert well worth while. In addition, the Harvard Glee Club, directed by Dr. Archibald Davison, sang a cappela music by Palestrina, Lotti and Leisring, two "pictures" from a forgotten choral work of Rubinstein, "The Tower of Babel," and the Netherlands folk-song known as "Prayer of Thanksgiving," with accompaniment of orchestra and organ.

IDEAL PROGRAMME

In all respects this was an ideal programme for a Sunday afternoon concert. The Saint-Saens symphony is a sonorous and impressive work, very serious in conception, yet with sufficient brilliance and dramatic rhetoric in it to make it immediately popular. It enlisted the full resources of the orchestra, and those who do not regularly attend these concerts had unusual opportunity in this symphony and in the scintillating music of Rimsky-Korsakoff to realise what wonderful things these players bring to pass.

The singing of the chorus was extremely impressive. Too much praise cannot be given Dr. Davison for the work he accomplishes with these singers. They are young men, with voices of good or average quality, many of whom are not preparing for a musical career, with whom music is a side issue at the college. Yet the most noted chorus might be proud of such tone-quality, such musicianly pleasing fineness of nuance, clearness of enunciation. More: It was evident that the singers felt the music profoundly. It would be hard to overestimate the effect of this noble music on the audience, as it would be difficult to overestimate the effect on character which work such as Dr. Davison's must exert in a university.

As an encore to the first a capella group, the chorus sang a setting of "Drake's [illegible] and Japheth from Rubinstein's 'Tower of Babel' have a melodious and oriental character to commend and were greatly enjoyed by the audience. Enthusiasm rose to its height after the "Prayer of Thanksgiving."

Finally, Mr. Monteux and the orchestra distinguished themselves in a superb performance of the "Spanish Caprice." The audience was a very large one. The concert will long be remembered.

SAT

On Sunday afternoon at the concert of the Symphony Orchestra for its Pension Fund, the conductor did as much for an other music of Rimsky-Korsakov that h was undertaking for the first time in Bos ton—the "Spanish Caprice," show-piece these many years at Symphony Hall. was not written for the theatre; but might well be shifted thither. The won der is, indeed, that Mr. Diaghilev or Mme Pavlova has not long since laid trans ferring hand upon it. The final "Fan dango of the Asturias" invites the rhyth mic and colorful whirl of the Russian dance; the repeated introduction is tempting; individual and artful prowes could display itself (as it does in the con cert-hall) to the variations and to the suc cession of cadenzas. The eye of fanc readily clothes the music in the glow o Spanish backgrounds and Spanish dresses. Certainly it was as music of the stage that Mr. Monteux brought the Caprice to such performance as in Boston it has never known before. Dr. Muck refines upon the Fandango; Mr. Monteux cut loose with the keenest intuition in the slackening or the tightening of the rhythm. It rushed; it glowed. There was like rhythmic flare, like tonal elasticity in his version of the introduction returning as intermezzo; while this or that virtuos of the orchestra proved his mettle in variations or cadenzas. Who but Rimsky Korsakov, in sheer exuberance of mastery would have set first violin over snare drum and bade the rest of the band be silent? Of all the show-pieces of Symphony Hall none is quite so good fun this "Spanish Caprice." The bearded spectacled composer, professor of this at that in one and t'other state school, must have had "the time of his life" as he wrote it.

In this Caprice, in the other orchestral numbers of Sunday afternoon—Saint-Saëns "organ" symphony and the dance of the blessed spirits in the Elysian Fields of Gluck's "Orpheus"; in Debussy's Fantasie and other music of Saturday evening, the quality of the reconstituted orchestra stood fairly clear. The wood-winds, of course—virtually an unchanged choir—kept their familiar distinctions. Mr. Laurent indeed, spoke for them when he played the flute-part in Gluck's dance with a felicity of tone that was the flower of technic, skill and musical perception. In the transparent, undulant voice of his flute were the simplicity, remoteness, wistfulness of Gluck's measures, painting in melody and modulation what a century later Puvis de Chavannes painted in line and color. The might have been softer, more shimmering texture in the voices of the accompanying violins. Warmth, animation, accent, alertness the string choir does not lack; its bows bite; its instruments sing. Yet might be mellower, more translucent, more golden of tone; while the darker voices are not yet numerous enough for full underbody, for rich or darkly glowing background. The brass keeps balance; the players upon the instruments of percussion feel rhythm and color. There was no doubting the power of the orchestra in the upswelling periods of Saint-Saëns's symphony or the climax of Rimsky-Korsakov's march. Its elasticities quickened the occasional monotonies of Debussy's Allegro. It sustained, full-throated, the ample progress of Saint-Saëns's slow movements. A finer-textured, a more sensitive, a more euphonious tone are necessarily works of time. Mr. Monteux's acute ear and tireless hand should yet achieve them. The autumn will not go far before the orchestra in quality as well as in numbers will again be the orchestra.

For a second time a choir from Harvard led by Dr. Davison shared in a concert for the Pension Fund—the Glee Club he has developed it into a body of admirable singers unsurpassed hereabouts, and probably through the whole country, in the music that it sings. As the tale is told Dr. Davison has a theory about the voice; he has brought to such perfections. The voices are of an age—he believes—that craves self-expression, emotional, even romantic self-expression. As individuals they will not so release themselves; it is bad taste according to the lights of their years and station. No more will they do so in choral work specifically from their hands, like a story for print, a play for the theatre, a drawing for public exhibition. Perforce, assemble them in numbers with an esprit separate identity merged into a mass; give them some common channel for mutual expression like choral song—and the inhibitions disappear, the checked impulses find voice and the outcome is a glow of warmth, sensibility, sincerity of utterance. Whatever the theory, the Glee Club under Dr. Davison's training and by its own united effort has certainly attained these qualities. Yet, being wise, he has been careful to instil and cultivate the technical means that best release them. The student-singers now share his care for roundness, smoothness, transparency of tone. They know and use the virtues of open

Continued on Following Page

1920 Apr 19 Globe

HARVARD GLEE CLUB SCORES A BIG HIT

Assists at the Symphony Pension Concert

Mme Raisa Wins Applause in Song and Operatic Recital

The Harvard Glee Club, which under Dr Davison's remarkably able leadership has become the finest chorus in Boston, assisted the Symphony Orchestra at yesterday's Pension Fund concert in Symphony Hall. Their singing, both a capella and with orchestral accompaniment, was of such phenomenal excellence that the prolonged and spontaneous applause which greeted it was thoroughly deserved. They gave one encore, "Drake's Drum," by Coleridge-Taylor, but, probably owing to the length of the program, resisted determined efforts to obtain other extras.

Following the present policy of the Glee Club at all its concerts their selections were of as high artistic quality as those of the Symphony Orchestra. Palestrina's "Adoramus Te," one of the most perfect and most moving pieces in the whole range of religious music, could hardly have been better sung by the Vatican Choir than it was yesterday by these college students.

The individual voices in the Glee Club are few of them exceptional, but the ensemble singing has a tone quality, a precision of attack and phrasing and a clarity of enunciation rare in the work of the best professional singers. Dr Davison both feels and understands the music he conducts, but it seems almost miraculous that he can get such intelligent and enthusiastic cooperation from an amateur chorus.

The two choruses from Rubinstein's "Tower of Babel," in which Mr Monteux led the Glee Club and orchestra, are seldom heard. Yet their oriental atmosphere, with its vivid rhythms and distinctive harmonies, recalled the work of Borodin and of Rimsky-Korsakoff rather than the pseudo German banality of the composer's more familiar works and suggested that other delvers among his forgotten pieces might, like Dr Davison, make interesting discoveries.

A performance which was both accurate and spirited won instant favor with the audience. The "Prayer of Thanksgiving," one of the loveliest of folk tunes, in an excellent arrangement for chorus, orchestra and organ, was the most memorable item in a memorable concert.

The orchestra gave excellent routine performances of two familiar numbers, Saint-Saens' "Organ" symphony and Rimsky-Korsakoff's "Spanish Caprice." Mr Laurent played the flute solo in the minuet from Gluck's "Orpheus" in masterly fashion. One wished that operatic excerpts of this quality could replace some of the third-rate symphonic music heard at the regular concerts.

MME. RAISA

Trans Apr 16

Here in Boston

At last one of Musorgsky's few symphonic pieces is to be played at the Symphony Concerts—his tone-poem, "A Night on the Bald Mountain," included by Mr Monteux in his programme for Friday afternoon and Saturday evening, April 23 and 24. The "bald mountain," it appears, is a Russian haunt of witches and evil spirits like the German Brocken. For celestial antidote the concerts will begin with Schubert's long symphony in C major.

The other announced numbers are Rabaud's tone-poem, "The Midnight Procession," first heard last year, and Svendsen's gay "Carnival at Paris."

A concert for the Pension Fund of the Symphony Orchestra may escape rule and custom at the regular Symphony Concerts themselves. Accordingly Dr. Davison's Harvard choir will be permitted to sing extra pieces at the concert for the Pension Fund next Sunday afternoon. There is little doubt that the audiences will ask for them.

There have [illegible]

CONCERTS NEXT WEEK

Trans Apr 17

The Busy Symphony Orchestra in Boston, in Cambridge and for Its Pension Fund with the Harvard Glee Club Assisting—Mmes. Raisa and Lipkowska from Opera Houses—Miss Buell and Bach—The New York Trio to Return

MUSORGSKY wrote hardly any symphonic pieces and few fragments may be advisedly detached from his music-dramas and shifted to the concert-room. The more welcome, then, will be his tone-picture, "A Nnght on Bald Mountain," to be played at the Symphony Concerts of next Friday afternoon and Saturday evening. Musorgsky wrote it in 1867, utilizing not a few pages of an abandoned opera, "Salammbô"—the Carthaginian princess of Flaubert's novel. Mr. Cavalcoressi in his monograph on the composer counts "A Night on Bald Mountain" as one of the earliest Russian tone-pictures and praises the movement, the rhythm of the music. The piece, continues Mr. Nathan in his handbook of Russian music, "describes the unholy revels of a witches' sabbath on a mountain range in the province of Kiev. The spirits of darkness are joined in their festivities by Tchernobog, the infernal god. At the height of the orgy, the distant sound of a village church-bell is heard and at this hint of dawn, the spirits disperse."

For other numbers, Mr. Monteux has set upon his programme Schubert's songful symphony in C major; Svendsen's sparkling and showy, "Carnival at Paris," and Mr. Rabaud's tone-picture, "Midnight Procession"—Faust stirred by sight of a holy train—first heard and liked when the composer was temporary conductor of the Symphony Orchestra last season. Schubert's symphony, Musorgsky's tone-picture and Svendsen's fantasia will all be played in the final concert of the orchestra at Cambridge in Sanders Theatre on Thursday evening. To these three items, Mr. Monteux joins Franck's "Symphonic Variations" in which the sensitive Mr. Schmitz will play the piano-part.

The orchestra will be heard yet again at Symphony Hall tomorrow afternoon in the second of the yearly concerts for the increase of its Pension Fund. Then and there the Harvard Glee Club will assist it as chorus—the men's choir that Dr. Davison has made the exemplar of choral singing hereabouts. Unaccompanied, the Glee Club will sing ancient churchly music from Palestrina, Lotti and Leisring. With the orchestra it will be heard in two choruses from Rubinstein's oratorio, "The Tower of Babel" and in "A Song of Thanksgiving" out of Netherland folk-music. It is likely also to prove its mettle in extra pieces. The orchestral items of the programme are Saint-Saëns's sonorous "Organ Symphony," Rimsky-Korsakov's sharply rhythmed and highly colored "Spanish Caprice" and the "Dance of the Blessed Spirits" from Gluck's opera, "Orpheus," with Mr. Laurent playing the solo part for flute.

Clear Call for a Symphony Chorus

Now that Mr. Monteux, the management and the trustees of the Symphony Orchestra have displayed so admirable a talent for reorganization in the speedy bringing of the disrupted band to working dimensions and efficiency, they might profitably give a thought to the reconstitution next season of the Symphony Chorus. In the musical year in which it was first assembled and heard—in Beethoven's Ninth Symphony, in Mahler's second and in Bach's Passion Music According to Matthew—it became one of the chief glories of the orchestra and gave to six audiences such pleasures of choral singing as for years Boston had not known. Subsequently it has been utilized, as it were, only in fragments; a few women's voices aided Mr. Rabaud in Debussy's Nocturne of the Sirens, Mr. Monteux in Debussy's "Blessed Damozel"; while, perhaps, half the original chorus was wasted on such paltry and profitless stuff as Saint-Saëns's "The Lyre and the Harp," probably the most withered and futile music ever heard at the Symphony Concerts. Meanwhile the original members of the chorus, nearly to full numbers, are eager to be employed again in large and exacting work. Meanwhile the watchful and ascendant Philadelphia Orchestra is utilizing the abilities that Mr. Stephen Townsend disclosed as chorus-master. Meanwhile yet again, Boston hears no choral music of the first order except as Dr. Davison and his Harvard Glee Club afford it.

It is an open secret that Mr. Monteux would be glad to mend these conditions and return to the three choral concerts, outside the orchestral series, of Dr. Muck's final year—if only his work for a new season can be laid out accordingly. He also is ambitious to be heard in Beethoven's Choral Symphony; he would gladly revive Franck's oratorio, "The Beatitudes"; d'Indy's "St. Christopher," now on the point of production in Paris, might well tempt him to a first performance, next season, in America. Mr. Townsend is as ready to divide his work between Boston and Philadelphia. The Symphony Chorus can be restored and recruited at call. With the present and probably continuing zest for all that Mr. Monteux and the orchestra undertake, audiences would not be lacking for the three choral concerts that might well become annual custom. Without them Boston hears none but hackneyed choral music in the larger forms and no music at all in which chorus and orchestra bear equal share. Putting them by, the Symphony Orchestra abandons a field in which it made a valiant beginning and which it is still half-obligated to till. Why, then, should not plans for next year be laid accordingly—and here and now when they are in the annual making?

Items and Incidents

Apr 12

The cards inviting renewal of subscriptions to the Symphony Concerts indicate a general increase of ten per cent in the price of tickets for next season. It might have been more, and not exceeded expectation.

CONCERT-CHRONICLE

HARVEST FROM A WELL-FILLED WEEK-END

Apr 19

The Symphony Orchestra Plays for Its Pension Fund—Lights and Shadows Upon The New Quality of the Band—Mr. Monteux and Theatre-Music—Dr. Davison's Glee Club from Harvard Assists in Familiar Glories—Mmes Lipkowska and Raisa Reveal Themselves in Variegated Song—Mr. Griffes and Fate—Mr. Heifetz Departs

WITH music of the theatre, with music depending for impression, there or elsewhere, upon rhythm and color, there is no doubting Mr. Monteux's admirable powers. Thus, on Saturday evening, as after-piece to Mr. Cortot's concert, he repeated the introduction to the first act and the march from the third act in Rimsky-Korsakov's opera, "The Golden Cockerel." To the march, awaited by his simple-minded, obedient, inquisitive folk, foolish, doting old King Dodon brings back his bride, the capricious and fantastical Queen of Shemanakha. Warriors and slaves lead the procession; then come the giants, dwarfs, acrobats and "freaks" with which it was her custom to be amused; and last appear high in their gilded chariot their Majesties themselves. The folk, says the stage-direction, are as "excited as children"; akin to a page from some big, warmly colored child's picture-book should be the pageant; the music, like the rest of the opera, takes half-seriously, half-mockingly, the action it clothes and points. For a few measures before the march sounds, there is preluding of the expectant, bobbing; then from a distance it begins; soon the warriors, the slaves, are hastening across the scene. Then, look at the acrobats turning hand-springs, O Marousia! See the one-eyed giant, O my Feodor! And last—molto crescendo—the queen, the royal pair themselves.

Not many in Symphony Hall had seen and heard the opera; fewer still could have read and remembered it; there were no stage, no pageant, no crowd, no lights, settings, dresses and bustle. Yet by sheer imagination in the quickening or the staying of the rhythms, in the quality and the intensity of tone, in the varying play of harmonic and instrumental color, Mr. Monteux gave the music almost the effect it gains in the theatre—manifold and freakish, suspensive and exciting, pageant of the stage, picture-book of folk-lore. By like intuition and experience with rhythm, with like sensibility to sustained or modulated tone, Mr. Monteux kept the quality of the droning or the prattling music of the lazy, sunny introduction.

CONCERT-CHRONICLE

Continued from Preceding Page

intonation and clean-cut song. They have raised the finesse that modulates shades a long vocal gradient. At need they can summon vigor, but their tone never becomes harsh; at need they can sustain a clouded, a delicate softness of song; between goes unfailing elasticity. When a choir of men and boys from the Sistine of Rome visited the United States last autumn, it received just praise for the quality of its song. Yet it is excelled here in America, no farther away than Cambridge, by the youth of Harvard College.

So much for Mr. Cortot's concert. The rest, as has been said, was prelude: Beethoven's overture, "Fidelio"—and post lude—the fragments of Rimsky-Korsakov "Golden Cockerel." Both are music of th theatre, by which sign Mr. Monteux "read them graphically, fervidly. The excerpt from the Russian opera are also music o the stage—a prelude designed to summo the sun-drenched, droning, somnolent a mosphere of the first act; a march designe to clothe and point a prescribed processio Removed to the concert-hall, stripped o the accessory—or rather the essential stage, they become but cursory exampl of Rimsky-Korsakov's skill and imagina tion with rhythms, harmonies, timbres, vivid but also an empty vesture. As f the overture, "Fidelio," it would be s very well were not the other overtu ("Leonora No. 3"), in which Beethovi concentrated and magnified his opera t times more familiar and twenty-fold mo eloquent.

H. T. PARKER

AIDS SYMPHONY PENSION FUND

Herald Apr 19

Harvard Glee Club's Singing a Notable Feature of 34th Concert

CHORUSES RECEIVED WITH ENTHUSIASM

By PHILIP HALE

The 34th concert for the benefit of the Orchestra Pension Fund was given yesterday afternoon in Symphony Hall by the Boston Symphony Orchestra, Mr. Monteux conductor, assisted by the Harvard Glee Club, Archibald T. Davison, conductor. There was a very large audience. The program was as follows: Saint-Saens, Symphony in C minor, No. 3; unaccompanied choruses: Palestrina, Adoramus Te; Lotti, Crucifixus; Leisring, O Filii et Filiae, conducted by Dr. Davison. Gluck, Minuet from "Orpheus" (flute solo, Mr. Laurent); chorus and orchestra. Rubinstein, Choruses of Ham and Japheth from "The Tower of Babel;" Netherland Folk Song, Prayer of Thanksgiving, conducted by Mr. Monteux. Orchestra: Rimsky-Korsakoff, Caprice on Spanish themes.

Music by Coleridge Taylor if we are not mistaken, to Newbolt's sturdy verses, "Drake's Drum," was sung after the first group of choruses in response to the enthusiastic applause. This applause was deserved. Harvard University may well be proud of its Glee Club and the conductor of it. It should be remembered that the personnel necessarily changes with each graduating class. This makes the task of drilling the more arduous.

There was a time when the Glee clubs of Harvard and Yale sang chiefly college and popular songs for their own amusement and for the pleasure of the alumni in the cities the clubs visited. The singing as a rule was of the rough and ready-go-as-you-please, muscular variety. Throats were strained, chords stuck out on the sides of the neck, faces were flushed, there was painfully evident bodily activity from the waist up. In these clubs were often good voices and a few men that had studied singing; but the general result was a fervent roar of mediocrity. Today the Harvard Club challenges the admiration of all those interested in chorus singing. Dr. Davison has taught these students intelligently, musically; he has not overtrained them, for they sang yesterday with delightful spontaneity, yet with a careful regard for nuances of expression, with a mastery of dynamic gradations. In piano passages there was security of intonation; when full vocal strength was demanded, tonal quality was not lost. Especially noteworthy was the performance of the music by Lotti and Leisring, a performance that might excite the envy of any male chorus composed of picked professional singers who had long worked together.

It was a pleasure to hear the choruses from "The Tower of Babel." When this oratorio was performed by the Handel and Haydn Society in 1883 the music given to the Shemites and the Hamites was thought to be extremely oriental. In 1920 young composers, French, Americans, English, when their musical thoughts turn eastward, are more oriental than the orientals themselves.

It was a happy thought to call in the assistance of the Harvard Glee Club for this occasion. The club responded in most generous spirit. Let us hope that these singers next season may be heard in some important work for male voices and orchestra at a subscription concert.

Saint-Saens's impressive symphony was finely played. The lyrical section with organ displayed the eloquence of the upper strings, sonorous and beautiful in the long cantilena. Mr. Monteux gave a dramatic reading, and prepared the grand climaxes in a masterly manner. Mr. Laurent's full tone and expressive interpretation in Gluck's heavenly music were warmly appreciated. A brilliant performance of Rimsky-Korsakoff's familiar Caprice ended a concert of much more than ordinary interest.

MME. LIPKOWSKA

PENSION CONCERT BEST YET

Harvard Glee Club Sings With Symphony

Post Apr 19

BY OLIN DOWNES

Perhaps the finest programme in the history of the Pension Fund concerts of the Boston Symphony Orchestra was given yesterday afternoon in Symphony Hall. The orchestral compositions, conducted by Pierre Monteux, were Saint-Saens' C minor symphony for organ and orchestra, and Rimsky-Korsakoff's gorgeously-colored "Spanish Caprice." These works and their performance would have made the concert well worth while. In addition, the Harvard Glee Club, directed by Dr. Archibald Davison, sang a cappela music by Palestrina, Lotti and Leisring, two "pictures" from a forgotten choral work of Rubinstein, "The Tower of Babel," and the Netherlands folk-song known as "Prayer of Thanksgiving," with accompaniment of orchestra and organ.

IDEAL PROGRAMME

In all respects this was an ideal programme for a Sunday afternoon concert. The Saint-Saens symphony is a sonorous and impressive work, very seriously composed, yet with sufficient brilliancy and dramatic rhetoric in it to make it immediately popular. It enlisted the full resources of the orchestra, and those who do not regularly attend these concerts had unusual opportunity in this symphony and in the scintillating music of Rimsky-Korsakoff to realize what wonderful things these players bring to pass.

The singing of the chorus was extremely impressive. Too much praise cannot be given Dr. Davison for the work he accomplishes with these singers. They are young men, with voices of good or average quality, many of whom are not preparing for a musical career, with whom music is a side issue at the college. Yet the most noted chorus might be proud of such tone-quality, such musicianly pleasing fineness of nuance, clearness of enunciation. More: It was evident that the singers felt the music profoundly. It would be hard to overestimate the effect of this noble music on the audience, as it would be difficult to overestimate the effect on character which work such as Dr. Davison's must exert in a university.

As an encore to the first a capella group, the chorus sang a setting of "Drake's Drum." ... and Japheth from Rubinstein's "Tower of Babel" have a melodious and ... oriental character to commend ... and were greatly enjoyed by the au... ence. Enthusiasm rose to its heigh... after the "Prayer of Thanksgiving."

Finally, Mr. Monteux and the orchestra distinguished themselves in a superb performance of the "Spanish Caprice." The audience was a very large one. The concert will long be remembered.

SATU...

On Sunday afternoon at the concert of the Symphony Orchestra for its Pension Fund, the conductor did as much for an other music of Rimsky-Korsakov that h... was undertaking for the first time in Bos... ton—the "Spanish Caprice," show-piece these many years at Symphony Hall. ... was not written for the theatre; but ... might well be shifted thither. The wor... der is, indeed, that Mr. Diaghilev or Mme Pavlova has not long since laid trans... ferring hand upon it. The final "Fan... dango of the Asturias" invites the rhyth... mic and colorful whirl of the Russian dance; the repeated introduction is a tempting; individual and artful prowes could display itself (as it does in the con... cert-hall) to the variations and to the suc... cession of cadenzas. The eye of fanc... readily clothes the music in the glow o... Spanish backgrounds and Spanish dresses. Certainly it was as music of the stage that Mr. Monteux brought the Caprice to such performance as in Boston it has never known before. Dr. Muck refine... upon the Fandango; Mr. Monteux cut ... loose with the keenest intuition in th... slackening or the tightening of the rhythm. It rushed; it glowed. There wa... like rhythmic flare, like tonal elasticit... in his version of the introduction returnin... as intermezzo; while this or that virtuos... of the orchestra proved his mettle in vari... ations or cadenzas. Who but Rimsky Korsakov, in sheer exuberance of mastery would have set first violin over snare drum and bade the rest of the band be s... lent? Of all the show-pieces of Sym... phony Hall none is quite so good fun a... this "Spanish Caprice." The bearde... spectacled composer, professor of this ar... that in one and t'other state school, mus... have had "the time of his life" as h... wrote it.

In this Caprice, in the other orchestra numbers of Sunday afternoon—Saint-Saëns "organ" symphony and the dance of th... blessed spirits in the Elysian Fields o... Gluck's "Orpheus"; in Debussy's Fantasi... and other music of Saturday evening, th... quality of the reconstituted orchestr... stood fairly clear. The wood-winds, o... course—virtually an unchanged choir—kee... their familiar distinctions. Mr. Lauren... indeed, spoke for them when he played th... flute-part in Gluck's dance with a felici... of tone that was the flower of technic... skill and musical perception. In the tran... parent, undulant voice of his flute we... the simplicity, remoteness, wistfulness ... Gluck's measures, painting in melody a... modulation what a century later Puvis ... Chavannes painted in line and color. The... might have been softer, more shimmerin... texture in the voices of the accompanyin... violins. Warmth, animation, accent, aler... ness the string choir does not lack; i... bows bite; its instruments sing. Yet ... might be mellower, more translucent, mo... golden of tone; while the darker voices a... not yet numerous enough for full unde... body, for rich or darkly glowing bac... ground. The brass keeps balance; t... players upon the instruments of percussi... feel rhythm and color. There was ... doubting the power of the orchestra in t... upswelling periods of Saint-Saëns's sym... phony or the climax of Rimsky-Korsakov... march. Its elasticities quickened the ... casional monotonies of Debussy's Allegr... It sustained, full-throated, the ample p... gress of Saint-Saëns's slow movements. ... finer-textured, a more sensitive, a more e... phonious tone are necessarily works ... time. Mr. Monteux's acute ear and tire... hand should yet achieve them. The autu... will not go far before the orches... in quality as well as in numbers will ag... be the orchestra.

For a second time a choir from Harva... led by Dr. Davison shared in a conc... for the Pension Fund—the Glee Club ... he has developed it into a body of adu... singers unsurpassed hereabouts, and pro... ably through the whole country, in ... music that it sings. As the tale is to... Dr. Davison has a theory about the voi... he has brought to such perfections. Th... are of an age—he believes—that cra... self-expression, emotional, even roman... self-expression. As individuals they w... not so release themselves; it is bad ... according to the lights of their years ... station. No more will they do so in ... work specifically from their hands, like ... story for print, a play for the theatre, ... drawing for public exhibition. Per c... tra, assemble them in numbers with ea... separate identity merged into a mass; g... them some common channel for mut... expression like choral song—and the ... hibitions disappear, the checked impu... find voice and the outcome is a r... warmth, sensibility, sincerity of utterar... Whatever the theory, the Glee Club un... Dr. Davision's training and by its ... united effort has certainly attained th... qualities. Yet, being wise, he has b... careful to instil and cultivate the techn... means that best release them. The ... dent-singers now share his ear for roc... ness, smoothness, transparency of t... They know and use the virtues of ea...

Continued on Following Page

1920 Apr 19 Globe

HARVARD GLEE CLUB SCORES A BIG HIT

Assists at the Symphony Pension Concert

Mme Raisa Wins Applause in Song and Operatic Recital

The Harvard Glee Club, which under Dr Davison's remarkably able leadership has become the finest chorus in Boston, assisted the Symphony Orchestra at yesterday's Pension Fund concert in Symphony Hall. Their singing, both a capella and with orchestral accompaniment, was of such phenomenal excellence that the prolonged and spontaneous applause which greeted it was thoroughly deserved. They gave one encore, "Drake's Drum," by Coleridge-Taylor, but, probably owing to the length of the program, resisted determined efforts to obtain other extras.

Following the present policy of the Glee Club at all its concerts their selections were of as high artistic quality as those of the Symphony Orchestra. Palestrina's "Adoramus Te," one of the most perfect and most moving pieces in the whole range of religious music, could hardly have been better sung by the Vatican Choir than it was yesterday by these college students.

The individual voices in the Glee Club are few of them exceptional, but the ensemble singing has a tone quality, a precision of attack and phrasing and a clarity of enunciation rare in the work of the best professional singers. Dr Davison both feels and understands the music he conducts, but it seems almost miraculous that he can get such intelligent and enthusiastic cooperation from an amateur chorus.

The two choruses from Rubinstein's "Tower of Babel," in which Mr Monteux led the Glee Club and orchestra, are seldom heard. Yet their oriental atmosphere, with its vivid rhythms and distinctive harmonies, recalled the work of Borodin and of Rimsky-Korsakoff rather than the pseudo German banality of the composer's more familiar works and suggested that other delvers among his forgotten pieces might, like Dr Davison, make interesting discoveries.

A performance which was both accurate and spirited won instant favor with the audience. The "Prayer of Thanksgiving," one of the loveliest of folk tunes, in an excellent arrangement for chorus, orchestra and organ, was the most memorable item in a memorable concert.

The orchestra gave excellent routine performances of two familiar numbers, Saint-Saens' "Organ" symphony and Rimsky-Korsakoff's "Spanish Caprice." Mr Laurent played the flute solo in the minuet from Gluck's "Orpheus" in masterly fashion. One wished that operatic excerpts of this quality could replace some of the third-rate symphonic music heard at the regular concerts.

MME. RAISA A...

Trans Apr 16

Here in Boston

At last one of Musorgsky's few sym... phonic pieces is to be played at the Sym... phony Concerts—his tone-poem, "A Nig... on the Bald Mountain," included by M... Monteux in his programme for Frida... afternoon and Saturday evening, April ... and 24. The "bald mountain," it appear... is a Russian haunt of witches and ev... spirits like the German Brocken. Fo... celestial antidote the concerts will beg... with Schubert's long symphony in C majo...

The other announced numbers are Rabaud's tone-poem, "The Midnight Procession," first heard last year, and Svendsen's gay "Carnival at Paris."

A concert for the Pension Fund of the Symphony Orchestra may escape rule and custom at the regular Symphony Concerts themselves. Accordingly Dr. Davison's Harvard choir will be permitted to sing extra pieces at the concert for the Pension Fund next Sunday afternoon. There is little doubt that the audiences will ask for them.

There have been ...

Clear Call for a Symphony Chorus

Now that Mr. Monteux, the management and the trustees of the Symphony Orchestra have displayed so admirable a talent for reorganization in the speedy bringing of the disrupted band to working dimensions and efficiency, they might profitably give a thought to the reconstitution next season of the Symphony Chorus. In the musical year in which it was first assembled and heard—in Beethoven's Ninth Symphony, in Mahler's second and in Bach's Passion Music According to Matthew—it became one of the chief glories of the orchestra and gave to six audiences such pleasures of choral singing as for years Boston had not known. Subsequently it has been utilized, as it were, only in fragments; a few women's voices aided Mr. Rabaud in Debussy's Nocturne of the Sirens, Mr. Monteux in Debussy's "Blessed Damozel"; while, perhaps, half the original chorus was wasted on such paltry and profitless stuff as Saint-Saëns's "The Lyre and the Harp," probably the most withered and futile music ever heard at the Symphony Concerts. Meanwhile the original members of the chorus, nearly to full numbers, are eager to be employed again in large and exacting work. Meanwhile the watchful and ascendant Philadelphia Orchestra is utilizing the abilities that Mr. Stephen Townsend disclosed as chorusmaster. Meanwhile yet again, Boston hears no choral music of the first order except as Dr. Davison and his Harvard Glee Club afford it.

It is an open secret that Mr. Monteux would be glad to mend these conditions and return to the three choral concerts, outside the orchestral series, of Dr. Muck's final year—if only his work for a new season can be laid out accordingly. He also is ambitious to be heard in Beethoven's Choral Symphony; he would gladly revive Franck's oratorio, "The Beatitudes"; d'Indy's "St. Christopher," now on the point of production in Paris, might well tempt him to a first performance, next season, in America. Mr. Townsend is as ready to divide his work between Boston and Philadelphia. The Symphony Chorus can be restored and recruited at call. With the present and probably continuing zest for all that Mr. Monteux and the orchestra undertake, audiences would not be lacking for the three choral concerts that might well become annual custom. Without them Boston hears none but hackneyed choral music in the larger forms and no music at all in which chorus and orchestra bear equal share. Putting them by, the Symphony Orchestra abandons a field in which it made a valiant beginning and which it is still half-obligated to till. Why, then, should not plans for next year be laid accordingly—and here and now when they are in the annual making?

Items and Incidents Apr 12

The cards inviting renewal of subscriptions to the Symphony Concerts indicate a general increase of ten per cent in the price of tickets for next season. It might have been more, and not exceeded expectation.

CONCERTS NEXT WEEK

Trans Apr 17

The Busy Symphony Orchestra in Boston, in Cambridge and for Its Pension Fund, with the Harvard Glee Club Assisting—Mmes. Raisa and Lipkowska from Opera Houses—Miss Buell and Bach—The New York Trio to Return

MUSORGSKY wrote hardly any symphonic pieces and few fragments may be advisedly detached from his music-dramas and shifted to the concert-room. The more welcome, then, will be his tone-picture, "A Night on Bald Mountain," to be played at the Symphony Concerts of next Friday afternoon and Saturday evening. Musorgsky wrote it in 1867, utilizing not a few pages of an abandoned opera, "Salammbô"—the Carthaginian princess of Flaubert's novel. Mr. Cavalcoressi in his monograph on the composer counts "A Night on Bald Mountain" as one of the earliest Russian tone-pictures and praises the movement, the rhythm of the music. The piece, continues Mr. Nathan in his handbook of Russian music, "describes the unholy revels of a witches' sabbath on a mountain range in the province of Kiev. The spirits of darkness are joined in their festivities by Tchernobog, the infernal god. At the height of the orgy, the distant sound of a village church-bell is heard and at this hint of dawn, the spirits disperse."

For other numbers, Mr. Monteux has set upon his programme Schubert's songful symphony in C major; Svendsen's sparkling and showy, "Carnival at Paris," and Mr. Rabaud's tone-picture, "Midnight Procession"—Faust stirred by sight of a holy train—first heard and liked when the composer was temporary conductor of the Symphony Orchestra last season. Schubert's symphony, Musorgsky's tone-picture and Svendsen's fantasia will all be played in the final concert of the orchestra at Cambridge in Sanders Theatre on Thursday evening. To these three items, Mr. Monteux joins Franck's "Symphonic Variations" in which the sensitive Mr. Schmitz will play the piano-part.

The orchestra will be heard yet again at Symphony Hall tomorrow afternoon in the second of the yearly concerts for the increase of its Pension Fund. Then and there the Harvard Glee Club will assist it as chorus—the men's choir that Dr. Davison has made the exemplar of choral singing hereabouts. Unaccompanied, the Glee Club will sing ancient churchly music from Palestrina, Lotti and Leisring. With the orchestra it will be heard in two choruses from Rubinstein's oratorio, "The Tower of Babel" and in "A Song of Thanksgiving" out of Netherland folk-music. It is likely also to prove its mettle in extra pieces. The orchestral items of the programme are Saint-Saëns's sonorous "Organ Symphony," Rimsky-Korsakov's sharply rhythmed and highly colored "Spanish Caprice" and the "Dance of the Blessed Spirits" from Gluck's opera, "Orpheus," with Mr. Laurent playing the solo part for flute.

CONCERT - CHRONICLE

HARVEST FROM A WELL-FILLED WEEK-END

Apr. 20

The Symphony Orchestra Plays for Its Pension Fund—Lights and Shadows Upon The New Quality of the Band—Mr. Monteux and Theatre-Music—Dr. Davison's Glee Club from Harvard Assists in Familiar Glories—Mmes Lipkowska and Raisa Reveal Themselves in Variegated Song—Mr. Griffes and Fate—Mr. Heifetz Departs

WITH music of the theatre, with music depending for impression, there or elsewhere, upon rhythm and color, there is no doubting Mr. Monteux's admirable powers. Thus, on Saturday evening, as after-piece to Mr. Cortot's concert, he repeated the introduction to the first act and the march from the third act in Rimsky-Korsakov's opera, "The Golden Cockerel." To the march, awaited by his simple-minded, obedient, inquisitive folk, foolish, doting old King Dodon brings back his bride, the capricious and fantastical Queen of Shemanakha. Warriors and slaves lead the procession; then come the giants, dwarfs, acrobats and "freaks" with which it was her custom to be amused; and last appear high in their gilded chariot their Majesties themselves. The folk, says the stage-direction, are as "excited as children"; akin to a page from some big, warmly colored child's picture-book should be the pageant; the music, like the rest of the opera, takes half-seriously, half-mockingly, the action it clothes and points. For a few measures before the march sounds, there is preluding of the expectant, bobbing; then from a distance it begins; soon the warriors, the slaves, are hastening across the scene. Then, look at the acrobats turning hand-springs, O Marousia! See the one-eyed giant, O my Feodor! And last—molto crescendo—the queen, the royal pair themselves.

Not many in Symphony Hall had seen and heard the opera; fewer still could have read and remembered it; there were no stage, no pageant, no crowd, no lights, settings, dresses and bustle. Yet by sheer imagination in the quickening or the staying of the rhythms, in the quality and the intensity of tone, in the varying play of harmonic and instrumental color, Mr. Monteux gave the music almost the effect it gains in the theatre—manifold and freakish, suspensive and exciting, pageant of the stage, picture-book of folk-lore. By like intuition and experience with rhythm, with like sensibility to sustained or modulated tone, Mr. Monteux kept the quality of the droning or the prattling music of the lazy, sunny introduction.

Continued from Preceding Page

CONCERT-CHRONICLE

intonation and clean-cut ...ong. They ha... gained the finesse that modulates ... shades a long vocal gradient. At need t... can summon vigor, but their tone neve... comes harsh; at need they can sustain, ... clouded a delicate softness of song; wh... between goes unfailing elasticity. Wher... choir of men and boys from the basili... of Rome visited the United States last ... tumn, it received just praise for the qu... of its song. Yet it is excelled here ... America, no farther away than Cambr... by the youth of Harvard College—and ... of all, by Dr. Davison.

22d

...two choruses from Rubinstein, "The Tower of Babel," ...e-Taylor's setting of Newbolt's ballad, "Drake's Drum"—exemplifying these abilities on Sunday, with a ...chorus of the Netherlands, "Prayer of Thanksgiving," added for good measure. In this piece, moreover, and the fragments from Rubinstein, the orchestra joined the singers. The sons of Ham sing of their wanderings in murmuring, monotonously rhythmed, oriental song. The half-voice of the choir, the sustained yet flexible rhythm won on the ear. The sons of Japhet sing an idyl of mountain and sea. The Glee Club looped the gentle phrases as though not eighty voices, but rather one, were shaping them. In the clean-cut, sturdy singing of "Drake's Drum" Dr. Davison and his choir imparted exactly the stark sinewy vigors of English balladry when it puts by its bane which is over-sentiment. The folk-chorus ascended in broadly sustained and interlocked sonorities. Yet in the church pieces, the finest glories of conductor and chorus stood clear. Often the intrinsic beauty of the tone was an emotion in itself. At the beginning of Lotti's "Crucifixus," indeed throughout the piece, it melted not only the listening ear, but the answering heart. The contrasts of Palestrina's "Adoramus Te" seemed more as the quickened impulses of devout spirits stirred than as the prescriptions of the composer. When the ancient painters set on canvas the ascension of Jesus, they suffused the surrounding air with radiance. So sounded the voices as phrase upon phrase ascended in Leis-ing's seemingly simple hymn. In such singing live the very body and spirit of this ancient music of devotion. The mind follows the artfully interwoven strands, heeds the adroit contrasts; the ear receives the beauty of the singers' tone laid upon them, the heart swells to the warmth, the depth of the simple, the direct emotion. Far away across a gulf of method and spirit wider than the three centuries, seemed the Saint-Saëns of the "effective" climaxes, the smoothed slow movements, the neat Allegros of the "organ" symphony.

H. T. P.

Items and Announcements

Though present subscribers to the Symphony Concerts may, until May 1, retain their places for next season, new subscribers may now send to Symphony Hall their applications for seats. They will be filed, filled in order of receipt, and as near to the desired sittings as is possible. The prices range from $18 to $65.

Trans Ap. 24

Friday afternoon, April 30, in Symphony Hall, the twenty-fourth and last of the afternoon concerts of the Symphony Orchestra for the current season, with Mr. Monteux conducting and Mr. McCormack for assisting singer. Berlioz's "Fantastic Symphony," in which orchestra and conductor were eloquent, will be repeated, and Mr. McCormack will sing pieces by Händel and the Englishman, Frank Bridge.

Saturday evening, May 1, in Symphony Hall, the twenty-fourth and last of the evening concerts of the Symphony Orchestra for the current season with Mr. Monteux, Mr. McCormack assisting, and the pieces above noted.

Saturday evening, May 1, in the Art ..... Burleigh

At the Symphony Concerts of April 30 and May 1, when the tenor makes his final appearances in Boston, he will be heard in an unfamiliar aria by Mozart and in a setting of a sonnet of Rupert Brooke by the English composer, Frank Bridge.

Report runs in Paris that Monsieur Rabaud, temporary conductor of the Boston Orchestra through the season of 1918-1919, will soon succeed Monsieur Fauré as director of the Conservatory. Fauré's health is failing and so he retires. So also will Rabaud be well placed in the official hierarchy that is his natural abode. Mr. Monteux has long stood valiantly outside it.

In all probability, the Symphony Orchestra, departing from annual custom, will not visit cities of the Middle West next season for a week at midwinter. The cost of travel now makes the gain from the journey too small.

Items and Announcements

Apr 26

Mr. Monteux has set an interesting programme for the final pair of Symphony Concerts on Friday afternoon and Saturday evening. It begins, "by request," with Berlioz's "Fantastic Symphony," music in which conductor and band excelled themselves at a single performance on a Friday in March. The second never befell, because on the ensuing Saturday, the seceders quitted the orchestra. Hence probably, a repetition more than warrantable. Thereafter follow d'Indy's variations, "Istar," long unheard at the Symphony Concerts—a piece in which imagination and executive resource go hand in hand—and, for joyous ending to the musical year, the prelude to Wagner's opera, "The Mastersingers." Between whiles, Mr. McCormack will sing a little known concert-air of Mozart, "Non Temer. Amato Bene," and Frank Bridge's setting for tenor voice and orchestra of Rupert Brooke's grave and ...ely tempered sonnet:

...low out, you bugles over the rich Dead
...ere's none of these so lonely and poor of old,
...ying has made us rarer gifts than gold.
...no laid the world away; poured out the red
... wine of youth; gave up the years to be
... work and joy, and that unhoped serene,
... men call age; and those who would have been,
... sons, they gave their immortality.
..., bugles, blow! They brought us, for our dearth,
... lacked so long, and Love and Pain.
... has come back, as a king, to earth,
... subjects with a royal wage;
... alks in our ways again;
... stage.

BOSTON GLOBE—SA

23D CONCERT BY SYMPHONY

Herald Apr 24

Orchestra Gives Eloquent Performance of Schubert Master Work

RUSSIAN'S SATANIC REVEL PICTURESQUE

By PHILIP HALE

The 23d symphony concert, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Schubert, Symphony in C; Moussorgsky, "A Night on Bald Mountain", symphonic poem; Rabaud, "The Nocturnal Procession"; Svendsen, "Carnival at Paris."

Moussorgsky's Fantasie was composed in 1867 and was thus one of the few early Russian orchestral compositions of a fantastically picturesque nature. In the original form it was no doubt crude, for Moussorgsky had little technic for the larger forms of music; he despised "style" and believed that much knowledge would prevent him from attaining the realism that was his goal. That he himself was not satisfied with this symphonic poem is shown by the fact that he revised it two or three times. He died; Rimsky Korsakoff edited it and orchestrated it. The music was finally heard after Moussorgsky's death. Rimsky Korsakoff was a fastidious musician, a learned harmonist, a master of orchestrations. It is said that he sandpapered and polished "Boris Godorenoff" to the great detriment of Moussorgsky's opera; he chastened the wild spirit; he tamed the native savageness so it is said. What did he do to this musical picture of a Witches' Sabbath on Bald Mountain?

Having heard several musical descriptions of these unholy Sabbaths, where reverence was paid Satan, exultantly ruling in the form of a he-goat, where there was horrid, obscene revelry, if we may believe well-instructed ancient and modern writers on Satanism and witchcraft, we wonder why any woman, young or old, straddled a broomstick and made her way hopefully and joyfully to a lonely mountain or barren plain. If we can put faith in the musical descriptions given by Berlioz, Boito, Gounod, Satan's evening receptions were comparatively tame affairs, with dancing of a nature that would not have offended the selectmen and their wives and sisters of our little village in the Sixties; when the waltz was frowned on as a sensual and ungodly diversion. Liszt's Mephisto waltz is, indeed, sensuous, fleshly, but Satan in this instance only plays the fiddle; he is not master of Sabbatic revels. In Moussorgsky's symphonic poem, which was performed here for the first time at a Symphony concert—Mr. Longy conducted it 16 years ago at a concert of the Orchestral Club—the allegro devoted to the worshippers of the devil is rather commonplace; its laborious wildness becomes monotonous in spite of the editor's instrumentation. Far more original and effective is the second section, in which a church bell puts the blasphemous revelers to flight.

The performance of Schubert's great symphony was a most eloquent one, surpassing any performance that we remember, here or abroad. It was remarkable by reason of tempi happily chosen; of a poetic treatment of episodes that did not check the musical flow; of a masterly handling of dynamic gradations—witness the marvellously managed sinking from fortissimo to pianissimo in the finale; of brilliant solo work; of the constantly pervading romantic spirit with which the music is charged. One of the many memorable features of this performance was the reading of the opening flourish of the finale; music that would have suited the great feast at which Belshazzar drank wine before a thousand of his lords.

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Shubert's Long Work Given Spirited Production

Mussorgsky, Svendsen and Rabaud Contribute to the List

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The work is, as a whole, rather tentative, but interesting historically as a specimen of the early work of the modern Russian school of composers. The performance had all the requisite dash and fire.

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Herald Apr 24

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Orchestra Plays "A Night on Bald Mountain," Poem

By J. V. CLARK

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These choral numbers, together with the minuet from Gluck's "Orpheus" and the Rimsky-Korsakoff "Caprice on Spanish Themes," two fascinating orchestral pieces, gave brilliancy to the concert. The orchestra also played the Saint-Saens Symphony in C minor, with Albert Snow at the organ and Alfred De Voto at the piano.

S.

Trans Apr 26

SYMPHONY PLAYERS GIVE FINE PROGRAM

The first number on the Symphony program, yesterday afternoon, was a Schubert symphony, in C major. The opening movement of this symphony is very rhythmic and melodic. In the second part there is a march-like theme. The third movement, blending happiness and sadness, is followed by a swift and intense finale. Could one find a better instrument to portray the greatness of Schubert as a composer and master of melody than the Boston Symphony orchestra?

The second number on the program was an orchestral fantasy by Moussorgsky, "A Night on Bald Mountain." The composer's description published with the score of his work was as follows: "Subterranean din of supernatural voices. Appearance of spirits of darkness, followed by that of the Black God Tchernbog. Black mass. Witches' Sabbath. At the height of the Sabbath, there sounds far off the bell of the little church in a village, which scatters the spirits of Darkness. Daybreak." The portrayal of these fearsome creatures, their revelry and the contrasting peace and quinet after their heardlong retreat at daybreak was so vividly rendered by the orchestra one cannot help feeling that Mr. Monteux has a great imagination.

It was a pleasuer to hear again Henri Rabaud's symphonic poem, "La Procession Nocturne." It was most quieting after the orgies of the selection preceeding it.

The final number was a composition of Johan Svendsen, "The Carnival at Paris." Despite the rainy weather, a large audience attended. Next week John McCormack is to be soloist with the orchestra.

Trav Apr 26

McCORMACK AT LAST SYMPHONY CONCERT

The principal feature of the season's last pair of Boston Symphony concerts in Symphony Hall, Friday afternoon and Saturday evening (April 30 and May 1), will be Berlioz's "Fantastic" symphony. This mighty and difficult work for an especially large orchestra was played on Friday, March 5. Pierre Monteux is repeating it by general request. John McCormack will also make his last appearance in Boston this season as soloist of these concerts. Vincent D'Indy's "Istar" variations, and Wagner's overture to "Dei Meistersinger" will also be included in this program.

Globe Apr 25

Events and Comments

John McCormack's last appearance in Boston for two years will be as soloist at this week's Symphony concerts. With his usual intelligent zeal for the performance of good unfamiliar music, he has chosen a little known aria by Mozart and a setting of one of the sonnets of Rupert Brooke, the young English poet whose death in the war did much to stimulate public interest in his work, by Frank Bridge, regarded in England as an exceptionally promising composer. Mr Monteux has selected for the final number of the season the same piece that Dr Muck several times chose for the end of the last program, the prelude to "Die Meistersinger," an excellent choice.

POPS OPEN NEXT WEEK

The opening night of the popular concerts in Symphony Hall is scheduled for a week from tomorrow, Monday, May 3. This peculiarly Bostonian institution, which provides diverting music and excellent orchestral performances, to an accompaniment of light refreshments, nightly except Sundays, from 8 to 11 through the spring and early summer, reached its record in attendance last season. There is no reason why that record should not be broken. Agide Jacchia, one of the best conductors the Pops have ever had, is planning a set of programmes of exceptional interest, with a force of 80 regular Symphony players to execute his ideas. The innovation of waitresses, so successful last year, will be continued. The menu will be enlarged and improved. On Thursday of the first week will come "Operatic Night." The opening programme follows:

"Marche Militaire" ..... Schubert
Overture to "The Merry Wives of Windsor" ..... Nicolai
"Song Without Words" ..... Tschaikowsky
Fantasia, "La Boheme" ..... Puccini
Prelude to "Tristan and Isolde" ..... Bizet
"Gypsy Dance," from "Carmen" ..... Wagner
Organ solo, finale, "Sixth Symphony" ..... Widor
Mr. Albert W. Snow.
Tempest scene from "Othello" ..... Verdi
Selection, "Samson and Delilah" ..... Saint-Saens
"Canzone" ..... Van Westerhout
Intermezzo from "L'Amico Fritz" ..... Mascagni
"Hungarian Dance," No. 1 in G minor ..... Brahms

McCORMACK AT SYMPHONY

The season's last pair of Boston Symphony concerts (the coming Friday afternoon and Saturday evening, April 30-May 1) will witness a second performance by Mr. Monteux of Berlioz's "Fantastic" symphony. This mighty and difficult work for an especially large orchestra was played on Friday, March 5, and Pierre Monteux will repeat it in response to numerous requests by the Friday as well as the Saturday patrons. In this music the composer immortalizes his love for Henrietta Smithson in the following romantic episodes: "Dreams, Passions"; "A Ball"; "Scene in the Meadows"; "March to the Scaffold"; "Witches' Sabbath."

The soloist will be John McCormack, also making his last Boston appearance of the season on this occasion. He will sing Mozart's aria "Non temer, amato bene," with violin obligato, and a musical setting by the noted English composer, Frank Bridge, of Rupert Brooke's sonnet, "Blow Out You Bugles." Also on the same notable programme stand Vincent d'Indy's "Istar" variations and Wagner's overture to "Die Meistersinger."

Rush for Pops' Tables to Open Tomorrow

Globe Apr 25

THE rush for tables will start tomorrow for the opening night of the Pop concerts in Symphony Hall, Monday, May 3. This peculiarly Bostonian institution which provides the diverting orchestral music, to an accompaniment of light refreshments, nightly except Sundays from 8 to 11 through the Spring and early Summer, reached its record in attendance last season. Agide Jacchia, the popular conductor, is planning a set of attractive programs with eighty Symphony players to execute this plan. The menu will be enlarged this season. On Thursday of the first week will come "Operatic Night."

SYMPHONY PROGRAM

The season's last pair of Symphony concerts, next Friday afternoon and Saturday evening, will offer Berlioz's "Fantastic" Symphony in C minor, which Pierre Monteux will repeat in response to numerous requests. The soloist will be John McCormack, who will sing Mozart's aria, "Non temer, amato bene," and a musical setting by Frank Bridge of Rupert Brooke's sonnet, "Blow Out, You Bugles." Vincent d'Indy's "Istar" variations and Wagner's "Mastersingers" overture are also on the program.

Globe Apr 28

"Pops" Open Next Week

The "Pop" concerts begin in Symphony Hall Monday night, May 3. This peculiarly Bostonian institution, which provides the most diverting music in the finest orchestral performance, to an accompaniment of light refreshments, nightly except Sundays, from 8 to 11, through the Spring and early Summer, reached its record in attendance last season.

Agide Jacchia, one of the most talented and most popular conductors the "Pops" have ever had, is planning a fine set of programs. With a force of 80 regular Symphony players to execute this plan, and with loyal "Pop" audiences to applaud their approval there ought to be a successful season. The innovation of waitresses, so successful last year, will be continued. The menu will be enlarged and improved. On Thursday of the first week will come "Operatic Night."

The opening program follows: March militaire, Schubert; Overture to the "Merry Wives of Windsor," Nicolai; Song without Words, Tschaikowsky; Fantasia, "La Boheme," Puccini; Prelude to "Tristan and Isolde," Wagner; "Gypsy Dance" from "Carmen," Bizet; organ solo, Finale, Sixth Symphony, Widor; Tempest Scene from "Othello," Verdi; selection, "Samson and Delilah," Saint-Saens; Canzone, Van Westerhout; Intermezzo from "L'Amico Fritz," Mascagni; Hungarian Dance, No. 1, in G minor, Brahms.

Fin...

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra, twenty-fourth and last program. "Fantastic Symphony," Berlioz; Concert Aria, "Non temer, amato bene," Mozart; "Istar," D'Indy; "Blow Out, You Bugles," Frank Bridge; Prelude to "Die Meistersinger von Nurnburg," Wagner. Soloist, John McCormack, tenor.

22D...

...lo, "The Tower of Babel," ...e-Taylor's setting of Newbolt's ballad, "Drake's Drum"—exem- ...these abilities on Sunday, with a ...-chorus of the Netherlands, "Prayer of Thanksgiving," added for good measure. In this piece, moreover, and the fragments from Rubinstein, the orchestra joined the singers. The sons of Ham sing of their wanderings in murmuring, monotonously rhythmed oriental song. The half-voice of the choir, the sustained yet flexible rhythm won the ear. The sons of Japhet sing an idyl of mountain and sea. The Glee Club looped the gentle phrases as though not eighty voices, but rather one, were shaping them. In the clean-cut, sturdy singing of "Drake's Drum" Dr. Davison and his choir imparted exactly the stark sinewy vigors of English balladry when it puts by its bane which is over-sentiment. The folk-chorus ascended in broadly sustained and interlocked sonorities. Yet in the church-y pieces, the finest glories of conductor and chorus stood clear. Often the intrinsic beauty of the tone was an emotion in itself. At the beginning of Lotti's "Crucifixus," indeed throughout the piece, it melted not only the listening ear, but the answering heart. The contrasts of Palestrina's "Adoramus Te" seemed more as the quickened impulses of devout spirits stirred than as the prescriptions of the composer. When the ancient painters set on canvas the ascension of Jesus, they suffused the surrounding air with radiance. So sounded the voices as phrase upon phrase ascended in Leis-ing's seemingly simple hymn. In such singing, live the very body and spirit of this ancient music of devotion. The mind follows the artfully interwoven strands, heeds the adroit contrasts; the ear receives the beauty of the singers' tone laid upon them, the heart swells to the warmth, the depth of the simple, the direct emotion. Far away across a gulf of method and spirit wider than the three centuries, seemed the Saint-Saëns of the "effective" climaxes, the smoothed slow movements, the neat Allegros of the "organ" symphony.

H. T. P.

Items and Announcements

Though present subscribers to the Symphony Concerts may, until May 1, retain their places for next season, new subscribers may now send to Symphony Hall their applications for seats. They will be filed, filled in order of receipt, and as near to the desired sittings as is possible. The prices range from $18 to $65.

Trans. Apr. 24

Friday afternoon, April 30, in Symphony Hall, the twenty-fourth and last of the afternoon concerts of the Symphony Orchestra for the current season, with Mr. Monteux conducting and Mr. McCormack for assisting singer. Berlioz's "Fantastic Symphony," in which orchestra and conductor were eloquent, will be repeated, and Mr. McCormack will sing pieces by Händel and the Englishman, Frank Bridge.

Saturday evening, May 1, in Symphony Hall, the twenty-fourth and last of the evening concerts of the Symphony Orchestra for the current season with Mr. Monteux, Mr. McCormack assisting, and the pieces above noted.

Saturday evening, May 1, in the Art ...Burleigh

At the Symphony Concerts of April 30 and May 1, when the tenor makes his final appearances in Boston, he will be heard in an unfamiliar piece by Mozart and in a setting of a sonnet of Rupert Brooke by the English composer, Frank Bridge.

Report runs in Paris that Monsieur Rabaud, temporary conductor of the Boston Orchestra through the season of 1918-1919, will soon succeed Monsieur Fauré as director of the Conservatory. Fauré's health is failing and so he retires. So also will Rabaud be well placed in the official hierarchy that is his natural abode. Mr. Monteux has long stood valiantly outside it.

In all probability, the Symphony Orchestra, departing from annual custom, will not visit cities of the Middle West next season for a week at midwinter. The cost of travel now makes the gain from the journey too small.

Items and Announcements

Apr 22

Mr. Monteux has set an interesting programme for the final pair of Symphony Concerts on Friday afternoon and Saturday evening. It begins, "by request," with Berlioz's "Fantastic Symphony," music in which conductor and band excelled themselves at a single performance on a Friday in March. The second never befell, because on the ensuing Saturday, the seceders quitted the orchestra. Hence probably, a repetition more than warrantable. Thereafter follow d'Indy's variations, "Istar," long unheard at the Symphony Concerts—a piece in which imagination and executive resource go hand in hand—and, for joyous ending to the musical year, the prelude to Wagner's opera, "The Mastersingers." Between whiles, Mr. McCormack will sing a little known concert-air of Mozart, "Non Temer. Amato Bene," and Frank Bridge's setting for tenor voice and orchestra of Rupert Brooke's grave and finely tempered sonnet:

Blow out, you bugles over the rich Dead
There's none of these so lonely and poor of old,
But dying, has made us rarer gifts than gold.
These laid the world away; poured out the red
Sweet wine of youth; gave up the years to be
Of work and joy, and that unhoped serene,
That men call age; and those who would have been,
Their sons, they gave, their immortality.
Blow, bugles, blow! They brought us, for our dearth,
Holiness, lacked so long, and Love and Pain.
Lo, they have come back, as a king, to earth,
To their own land, to their subjects with a royal wage;
And nobly walk in our ways again;
And we have come into our heritage.

23D CONCERT BY SYMPHONY

Herald Apr 24

Orchestra Gives Eloquent Performance of Schubert Master Work

RUSSIAN'S SATANIC REVEL PICTURESQUE

By PHILIP HALE

The 23d symphony concert, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Schubert, Symphony in C; Moussorgsky. "A Night on Bald Mountain", symphonic poem; Rabaud, "The Nocturnal Procession"; Svendsen. "Carnival at Paris."

Moussorgsky's Fantasie was composed in 1867 and was thus one of the few early Russian orchestral compositions of a fantastically picturesque nature. In the original form it was no doubt crude, for Moussorgsky had little technic for the larger forms of music; he despised "style" and believed that much knowledge would prevent him from attaining the realism that was his goal. That he himself was not satisfied with this symphonic poem is shown by the fact that he revised it two or three times. He died; Rimsky Korsakoff edited it and orchestrated it. The music was finally heard after Moussorgsky's death. Rimsky Korsakoff was a fastidious musician, a learned harmonist, a master of orchestrations. It is said that he sandpapered and polished "Boris Godorenoff" to the great detriment of Moussorgsky's opera; he chastened the wild spirit; he tamed the native savageness so it is said. What did he do to this musical picture of a Witches' Sabbath on Bald Mountain?

Having heard several musical descriptions of these unholy Sabbaths, where reverence was paid Satan, exultantly ruling in the form of a he-goat, where there was horrid, obscene revelry, if we may believe well-instructed ancient and modern writers on Satanism and witchcraft, we wonder why any woman, young or old, straddled a broomstick and made her way hopefully and joyfully to a lonely mountain or barren plain. If we can put faith in the musical descriptions given by Berlioz, Boito, Gounod, Satan's evening receptions were comparatively tame affairs, with dancing of a nature that would not have offended the selectmen and their wives and sisters of our little village in the Sixties; when the waltz was frwoned on as a sensual and ungodly diversion. Liszt's Mephisto waltz is, indeed, sensuous, fleshly, but Satan in this instance only plays the fiddle; he is not master of Sabbatic revels. In Moussorgsky's symphonic poem, which was performed here for the first time at a Symphony concert—Mr. Longy conducted it 16 years ago at a concert of the Orchestral Club—the allegro devoted to the worshippers of the devil is rather commonplace; its laborious wildness becomes monotonous in spite of the editor's instrumentation. Far more original and effective is the second section, in which a church bell puts the blasphemous revelers to flight.

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BOSTON GLOBE—SA

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These choral numbers, together with the minuet from Gluck's "Orpheus" and the Rimsky-Korsakoff "Caprice on Spanish Themes," two fascinating orchestral pieces, gave brilliancy to the concert. The orchestra also played the Saint-Saens Symphony in C minor, with Albert Snow at the organ and Alfred De Voto at the piano.

Transcript Apr 26

SYMPHONY PLAYERS GIVE FINE PROGRAM

The first number on the Symphony program, yesterday afternoon, was a Schubert symphony, in C major. The opening movement of this symphony is very rhythmic and melodic. In the second part there is a march-like theme. The third movement, blending happiness and sadness, is followed by a swift and intense finale. Could one find a better instrument to portray the greatness of Schubert as a composer and master of melody than the Boston Symphony orchestra?

The second number on the program was an orchestral fantasy by Moussorgsky, "A Night on Bald Mountain." The composer's description published with the score of his work was as follows: "Subterranean din of supernatural voices. Appearance of spirits of darkness, followed by that of the Black God Tchernbog. Black mass. Witches' Sabbath. At the height of the Sabbath, there sounds far off the bell of the little church in a village, which scatters the spirits of Darkness. Daybreak." The portrayal of these fearsome creatures, their revelry and the contrasting peace and quinet after their heardlong retreat at daybreak was so vividly rendered by the orchestra one cannot help feeling that Mr. Monteux has a great imagination.

It was a pleasuer to hear again Henri Rabaud's symphonic poem, "La Procession Nocturne." It was most quieting after the orgies of the selection preceeding it.

The final number was a composition of Johan Svendsen, "The Carnival at Paris." Despite the rainy weather, a large audience attended. Next week John McCormack is to be soloist with the orchestra.

Trans Apr 26

McCORMACK AT LAST SYMPHONY CONCERT

The principal feature of the season's last pair of Boston Symphony concerts in Symphony Hall, Friday afternoon and Saturday evening (April 30 and May 1), will be Berlioz's "Fantastic" symphony. This mighty and difficult work for an especially large orchestra was played on Friday, March 5. Pierre Monteux is repeating it by general request. John McCormack will also make his last appearance in Boston this season as soloist of these concerts. Vincent D'Indy's "Istar" variations, and Wagner's overture to "Dei Meistersinger" will also be included in this program.

Globe Apr 26

Events and Comments

John McCormack's last appearance in Boston for two years will be as soloist at this week's Symphony concerts. With his usual intelligent zeal for the performance of good unfamiliar music, he has chosen a little known aria by Mozart and a setting of one of the sonnets of Rupert Brooke, the young English poet whose death in the war did much to stimulate public interest in his work, by Frank Bridge, regarded in England as an exceptionally promising composer. Mr Monteux has selected for the final number of the season the same piece that Dr Muck several times rhose for the end of the last program, the prelude to "Die Meistersinger," an excellent choice.

POPS OPEN NEXT WEEK

The opening night of the Pop concerts in Symphony Hall is scheduled for a week from tomorrow, Monday, May 3. This peculiarly Bostonian institution, which provides diverting music and excellent orchestral performances, to an accompaniment of light refreshments, nightly except Sundays, from 8 to 11 through the spring and early summer, reached its record in attendance last season. There is no reason why that record should not be broken. Agide Jacchia, one of the best conductors the Pops have ever had, is planning a set of programmes of exceptional interest, with a force of 80 regular Symphony players to execute his ideas. The innovation of waitresses, so successful last year, will be continued. The menu will be enlarged and improved. On Thursday of the first week will come "Operatic Night." The opening programme follows:

"Marche Militaire" ..... Schubert
Overture to "The Merry Wives of Windsor" ..... Nicolai
"Song Without Words" ..... Nicolai
Fantasia, "La Boheme" ..... Tschaikowsky
Prelude to "Tristan and Isolde" ..... Puccini
Gypsy Dance," from "Carmen" ..... Wagner
Organ solo, finale, "Sixth Symphony" ..... Bizet
Mr. Albert W. Snow.
Tempest scene from "Othello" ..... Widor
Selection, "Samson and Delilah" ..... Verdi
"Canzone" ..... Saint-Saens
Intermezzo from "L'Amico Fritz" ..... Van Westerhout
"Hungarian Dance," No. 1 in G minor ..... Mascagni
..... Brahms

McCORMACK AT SYMPHONY

The season's last pair of Boston Symphony concerts (the coming Friday afternoon and Saturday evening, April 30-May 1) will witness a second performance by Mr. Monteux of Berlioz's "Fantastic" symphony. This mighty and difficult work for an especially large orchestra was played on Friday, March 5, and Pierre Monteux will repeat it in response to numerous requests by the Friday as well as the Saturday patrons. In this music the composer immortalizes his love for Henrietta Smithson in the following romantic episodes: "Dreams, Passions"; "A Ball"; "Scene in the Meadows"; "March to the Scaffoid"; "Witches' Sabbath."

The soloist will be John McCormack, also making his last Boston appearance of the season on this occasion. He will sing Mozart's aria "Non temer, amato bene," with violin obligato, and a musical setting by the noted English composer, Frank Bridge, of Rupert Brooke's sonnet, "Blow Out You Bugles." Also on the same notable programme stand Vincent d'Indy's "Istar" variations and Wagner's overture to "Die Meistersinger."

Rush for Pops' Tables to Open Tomorrow

THE rush for tables will start tomorrow for the opening night of the Pop concerts in Symphony Hall, Monday, May 3. This peculiarly Bostonian institution, which provides the diverting orchestral music, to an accompaniment of light refreshments, nightly except Sundays from 8 to 11 through the Spring and early Summer, reached its record in attendance last season. Agide Jacchia, the popular conductor, is planning a set of attractive programs with eighty Symphony players to execute this plan. The menu will be enlarged this season. On Thursday of the first week will come "Operatic Night."

SYMPHONY PROGRAM

The season's last pair of Symphony concerts, next Friday afternoon and Saturday evening, will offer Berlioz's "Fantastic" Symphony in C minor, which Pierre Monteux will repeat in response to numerous requests. The soloist will be John McCormack, who will sing Mozart's aria, "Non temer, amato bene," and a musical setting by Frank Bridge of Rupert Brooke's sonnet, "Blow Out, You Bugles." Vincent d'Indy's "Istar" Variations and Wagner's "Mastersingers" overture are also on the program.

"Pops" Open Next Week

The "Pop" concerts begin in Symphony Hall Monday night, May 3. This peculiarly Bostonian institution, which provides the most diverting music in the finest orchestral performance, to an accompaniment of light refreshments, nightly except Sundays, from 8 to 11, through the Spring and early Summer, reached its record in attendance last season.

Agide Jacchia, one of the most talented and most popular conductors the "Pops" have ever had, is planning a fine set of programs. With a force of 80 regular Symphony players to execute this plan, and with loyal "Pop" audiences to applaud their approval there ought to be a successful season. The innovation of waitresses, so successful last year, will be continued. The menu will be enlarged and improved. On Thursday of the first week will come "Operatic Night."

The opening program follows: March militaire, Schubert; Overture to "Merry Wives of Windsor," Nicolai; Song without Words, Tschaikowsky; Fantasia, "La Boheme," Puccini; Prelude to "Tristan and Isolde," Wagner; "Gypsy Dance" from "Carmen," Bizet; organ solo, Finale, Sixth Symphony, Widor; Tempest Scene from "Othello," Verdi; selection, "Samson and Delilah," Saint-Saens; Canzone, Van Westerhout; Intermezzo from "L'Amico Fritz," Mascagni; Hungarian Dance, No. 1, in G minor, Brahms.

Flint, bass.

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra, twenty-fourth and last program. "Fantastic Symphony," Berlioz; Concert Aria, "Non temer, amato bene," Mozart; "Istar," D'Indy; "Blow Out, You Bugles," Frank Bridge; Prelude to "Die Meistersinger von Nurnburg," Wagner. Soloist, John McCormack, tenor.

SYMPHONY CONCERT
Saturday

R. MONTEUX FINDS NEW VOICE FOR SCHUBERT

Performance of the Symphony in C Major, Departing from "the Tradition," Shunning Sentimentality, Rekindling and Exalting the Music—The Disappointing Musorgsky of a Tone-Picture—Rabaud and Svendsen, Carnival and Contemplation, Set in Contrast

NOT long ago Monsieur Camille Chevillard, the eminent Parisian conductor, paid a professional visit to the German cities on the west bank of the Rhine, now occupied by French soldiery. At one of them, Mainz, he led a German orchestra through various French and German pieces. An English listener, who happened to be in the audience, recorded in a letter to a friend in America the tendency of the German band to linger over songful measures, to sentimentalize them; whereas the French director was disposed to brisker pace and more energetic progress. In Symphony Hall, yesterday afternoon, thought of this contrast returned before Mr. Monteux and his orchestra had proceeded far into Schubert's symphony in C major. Never before had most of the audience received the music from a French conductor; while few could have heard it anywhere or from any hand in such quick movement. Mr. Gericke, in his days at Symphony Hall, liked to say that Schubert spoke for himself; that with this symphony all the conductor needed to do was "to let it run." Yet neither he nor his German successors, if they shared that belief, quite fulfilled it. In spite of their minds, their hearts and also their hands drew out long Schubert's instrumental melodies. With reason they loved them—for it is the way of his music to inspire an almost personal affection—and they were prone to dwell upon their love. They were disposed also and in like spirit, to soften the composer's vigors in contrasting measures and to set forth the whole symphony in "sweetness and light," as so much lyric song with the orchestra as singer. So treated, the music almost always seemed lengthy, repetitious, overwritten. There was not only beauty, but a surfeit of beauty.

A year and more ago, when Mr. Rabaud undertook the Unfinished Symphony, he gave hint of a French way with Schubert's music; while yesterday, with the symphony in C, Mr. Monteux supplemented suggestion with revelation. Throughout, and particularly in the first movement, he took the music at a swifter pace than is the German way. He indeed disclosed it as instrumental song, stirring the ear, stimulating fancy, warming emotions; but at every turn he shunned the sentimentality that lingers and sugars. More: when Schubert spoke boldly, largely, as he does, for example, in the introductory Andante and in the Finale, the conductor sustained his vigors, communicated his energies. Then the music strode, as in tonal mass, wide-spaced, plastic, buoyant. In such voice the symphony, for once and in spite of Schubert's repetitions, escaped tedious lengths, sustained animation, gained contrasts, tingled upon the ear as well as caressed it. Modulations seemed more impulsive; decorative figures ran more brightly; the music had sinew as well as grace; suggestion replaced over-emphasis; spacious simplicities relieved linked sweetness. On the other hand, in this speed, vigor and breadth of contour, not a few of Schubert's marvellous euphonies, tremulous modulations, flecks of ornament, merely swept past—barely heeded eddies upon the flood of tone. Even so, it was new and penetrating sensation to hear this symphony in C unsentimentalized, led, as it were, out of the hothouse of reverent and affectionate tradition, into the open air of direct yet romantic speech.

So played and heard, moreover, the symphony gained in appeal to the mind and the imagination. No longer did it address only the innocently sensuous ear. The instrumental melody of Schubert is often like to the opening of a window in a bright morning upon a fair prospect. Fresh is the air, warm and quivering the sunshine. Akin to rapture is the first deep sensation. But Schubert lingers over the melody; while the listener tarries, as it were, at the opened casement. Before long, the prospect becomes familiar, soon a little monotonous. Look, look and look again Schubert seems to be saying with his tremulous modulations and gliding figures; whereas Beethoven, for example, more variously developing his instrumental song, is ever finding new vistas, arraying new lights and shadows. Schubert may cloy; Beethoven never satiates. The quick pace, the kindling energies, the bold contrasts of Mr. Monteux with this symphony in C relaxed these limitations. Upon a terrace sweeping the tonal landscape, rather than from window to window in more separate contemplation, walked the listener. Besides, in the introductory Andante, in the Finale, in measure through the slow movement, it was possible to feel as in new sensation the frequent spaciousness, the recurring exaltation of Schubert's speech in tones. After all, he was more than writer of relatively simple song, in endless fertility, for orchestra as for voice. In the symphony in C, in the Unfinished Symphony he also achieved the noble period, the tongue of power. Achieving them, moreover, he strode onward; while it is over his purest and most naïve instrumental song that he lingers until satiety numbs the hearer. One and another, of late, has argued for a sympathetic revision of this symphony of the "heavenly lengths," excising repetitions, daring discreet compressions. When Mr. Monteux wings the music as he did yesterday, the listener is not so sure of such necessity.

Thus did Schubert prevail through the length and breadth of the concert, though it was no distinguished miscellany that followed his symphony. Expectation was [illegible] over Musorgsky's tone-picture of a [illegible] Night on Bald Moun-

there are at least three Musorgskys. First the Musorgsky of the songs and a few piano-pieces (like "Pictures at an Exhibition")—composer of rare delineative imagination playing through the barest of expressive means. Second, the Musorgsky of the theatre—of the music-dramas of "Boris Godunov" and in less degree, "Khovanchitchina"—who could summon to the stage beyond any other composer, the voice and the spirit of the folk; who, again, could strip tones until they are like a naked nerve of speech or emotion. Third, the Musorgsky of this tone-picture and of a few other symphonic pieces, wherein he is in no respect individual or significant composer. Toward the end of "A Night on Bald Mountain," a distant church-bell interrupts the satanic revels; they subside; the dawn breaks serene upon a smiling earth, upon the untroubled spirits of a sleeping, pious folk. And the music that is to summon this illusion is veritable commonplace—Mid-Victorian or worse. An English "successor to Mendelssohn" would have made it more graphic. As amorphous, cloudy and relatively feeble is the din of the devilish rout. Suspensive pauses, sharp juxtapositions, insistent or broken rhythms, wild reels, tonal mutterings and shriekings are Musorgsky's means. Valiantly he strives with them; unmoved the hearer watches the struggle. Never once does the listener say to himself "I am there," and only rarely "This is Musorgsky." "Allegro Feroce" he labels the piece. "The Black Mass"—the impious sacrifice of the buck goat—is, he says, celebrated. Memory recalls Berlioz's infernal trombones designed by the composer "to shout obscenities"—and the one stage direction is as foolish and futile as the other. No: Musorgsky, even revised—once more—by the indispensable Rimsky-Korsakov was not a composer of symphonic music.

Two more tone-pictures—Rabaud's "Midnight Procession" and Svendsen's "Carnival in Paris"—at least set each other in contrast. So far as they go, the Frenchman's exact and economical measures summon vision of the still, solitary, foreboding forest; of the train of old men, boys and virgins that cross it singing a holy chant, bathed in semi-celestial glow; of the bitter, torturing emotion in the soul of the watching Faust. Precisely the composer has shaped his design, assembled and adjusted his means; even the proper page of Wagner to recall and utilize never once escapes him. A deliberate music accomplishes as deliberate an end. Better far than these calculations, the Svendsen that "cuts loose." His rhythms snap; his phrases chortle; his tumult is gay; his dissonances squeak and scream; and how warm-hearted and warm-voiced is his amorous interlude upon the songful strings and horns. (For symphonic carnivals are as obliging as stage-carnivals when lovers crave solitude.) Hardly a brilliant or a highly fanciful music; yet colorful, brightly rhythmed, vivid and animated withal. Handiwork, if the hearer chooses, yet not altogether the handiwork of a thoughtful, an eminently respectable gentleman making effective music. The bourgeoisie may have their Rabaud and welcome. They could not and did not quite kill Svendsen's native wildness.

H. T. PARKER

CONCERTS NEXT WEEK

The Symphony Orchestra with Mr. McCormack Assisting—Novel Numbers from the Musical Association — The Harvard Glee Club at the Art Museum—Mr. Ruffo and Miss Nielsen in Prospect

THE final Symphony Concerts for the current season befall next Friday afternoon and Saturday evening. Unusually an "assisting artist" will grace them—Mr. McCormack, the tenor, singing for the last times in Boston before he departs to Australia and to Europe. He will be heard first in the eighteenth-century music in which he excels—a little known air of Mozart, "Non temer, Amato bene," written for the concert-hall. His second number is Frank Bridge's setting of Rupert Brooke's sonnet, "Blow out, you Bugles," verse that gravely and simply exalts the dead in the recent war. Mr. McCormack is a diligent explorer of new music. In the sonnet two Englishmen of the younger generation have yielded him a piece by which he sets store.

The orchestral part of the programme traverses Berlioz's Fantastic Symphony; d'Indy's Variations, "Istar"; and Wagner's Prelude to his opera, "The Mastersingers." By general desire Mr. Monteux will repeat the symphony of which he and the orchestra made much on a Friday afternoon in March. On the following evening came the secession from the band; the symphony was put by; so that thus far but half the public of the concerts has heard it. "Istar," like d'Indy's second symphony, has been too long overlooked and Mr. Monteux does well to restore it to the active repertory. If it abounds in technical resource as variations should do, it is warm also with imagination. For in it the composer follows the Phœnician legend wherein the goddess descends into the underworld and strips off veil after veil that she may make her way to her lover. For each veil a variation until at last she—and the theme—emerge in naked beauty. As for the prelude to "The Mastersingers," it is almost traditional piece for joyous ending to the Symphony Concerts.

SATURDAY, MAY — THE BOSTON HERALD, S — BOSTON POST, SATU

"FANTASTIC" AGAIN AT THE SYMPHONY

Berlioz' Work Rendered With Distinction

The chief item on the program of yesterday's Symphony concert was Berlioz' "Fantastic Symphony," played for the second time this season by request of many subscribers. It was at the close of the former performance that the much dicussed Fradkin incident took place. Owing to the ensuing strike, Beethoven's Fourth Symphony had to be substituted at the Saturday concert. Yesterday the renewed orchestra gave an interpretation as finished and brilliant as that last March.

Berlioz certainly had the power of inventing distinctively beautiful themes, and his skill at orchestration is proverbial. His imagination is of the sort which subordinates formal proportioned perfection of structure to vivid and dramatic effects. All his works live chiefly by virtue of the striking musical episodes they contain. They lack the power, and nobility Beethoven gained by sustained and unified structural development. They are all dramatic lyrics which lack epic grandeur.

D'Indy, who is commonly regarded as cerebral rather than emotional, succeeds in the "Istar" variations in suggesting the sensuous, almost sensual, emotional quality of the legend by means of music which like all his later works is, nevertheless, almost too painstakingly well constructed.

Wagner in the prelude to "Die Meistersinger" is as erudite as D'Indy, though he does not do any stunts comparable to the Frenchman's clever but rather perplexing trick of giving his variations first and his theme afterward. But the emotional force back of Wagner's music is so tremendous that most listeners never notice its intricate construction.

John McCormack showed his wonted artistry and taste in his Mozart recitative and aria. No tenor now before the public can excel him in such music. His other number, a setting of one of Rupert Brooke's sonnets on the war, by Frank Bridge, an English composer little known in America, was effective in a rather banal way. The music suited the words, which are platitudinously optimistic in the face of a tragedy still too near for any artist to approach objectively. It was well sung and capably played.

The end of the season sees the orchestra back in its old form. The return of Mr Neumann to the tympani, is an especial cause for congratulation. He is in a class by himself as far as American orchestras are concerned and could not be adequately replaced. The list of members of the orchestra, printed in the programs for the first time since the strike, showed other welcome accessions and few vacancies still to be filled.

The concert will be repeated as usual tonight at 8. The 40th season begins Oct 8 and 9, with Mr Monteux as conductor.

LONGSHORE

Herald May 2

POPS OPEN NEXT WEEK

The rush for tables will start tomorrow for the opening night of the Pop concerts in Symphony Hall a week from tomorrow, Monday, May 3. This peculiarly Bostonian institution, which provides diverting music in the finest orchestral performance, to an accompaniment of light refreshments, nightly except Sundays from 8 to 11, through the spring and early summer, reached its record in attendance last season. There is no reason why that record should not be broken. Agide Jacchia, who is certainly the most talented, inspiring, enthusiastic and all-around popular conductor the Pops have had, is planning a brilliant set of programs. With a splendid force of 80 regular Symphony players to execute this plan, and with loyal Pop audiences to applaud, unmitigated pleasure should reign at Symphony Hall. The innovation of waitresses, so successful last year, will be continued. The menu will be enlarged and improved. On Thursday of the first week will come "Operatic night." The opening program is as follows:

Marche Militaire.....Schubert
Overture to the "Merry Wives of Windsor" Nicolai
Song without Words.....Tschaikowsky
Fantasia, "La Boheme".....Puccini
Prelude to "Tristan and Isolde".....Wagner
"Gypsy Dance" from "Carmen".....Bizet
Organ solo, Finale, Sixth Symphony.....Widor
Albert W. Snow
Tempest Scene from "Othello".....Verdi
Selection, "Samson and Delilah".....Saint-Saens
Canzone.....Van Westerhout
Intermezzo from "L'Amico Fritz".....Mascagni
Hungarian Dance, No. 1, in G minor.....Brahms

CONCERTS OF THE WEEK

SUNDAY—[illegible] Times.

McCORMACK-SYMPHONY

The season's last pair of Boston Symphony concerts, Friday afternoon and Saturday evening, will be made memorable by the performance of Berlioz's "Fantastic" Symphony in C minor. This mighty and difficult work for an especially large orchestra was played on Friday, March 5. Mr. Monteux will repeat it in response to numerous requests by the Friday as well as the Saturday patrons. In this music the composer immortalizes his love for Henrietta Smithson in the following romantic episodes: "Dreams, Passions"; "A Ball"; "Scene in the Meadows";

24TH CONCERT OF SYMPHONY

D'Indy's "Istar" Variations Heard Again After Interval of Eight Years

JOHN M'CORMACK ON THE PROGRAM

By PHILIP HALE

The 24th concert by the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Berlioz, Fantastic Symphony (by request); Mozart, scene with Rondo, "Von Temer" (John McCormack); d'Indy, "Istar" variations; Frank Bridge, sonnet for voice and orchestra, "Blow out, you Bugles" (Mr. McCormack); Wagner, prelude to "The Mastersingers."

It was a pleasure to hear d'Indy's "Istar" variations again after an interval of eight years. They are to be ranked with his symphony on a mountain air and his symphony in B flat major. Taking an oriental subject, he did not succumb to orientalism either in the invention of thematic material or in harmonic or orchestral treatment. Nor is the originality of the structure, the announcement of the theme at the very end, typifying the stripping of Istar's last veil and the revelation of her splendid nudity, the chief feature of the workmanship. Each variation, as it marks the progress of Istar's descent to the immutable land, and the stripping in turn of tiara, pendans, precious stones, etc., in itself and as it comes nearer to the theme, is a masterpiece in musical construction and in color. The performance was a brilliant one, as was that of Berlioz's remarkable symphony, which played here on March 5 was requested for the concert of yesterday. Again the scene in the fields, with the famous pastoral music and the still more famous measures for kettle-drums, the wild nightmare, March to the Scaffold, and the Witches Sabbath were enthusiastically applauded.

Mr. McCormack is a master of the Mozartian style. In this respect he is among tenors what Mme. Sembrich in her prime was among sopranos. Yesterday he chose a Scene and Rondo written by Mozart for a private performance of his "Idomeneo" in Vienna. Mr. McCormack's delivery of the Recitative was dramatically varied and effective. The Rondo he sang skilfully, but the voice itself did not always have body or pleasing quality. His other selection was a setting to music by Frank Bridge to a sonnet of Rupert Brooke. This Bridge, an Englishman, but not to be confounded with the Bridge that turned out oratorios—is there not a "Jonah" among them, a "Jonah" but without music for the whale?—made the mistake of attempting to give musical significance to nearly every word of the sonnet. As a result there is a far nobler spirit in Brooke's poem than in Bridge's music. The attempt was laborious. In spite of Mr. McCormack's earnest and lofty interpretation, he could not raise this music to the poet's or his own noble conception.

The concert will be repeated tonight, when the 39th season of the orchestra will end.

In the weeks preceding the arrival of Mr. Rabaud, Mr. Monteux formed practically a new orchestra. He brought it to so high a state of perfection that Mr. Rabaud found it a euphonious and plastic instrument to play upon.

In the course of this season, when, suddenly, another conductor might have lost heart, he again formed an orchestra and in a few weeks worked a miracle. The concerts of the last month have been worthy of the Boston Symphony Orchestra at the height of its reputation. Nor has Mr. Monteux shone only as a drill-master; throughout the season he has proved himself an interpreter of the very first rank. A glance at the review of the season, which will be published in the Herald tomorrow, will show the catholicity of his taste. As an interpreter, no school, no period, is foreign to him: Beethoven and Debussy, Rimsky-Korsakoff and Griffes, Handel and Berlioz—he understands then, he shares his understanding and appreciation with the audience. He has been dramatic, but not sensational; reverential, but not dull; poetic, but not sentimental. And throughout the season, he has conducted himself as a modest, sincere gentleman; serious in his purpose, but not taking himself too seriously, for he has the saving grace of humor. Once asked if he was disturbed or upset by a wholly unforeseen and annoying occurrence, he smiled and said that he had been conductor of the Russian Ballet for several years.

Boston should be today as proud of its orchestra as at any time during its glorious past. It should also be proud of this orchestra's conductor. With him the future of the orchestra will be glorious.

NAMED IN [illegible]

SYMPHONY AUDIENCE RESPONDS

Tribute to Monteux and Players. McCormack Soloist

BY OLIN DOWNES

The final concert of the season by the Boston Symphony Orchestra, Pierre Monteux conductor, was given yesterday afternoon in Symphony Hall. John McCormack was soloist. The orchestra, almost completed today in its membership, and performing with the superb virtuosity and sonority of its best days, played Berlioz' Fantastic Symphony, which was on a former programme this season, and yesterday repeated by request, d'Indy's "Istar" variations, and Wagner's overture to "The Mastersingers of Nuremberg."

Mr. McCormack sang the recitative, "Non piu! tutto ascoltae" and the aria, "Non temer, amato bene," of Mozart, and Frank Bridge's sonnet for voice and orchestra, "Blow Out, You Bugles." Throughout the concert the audience was very enthusiastic. It greeted Mr. Monteux long and loudly and the concert was a crescendo of applause, until at the last conductor and orchestra stood, acknowledging the tribute.

TO MONTEUX AND BRENNAN

This concert was indeed a tribute to Mr. Monteux's ability in whipping an orchestra recently reorganized in many positions into shape and making it capable, in a very few days, of virtuoso performances.

It was also testimony to the sagacity and energy of Mr. William H. Brennan, without whose judgment and masterly control of recent untoward conditions Mr. Monteux would not have had such a membership to work with.

Bridge's Song Poor Music

Mr. McCormack never interpreted a dramatic recitative more artistically than he treated Mozart's opening lines. The first two-thirds of the piece went admirably; but, probably for the reason that Mr. McCormack has been singing so much of late years, his voice was not in the best shape when he came to the rapid passages of the concluding rondo. It would be a pity if such a singer, such an artist, to be prodigal of his voice that such conditions should recur.

In the song of Frank Bridge, a song very taxing because of its range and its tonal demands, Mr. McCormack was as dramatic as he could have been under the circumstances. But from repetition of this composition may [illegible] be delivered! It is false music from the first bar to the last, strained for effects, with no well-established lines of any kind. The composer underscoring each word and syllable his text, becomes episodic and wanders now hither, and when he attempts to the terse and manly he is merely affected and dull. Mr. McCormack and Mr. Monteux did much for Mr. Bridge but Mr. Bridge did very little for Mr. Monteux and Mr. McCormack.

D'Indy's Variations

Berlioz's symphony was given a performance felt by many to be superior to the brilliant performance of the work given earlier in the season. For others the feature of the concert was the performance of d'Indy's variations. Here is a white heat of musical inspiration, imagination and intellectuality, might be called by some intellectual emotion, for there are those who recognize only what is called emotion and is but an aspect of sensuality.

There is transparent, blazing, whi heat of beauty in this noble mus which can be understood only by listening to the music itself. Its architectu towers to the skies, yet there is prese also the note of that which is ancie Oriental and languorous. Of such pag are those of the introduction itself, a the motive of three notes played first by the horn, a motive which, curring again and again as a salie feature of the theme of Istar, is as cry of the goddess, or the woman, her lover, whom she goes to the dep of hell to reclaim.

SYMPHONY CONCERT

MR. MONTEUX FINDS NEW VOICE FOR SCHUBERT

A Performance of the Symphony in C Major, Departing from "the Tradition," Shunning Sentimentality, Rekindling and Exalting the Music—The Disappointing Musorgsky of a Tone-Picture—Rabaud and Svendsen, Carnival and Contemplation, Set in Contrast

Not long ago Monsieur Camille Chevillard, the eminent Parisian conductor, paid a professional visit to the German cities on the west bank of the Rhine, now occupied by French soldiery. At one of them, Mainz, he led a German orchestra through various French and German pieces. An English listener, who happened to be in the audience, recorded in a letter to a friend in America the tendency of the German band to linger over songful measures, to sentimentalize them: whereas the French director was disposed to brisker pace and more energetic progress. In Symphony Hall, yesterday afternoon, thought of this contrast returned before Mr. Monteux and his orchestra had proceeded far into Schubert's symphony in C major. Never before had most of the audience received the music from a French conductor; while few could have heard it anywhere or from any hand in such quick movement. Mr. Gericke, in his days at Symphony Hall, liked to say that Schubert spoke for himself; that with this symphony all the conductor needed to do was "to let it run." Yet neither he nor his German successors, if they shared that belief, quite fulfilled it. In spite of their minds, their hearts and also their hands drew out long Schubert's instrumental melodies. With reason they loved them—for it is the way of his music to inspire an almost personal affection—and they were prone to dwell upon their love. They were disposed also and in like spirit, to soften the composer's vigors in contrasting measures and to set forth the whole symphony in "sweetness and light," as so much lyric song with the orchestra as singer. So treated, the music almost always seemed lengthy, repetitious, overwritten. There was not only beauty, but a surfeit of beauty.

A year and more ago, when Mr. Rabaud undertook the Unfinished Symphony, he gave hint of a French way with Schubert's music; while yesterday, with the symphony in C, Mr. Monteux supplemented suggestion with revelation. Throughout, and particularly in the first movement, he took the music at a swifter pace than is the German way. He indeed disclosed it as instrumental song, stirring the ear, stimulating fancy, warming emotions; but at every turn he shunned the sentimentality that lingers and sugars. More: when Schubert spoke boldly, largely, as he does, for example, in the introductory Andante and in the Finale, the conductor sustained his vigors, communicated his energies. Then the music strode, as in tonal masswide-spaced, plastic, buoyant. In such voice the symphony, for once and in spite of Schubert's repetitions, escaped tedious lengths, sustained animation, gained contrasts, tingled upon the ear as well as caressed it. Modulations seemed more impulsive; decorative figures ran more brightly; the music had sinew as well as grace; suggestion replaced over-emphasis; spacious simplicities relieved linked sweetness. On the other hand, in this speed, vigor and breadth of contour, not a few of Schubert's marvellous euphonies, tremulous modulations, flecks of ornament, merely swept past—barely heeded eddies upon the flood of tone. Even so, it was new and penetrating sensation to hear this symphony in C unsentimentalized, led, as it were, out of the hothouse of reverent and affectionate tradition, into the open air of direct yet romantic speech.

So played and heard, moreover, the symphony gained in appeal to the mind and the imagination. No longer did it address only the innocently sensuous ear. The instrumental melody of Schubert is often like to the opening of a window in a bright morning upon a fair prospect. Fresh is the air, warm and quivering the sunshine. Akin to rapture is the first deep sensation. But Schubert lingers over the melody; while the listener tarries, as it were, at the opened casement. Before long, the prospect becomes familiar, soon a little monotonous. Look, look and look again Schubert seems to be saying with his tremulous modulations and gliding figures; whereas Beethoven, for example, more variously developing his instrumental song, is ever finding new vistas, arraying new lights and shadows. Schubert may cloy; Beethoven never satiates. The quick pace, the kindling energies, the bold contrasts of Mr. Monteux with this symphony in C relaxed these limitations. Upon a terrace sweeping the tonal landscape, rather than from window to window in more separate contemplation, walked the listener. Besides, in the introductory Andante, in the Finale, in measure through the slow movement, it was possible to feel as in new sensation the frequent spaciousness, the recurring exultation of Schubert's speech in tones. After all, he was more than writer of relatively simple song, in endless fertility, for orchestra as for voice. In the symphony in C, in the Unfinished Symphony he also achieved the noble period, the tongue of power. Achieving them, moreover, he strode onward; while it is over his purest and most naive instrumental song that he lingers until satiety numbs the hearer. One and another, of late, has argued for a sympathetic revision of this symphony of the "heavenly lengths," exciting repetitions, daring discreet compressions. When Mr. Monteux wings the music as he did yesterday, the listener is not so sure of such necessity.

Thus did Schubert prevail through the length and breadth of the concert, though it was no distinguished miscellany that followed his symphony. Expectation was keen over Musorgsky's tone-picture of a [illegible]—"A Night on Bald Moun-

there are at least three Musorgskys. First the Musorgsky of the songs and a few piano-pieces (like "Pictures at an Exhibition")—composer of rare delineative imagination playing through the barest of expressive means. Second, the Musorgsky of the theatre—of the music-dramas of "Boris Godunov" and in less degree, "Khovanchitchina"—who could summon to the stage beyond any other composer, the voice and the spirit of the folk; who, again, could strip tones until they are like a naked nerve of speech or emotion. Third, the Musorgsky of this tone-picture and of a few other symphonic pieces, wherein he is in no respect individual or significant composer. Toward the end of "A Night on Bald Mountain," a distant church-bell interrupts the satanic revels; they subside; the dawn breaks serene upon a smiling earth, upon the untroubled spirits of a sleeping, pious folk. And the music that is to summon this illusion is veritable commonplace—Mid-Victorian or worse. An English "successor to Mendelssohn" would have made it more graphic. As amorphous, cloudy and relatively feeble is the din of the devilish rout. Suspensive pauses, sharp juxtapositions, insistant or broken rhythms, wild reels, tonal mutterings and shriekings are Musorgsky's means. Valiantly he strives with them; unmoved the hearer watches the struggle. Never once does the listener say to himself "I am there," and only rarely "This is Musorgsky." "Allegro Feroce" he labels the piece, "The Black Mass"—the impious sacrifice of the buck goat—is, he says, celebrated. Memory recalls Berlioz's infernal trombones designed by the composer "to shout obscenities"—and the one stage direction is as foolish and futile as the other. No: Musorgsky, even revised—once more—by the indispensable Rimsky-Korsakov was not a composer of symphonic music.

Two more tone-pictures—Rabaud's "Midnight Procession" and Svendsen's "Carnival in Paris"—at least set each other in contrast. So far as they go, the Frenchman's exact and economical measures summon vision of the still, solitary, foreboding forest; of the train of old men, boys and virgins that cross it singing a holy chant, bathed in semi-celestial glow; of the bitter, torturing emotion in the soul of the watching Faust. Precisely the composer has shaped his design, assembled and adjusted his means; even the proper page of Wagner to recall and utilize never once escapes him. A deliberate music accomplishes as deliberate an end. Better far than these calculations, the Svendsen that "cuts loose." His rhythms snap; his phrases chortle; his tumult is gay; his dissonances squeak and scream; and how warm-hearted and warm-voiced is his amorous interlude upon the songful strings and horns. (For symphonic carnivals are as obliging as stage-carnivals when lovers crave solitude.) Hardly a brilliant or a highly fanciful music; yet colorful, brightly rhythmed, vivid and animated withal. Handiwork, if the hearer chooses, yet not altogether the handiwork of a thoughtful, an eminently respectable gentleman making effective music. The bourgeoisie may have their Rabaud and welcome. They could not and did not quite kill Svendsen's native wildness.

H. T. PARKER

CONCERTS NEXT WEEK

The Symphony Orchestra with Mr. McCormack Assisting—Novel Numbers from the Musical Association — The Harvard Glee Club at the Art Museum—Mr. Ruffo and Miss Nielsen in Prospect

THE final Symphony Concerts for the current season befall next Friday afternoon and Saturday evening. Unusually an "assisting artist" will grace them—Mr. McCormack, the tenor, singing for the last times in Boston before he departs to Australia and to Europe. He will be heard first in the eighteenth-century music in which he excels—a little known air of Mozart, "Non temer, Amato bene," written for the concert-hall. His second number is Frank Bridge's setting of Rupert Brooke's sonnet, "Blow out, you Bugles," verse that gravely and simply exalts the dead in the recent war. Mr. McCormack is a diligent explorer of new music. In the sonnet two Englishmen of the younger generation have yielded him a piece by which he sets store.

The orchestral part of the programme traverses Berlioz's Fantastic Symphony; d'Indy's Variations, "Istar"; and Wagner's Prelude to his opera, "The Mastersingers." By general desire Mr. Monteux will repeat the symphony of which he and the orchestra made much on a Friday afternoon in March. On the following evening came the secession from the band; the symphony was put by; so that thus far but half the public of the concerts has heard it. "Istar," like d'Indy's second symphony, has been too long overlooked and Mr. Monteux does well to restore it to the active repertory. If it abounds in technical resource as variations should do, it is warm also with imagination. For in it the composer follows the Phœnician legend wherein the goddess descends into the underworld and strips off veil after veil that she may make her way to her lover. For each veil a variation until at last she—and the theme—emerge in naked beauty. As for the prelude to "The Mastersingers," it is almost traditional piece for joyous ending to the Symphony Concerts.

"FANTASTIC" AGAIN AT THE SYMPHONY

Berlioz' Work Rendered With Distinction

The chief item on the program of yesterday's Symphony concert was Berlioz' "Fantastic Symphony," played for the second time this season by request of many subscribers. It was at the close of the former performance that the much dicussed Fradkin incident took place. Owing to the ensuing strike, Beethoven's Fourth Symphony had to be substituted at the Saturday concert. Yesterday the renewed orchestra gave an interpretation as finished and brilliant as that last March.

Berlioz certainly had the power of inventing distinctively beautiful themes, and his skill at orchestration is proverbial. His imagination is of the sort which subordinates formal proportioned perfection of structure to vivid and dramatic effects. All his works live chiefly by virtue of the striking musical episodes they contain. They lack the power, and nobility Beethoven gained by sustained and unified structural development. They are all dramatic lyrics which lack epic grandeur.

D'Indy, who is commonly regarded as cerebral rather than emotional, succeeds in the "Istar" variations in suggesting the sensuous, almost sensual, emotional quality of the legend by means of music which like all his later works is, nevertheless, almost too painstakingly well constructed.

Wagner in the prelude to "Die Meistersinger" is as erudite as D'Indy, though he does not do any stunts comparable to the Frenchman's clever but rather perplexing trick of giving his variations first and his theme afterward. But the emotional force back of Wagner's music is so tremendous that most listeners never notice its intricate construction.

John McCormack showed his wonted artistry and taste in his Mozart recitative and aria. No tenor now before the public can excel him in such music. His other number, a setting of one of Rupert Brooke's sonnets on the war, by Frank Bridge, an English composer little known in America, was effective in a rather banal way. The music suited the words, which are platitudinously optimistic in the face of a tragedy still too near for any artist to approach objectively. It was well sung and capably played.

The end of the season sees the orchestra back in its old form. The return of Mr Neumann to the tympani, is an especial cause for congratulation. He is in a class by himself as far as American orchestras are concerned and could not be adequately replaced. The list of members of the orchestra, printed in the programs for the first time since the strike, showed other welcome accessions and few vacancies still to be filled.

The concert will be repeated as usual tonight at 8. The 40th season begins Oct 8 and 9, with Mr Monteux as conductor.

POPS OPEN NEXT WEEK

The rush for tables will start tomorrow for the opening night of the Pop concerts in Symphony Hall a week from tomorrow, Monday, May 3. This peculiarly Bostonian institution, which provides diverting music in the finest orchestral performance, to an accompaniment of light refreshments, nightly except Sundays from 8 to 11, through the spring and early summer, reached its record in attendance last season. There is no reason why that record should not be broken. Agide Jacchia, who is certainly the most talented, inspiring, enthusiastic and all-around popular conductor the Pops have had, is planning a brilliant set of programs. With a splendid force of 80 regular Symphony players to execute this plan, and with loyal Pop audiences to applaud, unmitigated pleasure should reign at Symphony Hall. The innovation of waitresses, so successful last year, will be continued. The menu will be enlarged and improved. On Thursday of the first week will come "Operatic night." The opening program is as follows:

Marche Militaire.....Schubert
Overture to the "Merry Wives of Windsor".....Nicolai
Song without Words.....Tschaikowsky
Fantasia, "La Boheme".....Puccini
Prelude to "Tristan and Isolde".....Wagner
"Gypsy Dance" from "Carmen".....Bizet
Organ solo, Finale, Sixth Symphony.....Widor
Albert W. Snow
Tempest Scene from "Othello".....Verdi
Selection, "Samson and Delilah".....Saint-Saens
Canzone.....Van Westerhout
Intermezzo from "L'Amico Fritz".....Mascagni
Hungarian Dance, No. 1, in G minor..Brahms

CONCERTS OF THE WEEK

SUNDAY—Symphony Orchestra.

McCORMACK-SYMPHONY

The season's last pair of Boston Symphony concerts, Friday afternoon and Saturday evening, will be made memorable by the performance of Berlioz's "Fantastic" Symphony in C minor. This mighty and difficult work for an especially large orchestra was played on Friday, March 5. Mr. Monteux will repeat it in response to numerous requests by the Friday as well as the Saturday patrons. In this music the composer immortalizes his love for Henrietta Smithson in the following romantic episodes: "Dreams, Passions"; "A Ball"; "Scene in the Meadows";

24TH CONCERT OF SYMPHONY

D'Indy's "Istar" Variations Heard Again After Interval of Eight Years

JOHN M'CORMACK ON THE PROGRAM

By PHILIP HALE

The 24th concert by the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Berlioz, Fantastic Symphony (by request); Mozart, scene with Rondo, "Von Temer" (John McCormack); d'Indy, "Istar" variations; Frank Bridge, sonnet for voice and orchestra, "Blow out, you Bugles" (Mr. McCormack); Wagner, prelude to "The Mastersingers."

It was a pleasure to hear d'Indy's "Istar" variations again after an interval of eight years. They are to be ranked with his symphony on a mountain air and his symphony in B flat major. Taking an oriental subject, he did not succumb to orientalism either in the invention of thematic material or in harmonic or orchestral treatment. Nor is the originality of the structure, the announcement of the theme at the very end, typifying the stripping of Istar's last veil and the revelation of her splendid nudity, the chief feature of the workmanship. Each variation, as it marks the progress of Istar's descent to the immufable land, and the stripping in turn of tiara, pendans, precious stones, etc., in itself and as it comes nearer to the theme, is a masterpiece in musical construction and in color. The performance was a brilliant one, as was that of Berlioz's remarkable symphony, which played here on March 5 was requested for the concert of yesterday. Again the scene in the fields, with the famous pastoral music and the still more famous measures for kettle-drums, the wild nightmare, March to the Scaffold, and the Witches Sabbath were enthusiastically applauded.

Mr. McCormack is a master of the Mozartian style. In this respect he is among tenors what Mme. Sembrich in her prime was among sopranos. Yesterday he chose a Scene and Rondo written by Mozart for a private performance of his "Idomeneo" in Vienna. Mr. McCormack's delivery of the Recitative was dramatically varied and effective. The Rondo he sang skilfully, but the voice itself did not always have body or pleasing quality. His other selection was a setting to music by Frank Bridge to a sonnet of Rupert Brooke. This Bridge, an Englishman, but not to be confounded with the Bridge that turned out oratorios—is there not a "Jonah" among them, a "Jonah" but without music for the whale?—made the mistake of attempting to give musical significance to nearly every word of the sonnet. As a result there is a far nobler spirit in Brooke's poem than in Bridge's music. The attempt was laborious. In spite of Mr. McCormack's earnest and lofty interpretation, he could not raise this music to the poet's or his own noble conception.

The concert will be repeated tonight, when the 39th season of the orchestra will end.

In the weeks preceding the arrival of Mr. Rabaud, Mr. Monteux formed practically a new orchestra. He brought it to so high a state of perfection that Mr. Rabaud found it a euphonious and plastic instrument to play upon.

In the course of this season, when, suddenly, another conductor might have lost heart, he again formed an orchestra and in a few weeks worked a miracle. The concerts of the last month have been worthy of the Boston Symphony Orchestra at the height of its reputation. Nor has Mr. Monteux shone only as a drill-master; throughout the season he has proved himself an interpreter of the very first rank. A glance at the review of the season, which will be published in the Herald tomorrow, will show the catholicity of his taste. As an interpreter, no school, no period, is foreign to him: Beethoven and Debussy, Rimsky-Korsakoff and Griffes, Handel and Berlioz—he understands then, he shares his understanding and appreciation with the audience. He has been dramatic, but not sensational; reverential, but not dull; poetic, but not sentimental. And throughout the season, he has conducted himself as a modest, sincere gentleman; serious in his purpose, but not taking himself too seriously, for he has the saving grace of humor. Once asked if he was disturbed or upset by a wholly unforeseen and annoying occurrence, he smiled and said that he had been conductor of the Russian Ballet for several years.

Boston should be today as proud of its orchestra as at any time during its glorious past. It should also be proud of this orchestra's conductor. With him the future of the orchestra will be glorious.

NAMED IN RING

SYMPHONY AUDIENCE RESPONDS

Tribute to Monteux and Players. McCormack Soloist

BY OLIN DOWNES

The final concert of the season by the Boston Symphony Orchestra, Pierre Monteux conductor, was given yesterday afternoon in Symphony Hall. John McCormack was soloist. The orchestra, almost completed today in its membership, and performing with the superb virtuosity and sonority of its best days, played Berlioz' Fantastic Symphony, which was on a former programme this season, and yesterday repeated by request, d'Indy's "Istar" variations, and Wagner's overture to "The Mastersingers of Nuremberg."

Mr. McCormack sang the recitative, "Non piu! tutto ascoltae" and the aria, "Non temer, amato bene," of Mozart, and Frank Bridge's sonnet for voice and orchestra, "Blow Out, You Bugles." Throughout the concert the audience was very enthusiastic. It greeted Mr. Monteux long and loudly and the concert was a crescendo of applause, until at the last conductor and orchestra stood, acknowledging the tribute.

TO MONTEUX AND BRENNAN

This concert was indeed a tribute to Mr. Monteux's ability in whipping an orchestra recently reorganized in many positions into shape and making it capable, in a very few days, of virtuoso performances.

It was also testimony to the sagacity and energy of Mr. William H. Brennan, without whose judgment and masterly control of recent untoward conditions Mr. Monteux would not have had such a membership to work with.

Bridge's Song Poor Music

Mr. McCormack never interpreted a dramatic recitative more artistically than he treated Mozart's opening lines. The first two-thirds of the piece went admirably; but, probably for the reason that Mr. McCormack has been singing so much of late years, his voice was not in the best shape when he came to the rapid passages of the concluding rondo. It would be a pity for such a singer, such an artist, to be so prodigal of his voice that such conditions should recur.

In the song of Frank Bridge, a song very taxing because of its range and its tonal demands, Mr. McCormack was as dramatic as he could have been under the circumstances. But from a repetition of this composition may we be delivered! It is false music from the first bar to the last, strained for effects, with no well-established lines of any kind. The composer underscoring each word and syllable of his text, becomes episodic and wanders now hither, and when he attempts to be the terse and manly he is merely affected and dull. Mr. McCormack and Mr. Monteux did much for Mr. Bridge, but Mr. Bridge did very little for Mr. Monteux and Mr. McCormack.

D'Indy's Variations

Berlioz's symphony was given a performance felt by many to be superior to the brilliant performance of this work given earlier in the season. For others the feature of the concert was the performance of d'Indy's variations. Here is a white heat of musical inspiration, imagination and intellectuality. It might be called by some intellectual emotion, for there are those who recognize only what is called emotion and is but an aspect of sensuality.

There is transparent, blazing, white heat of beauty in this noble music which can be understood only by listening to the music itself. Its architecture towers to the skies, yet there is present also the note of that which is ancient Oriental and languorous. Of such pages are those of the introduction itself, with the motive of three notes played first by the horn, a motive which, recurring again and again as a salient feature of the theme of Istar, is as the cry of the goddess, or the woman, for her lover, whom she goes to the depths of hell to reclaim.

...nt Colors

And there is the thought of the gorgeousness of her dress, the glint of the jewels which are taken from her, and finally when Istar, deprived of one after one of her garments, stands forth in all the splendor of her nudity, D'Indy makes his orchestra throb and glow with a thousand radiant colors. It is a passage — this apostrophe to a beauty not seen by the crowd or known to those who have not come into contact with

...RDAY, MAY 1, 19...

...e pure spirit of art—which makes the ...roat tighten when the cry of longing ... heard for the last time and the ...rings hymn the triumph of love. To ...is music, with its supreme logic and ...orification of art, its miracles of workmanship, its elevation to a sublime ideal, ...e does indeed bow the knee.

...The concluding performance of the ...Meistersinger' overture was one singularly just to the music, singularly fortunate in the choice of tempi, in the ...arm, lyrical character of the love ...usic, the humor of the fugue, of the ...nclusion. In certain passages, it is ...ue, a part for a trombone or a trumpet, ...t in itself important, was over-emphasized. Otherwise this reading of the ...Meistersinger" overture was one of the ...eat readings of this score which Symphony audiences have known.

...MONITOR, BOSTON, U. ...

May 1

MUSIC

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra gave its twenty-fourth and last concert of the present season on April 30 with the following program:

Berlioz .....Fantastic Symphony
Mozart .....Recitative and Aria
d'Indy ......"Istar"
Frank Bridge, Sonnet for voice and orchestra.
Wagner, Overture to "The Mastersingers of Nuremberg."
The soloist was John McCormack.

We venture to say that the music of Berlioz has never been so well played in Boston as during the past season. Mr. Monteux may well be said to have revealed this composer to us. He has played this music with conviction and sincerity, and we have learned from him that Berlioz was not simply a juggler in orchestral tone, a searcher for the picturesque and bizarre; but that he was above all a poetic, sensitive genius whose music is quite capable of exciting and holding the listener's interest apart from the excessively romantic programs which were attached to it by its composer.

No program is necessary to understand the "Scene in the Meadows" in all its calm and peaceful beauty, which is only intensified by the pianissimo rolls of the drums. Neither is a

...SATURDAY, MAY ...

...nted synopsis essential to the com...hension of the wild and brutally ...listic "Witches' Sabbath." All this ...d more has Mr. Monteux shown. ...D'Indy's "Istar" variations added one ...re to the already long list of au...oritative interpretations of works ...the modern French school which it ...s been our privilege to hear during ...past season. These variations, so ...en thought cold and unimaginative, ...wed with warmth and color under ... Monteux's baton. Frank Bridge's ...net for voice and orchestra aroused ...desire to hear more of the music of ...s gifted and original composer.

...The Boston symphony programs of ...s season have been of consistent ...rit. Though there has been an ...dent search for novelty, no piece ... been selected which had only ...elty to recommend it. American ...posers have had a fair share of ...ntion, and their works have been ...en with a care indicating a desire ...ring forward their merits. Many ...ks long absent from these pro...ms have been revived for the sym...ny patrons; and lastly, the classics ...e been interpreted with a new en...siasm which has made them once ...e vividly alive. Boston should take ... in its orchestra and above all ...s conductor, who has so bravely ...intelligently guided its course.

Here in Boston

Mr. Monteux has changed his plans for the spring and summer. He will not return to Paris as he originally proposed. For the present he will remain in Boston where there is much to do in preparation for the Symphony Concerts of next season.

Frequenters of the Pop Concerts, when they return to Symphony Hall next Monday will discover that a bar—or rather what passes for one in these days of sweet slops—has been installed in the little used corridor back of the lower balcony.

Mr. Neumann, the player upon the kettle-drums, who was persuaded into the recent secession from the Symphony Orchestra, returns to his place today, there to continue indefinitely. For years he has been one of the ornaments of the band and well deserves re-instatement. On the other had, it is definitely decided that Mr. Heim, the former first trumpet, will not be taken back.

Herald May 2

Statistics of the Symphony Season of 1919-1920

Forty-nine composers were represented at the concerts of the Boston Symphony Orchestra during the season that closed last night.

Beethoven, 10 times; Wagner, 8; Debussy and Schumann, 5 each; Berlioz and Mozart, 4; Brahms, Handel, Haydn, d'Indy, Mendelssohn, Schubert, 3 each; Bloch, Borodin, Dvorak, Franck, Liszt, Moussorgsky, Rimsky-Korsakoff, Saint-Saens, 2 each; while Albeniz, Bach, Balakireff, Converse, Frank Bridge, Carpenter, Chabrier, Chadwick, Charpentier, Chausson, Converse, Dukas, Dupare, Enesco, Gilbert, Glazounoff, Gluck, Grieg, Griffes, Goldmark, Lalo, MacDowell, Malipiero, Rabaud, Rachmaninoff, Ravel, Schmitt, Smetana, Stojowski, Stravinsky, Svendsen, Verdi, were each represented once.

The American composer cannot complain that he was ignored by Mr. Monteux: Carpenter, Chadwick, Converse, Gilbert, Griffes, MacDowell.

There were 47 performances of works by German-Austrian composers, with Liszt the Hungarian included.

There were 23 performances of works by French composers; 10 of Russian compositions; 6 of American; 2 of Scandinavian; 2 of Italian; 1 of Spanish; 2 of Swiss.

We have not included Mr. Stojowski, who, born in Poland, has lived in the United States for at least 15 years; while Enesco, a Roumanian by birth, is practically a Parisian.

Many new or old but unfamiliar works were produced.

ORCHESTRAL COMPOSITIONS PERFORMED FOR THE FIRST TIME

Converse—Symphony in C minor.
Griffes—"The Pleasure Dome of Kubla Khan" 2

WORKS PERFORMED FOR THE FIRST TIME IN AMERICA

Debussy—Fantasy for pianoforte and orchestra (Alfred Cortot, pianist).
Debussy—"Jeux," a Danced Poem.
D'Indy—"Sinfonia Brevis de Bello Gallico," No. 2, op. 70..... 3

WORKS PERFORMED FOR THE FIRST TIME IN BOSTON

Symphonies, Symphonic Poems, Etc.

Albeniz—"Catalonia," Folk Suite in three parts, No. 1.
Chadwick—"The Angel of Death," Symphonic Poem.
Debussy—Petite Suite.
Stojowski—Symphony in D minor..... 4

Concertos

Carpenter—Concertino for pianoforte and orchestra (E. Robert Schmitz, pianist).
Rachmaninoff—Concerto for pianoforte with orchestra, D minor, No. 3 (S. Rachmaninoff, pianist)..... 2

Arias and Songs

Bloch—Psalms 137 and 114 (Povla Frijsh).
Bridge, F.—Sonnet, "Blow Out, You Bugles." (John McCormack).
Franck—Aria, "Les Rois dont vous vantez la Gloire" (Povla Frijsh)... 4

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WORKS PERFORMED FOR THE FIRST TIME AT THESE CONCERTS

Symphonies, Symphonic Poems, Etc.

Borodin—Polovtskian Dances, from "Prince Igor."
Dukas—Overture to "Polyeucte."
Gilbert—"The Dance in Place Congo," Symphonic Poem.
Glazounoff—"Stenka Razine."
Haydn—Symphony, "La Reine de France."
Moussorgsky—"A Night on Bald Mountain," Fantaisie for orchestra.
Rimsky-Korsakoff—"Le Coq d'Or"; Introduction and March.
Stravinsky—Suite from "L'Oiseau de Feu" 8

Concertos

Handel—Concerto in F major for organ and orchestra (Joseph Bonnet)..... 1

Choral Works

Debussy—"La Damoiselle Elue," lyric poem (Ethel Frank, soprano; Clara-mond Thompson, contralto, and chorus) 1

Arias and Songs

Beethoven—"Nature's Adoration," with orchestra (Louise Homer).
Duparc—"Invitation to Voyage," with orchestra (Povla Frijsh).
Moussorgsky—"Hopak," with orchestra (Povla Frijsh).
Schumann—Bride's Song No. 1, Bride's Song No. 2, with orchestra (Margaret Matzenauer) 5

15

The soloists were as follows:

Sopranos—Mmes. Frijsh, Matzenauer.... 2
Contralto—Mme. Homer 1
Tenor—Mr. McCormack 1
Pianists—Messrs. Cortot, Fox, Ganz, Gebhard, Ornstein, Rachmaninoff, Schmitz 7
Violinists—Messrs. Fradkin, Kreisler and Spalding 3
Violoncellist—Mr. Bedetti (two performances) 1
Organist—Mr. Bonnet 1

16

Mr. Denayer played the viola in Berlioz's "Harold in Italy."

Mr. Schmitz played for the first time in Boston. Mmes. Frijsh and Matzenauer, and Messrs. Fox and Ornstein took part here for the first time in a Symphony concert.

SYMPHONY CONCERT

THE FINAL AFTERNOON OF THE SEASON

Tribune May 1

Less Tribute to Mr. Monteux Than His Signal Services, Throughout the Year, Have Deserved — Berlioz's "Fantastic Symphony" in Vivid Voice, d'Indy's "Istar" Revived and the Prelude to "The Mastersingers" in Its Old Place as Proud and Joyous Ending—Mr. McCormack and Perfections of Mozartean Song

A MODEST as well as an able and tireless conductor is Mr. Monteux. By his works, and by his works only, have his audiences known and applauded him from last October into this present May. The more the satisfaction, then, that the programme of the final afternoon concert of the Symphony Orchestra, yesterday, gave room for not a few of his best abilities. The less the satisfaction also, as some bystanders noted the incidents of the day, that his hearers, filling Symphony Hall to the last seat, did not return him longer and warmer personal tribute. True, they clapped him heartily when he came first to his place and when, with Mr. McCormack as "assisting artist," he returned to it after the intermission. Plentiful, too, were the plaudits at each pause in Berlioz's "Fantastic Symphony," presumably for piece and performance both; while at the end, the standing orchestra received its usual meed. On the other hand, the audience received rather coolly d'Indy's tone-poem, "Istar," and in vivid voice; while it lingered no longer after the final number—the prelude to Wagner's opera, "The Mastersingers"—than was necessary to take courteous leave of the conductor. At the end of many a season, the public of Friday afternoons has tarried for heartier farewell to one or another of his predecessors. But the concert of yesterday was not short. . . .

On many a score, moreover, Mr. Monteux's deserts for the day and for the orchestral year in retrospect, ran high. He came to his post last autumn when the concerts were at lower ebb than they had been in long memory. The helpless provinciality of the passing Rabaud, the lingering prejudices of wartime, had stripped the programmes of catholicity, even of variety. They had become lists of formula and routine, like to those which Messieurs Pierné and Chevillard—but not the "intruding" and also eager Monsieur Rhené-Baton—impose upon the patient public of Paris. From the beginning to the end of the musical year, as the usual tables in the final programme-book attest, Mr. Monteux has restored the "active repertory" to familiar and established standards. His choice of pieces has ranged widely, interestingly; he has bidden his hearers to many novel, to not a few unfamiliar numbers, and almost every one has well deserved introduction or revival. He has assembled music for its merits as music, be it French, German, Italian, Czech, American, and not by reason of the nationality or the associations of the composers or the policies of their Governments through the years of war. He has whisked away the bigotries of that unhappy time. Once more the Symphony Conterts are catholic, with doors flung wide to new music. Once more a cosmopolitan man of the world, a well-read musician, a receptive and ambitious conductor orders them.

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SYMPHONY CONCERT

Continued from Preceding Page

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Conductor and band shone again in the revival of Mr. d'Indy's "Istar," through nearly eight years unheard in Symphony Hall. The form of the music is characteristic of the familiar, the classified composer—seven successive variations with the theme whence they spring unheard until in the finale it emerges first in naked unisons and then in full harmonic panoply. Hear the "cerebral" d'Indy even in those relatively young years of the nineties, who makes music, first of all, an exercise of the intellect. Another d'Indy, however, speaks in this "Istar" as tone-poem—a d'Indy of clearly and pervadingly sensuous imagination. Upon a clew from Phœnician legend, he imagines the goddess descending into the underworld where her lover is held captive. Seven closed portals bar her way. Each she passes, but at each the guardian of the gate strips her of jewel or of veil. Only in the stripped splendor of her revealed body may she finally conquer. Not only sensuous imagery but sensuous treatment. The jewels glint, the mantles shimmer in the motion and the color of the music. With harmonies and timbres Mr. d'Indy is almost voluptuous. There is cumulative progress; there is the haunting and wistful background of the quest. The ear hears the music as the eye sees one of Moreau's jewelled palpitating pictures of old legend—of Phaeton, of Salome. Yet d'Indy would not be d'Indy were not his inverted form, his cumulative processes contrived and adroit reflection of the course of his tonal narrative. Sensuous he may will to be, but the old cerebral Adam within him does timely get its way. In such music of color, of fantastical imagery it is Mr. Monteux's way to excel. Nor did he and the orchestra fall short in the Prelude to "The Mastersingers"—music of unfolding manifold instrumental song as only ge... may write it; music of the richness, joy, the pride of life as only high-pitch... and amply dowered spirit may know a... release it; music that is very pæan to t... arts it exemplifies. There is no pie... so meet to end the Symphony Concert. It was stirring to hear it restored to wha... is, almost, its traditional place in them.

There were interludes also—interludes of Mr. McCormack in declamation and song out of Mozart; in a sonnet of Rupert Brooke to the glory of those who to death in the war gave all the promise of their future living, who, so doing, restored noble passions to a world as sorely needing them as it has soon forgotten them. Frank Bridge, of the younger generation of British composers set the verse for tenor voice and orchestra—straightforwardly, sinewily, man-fashion, but without too much distinction and with overemphasis recurring. In these interludes, however, more significant was the manner than the matter of Mr. McCormack's song. When he is on his mettle as he was yesterday, when he holds every ability in elastic command, when circumstance and audience plainly stir him, he is incomparable singer, save only with Mme. Sembrich in our time, of the music of Mozart. Lengthy measures of declamation—"Non Piu Tutto Ascoltae"—precede the air and rondo—"Non Temer, Amato Bene"—which he sang yesterday as the composer interpolated them into his early and usually overlooked opera, "Idomeneo."

LAST SYMPHONY

Orchestra Gives Closing Concert of Winter

Record May 1

By J. V. CLARK

The Boston Symphony Orchestra closes its season, a period of storm and stress, with its concerts of yesterday and today. The program is Berlioz's Fantastic Symphony; a little known Mozart aria, d'Indy's "Istar," symphonic variations; Frank Bridge's setting of Rupert Brooke's sonnet, "Blow Out, You Bugles," and Wagner's overture to "The Meistersingers."

The symphony was played at one performance this year; the second performance was interrupted by the symphonic strike. The work then, as yesterday, was brilliantly performed. One of the great works of the French repertoire it has been singularly absent from our programs. The d'Indy variations are gorgeous and perplexing, a joy to the dissector. The Wagner overture is one of the pages of musical literature that is almost incomparable.

But the Mozart and Bridge music! Poor John McCormack struggled with this music, but even his delicious voice, his consummate art and his personal popularity could not make it, or his performance, striking. The Mozart music is some that he has dug up. Possibly its ornateness appealed to the tenor as a tour de force. He sang it with as much perfection as he has sung other Mozart music here—witness his singing of "Giovanni"—but it left the auditor unmoved.

Bridge Music

The music that Bridge has written for the Brooke poem seems formless in comparison with the sonnet form in which the verses are written. Bridge, a man of great talent, can well be heard here in music other than that played for Mr. McCormack. How much music has ever been written for sonnets that better the sonnets themselves? Why not recite the sonnet, if it must be dragged from the library into public places? Mr. McCormack is to be commended for attempting to get from the beaten path, but let him, when he returns from his travels, choose other paths and bridges than those in his current repertoire.

The orchestra, we repeat what we have said at other times, is once more itself. Nearly all places vacated by strikers have been filled. The orchestra now plays so well that only an expert could detect the inroads made by internal troubles earlier in the year.

The conductor, an all round man rather than a "genius" of the prima donna conductor type, has many admirers. The trustees next year will undoubtedly provide soloists of the first grade. Many interesting works will be obtained for next season in Europe during this summer.

Boston should continue to support its great orchestra, the loss of which would be an inestimable blow to the city

McCORMACK SOLOIST WITH SYMPHONY

Tribune

The Boston Symphony Orchestra, Mr. Monteux, conductor, gave its 24th concert yesterday afternoon in Symphony Hall. The program was as follows: Berlioz, Fantastic Symphony (by request); Mozart, scene with Rondo, "Von Femer" (John McCormack); d'Indy, "Istar" variations; Frank Bridge, sonnet for voice and orchestra, "Blow Out, You Bugles" (Mr. McCormack); Wagner, prelude to "The Mastersingers."

Under Mr. Monteux, the orchestra yesterday rose to great heights in the performance of Berlioz's brilliant music, particularly in the scene in the meadows and the march to the scaffold. It is dramatic suggestive music; it tells its own story. Take, for instance, the wandering music of the shepherds' pipes in the meadow scene; the vague, restless music which follows—the very product of a drugged brain—the disturbing thunder and the equally disturbing silence which follows. The whole thing, no less than the following march to the scaffold, paints its own vivid picture.

It would be hard to imagine a singer whose voice more naturally fits the music of Mozart than [illegible] McCormack

Unclouded, unbroken, Mr. McCormack sustained the long line of the recitative; impeccably he placed every pause, shaped and adjusted every phrase. His diction was clarity itself, while at every turn his tones took color from the sentiment of the verse. Equally adroit of contour and of expression went the unfolding periods. He passed to the air; and he outdid himself in grace of melodic line, in loveliness of phrase, in the melting of contour into contour, in the play of sentiment as in undulation upon the whole. He ended with the rondo in traceries of tone more delicate than even those which the violin was weaving between the periods in Mozart's gossamer figures. The perfect art of Mozartean song inset within a voice that yesterday did it matchless service. Brooke's and Bridge's sonnet invited Mr. McCormack's larger and more heroic vein—the vein which maturity of mind, heart, art and voice steadily ripens. Readily he gained and sustained it. Yet his particular glory was the glory of his Mozartean song. In kind and quality, it fitly companioned the Berlioz of the "Fantastic Symphony," the Wagner, even, of the prelude to "The Mastersingers."

H. T. PARKER

...Radiant Colors

And there is the thought of the gorgeousness of her dress, the glint of the jewels which are taken from her, and finally when Istar, deprived of one after one of her garments, stands forth in all the splendor of her nudity, D'Indy makes his orchestra throb and glow with a thousand radiant colors. It is a passage — this apostrophe to a beauty not seen by the crowd or known to those who have not come into contact with

...RDAY, MAY 1, 19...

...he pure spirit of art—which makes the ...hroat tighten when the cry of longing ... heard for the last time and the ...rings hymn the triumph of love. To ...is music, with its supreme logic and ...orification of art, its miracles of work...anship, its elevation to a sublime ideal, ...e does indeed bow the knee.

The concluding performance of the ...Meistersinger' overture was one sing...arly just to the music, singularly for...nate in the choice of tempi, in the ...arm, lyrical character of the love ...usic, the humor of the fugue, of the ...nclusion. In certain passages, it is ...ue, a part for a trombone or a trumpet, ...ot in itself important, was over-empha...zed. Otherwise this reading of the ...Meistersinger" overture was one of the ...reat readings of this score which Sym...hony audiences have known.

...IONITOR, BOSTON, U.S...

May 1

MUSIC

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra gave its twenty-fourth and last concert of the present season on April 30 with the following program:

Berlioz .....Fantastic Symphony
Mozart .....Recitative and Aria
d'Indy ......"Istar"
Frank Bridge, Sonnet for voice and orchestra.
Wagner, Overture to "The Mastersingers of Nuremberg."
The soloist was John McCormack.

We venture to say that the music of Berlioz has never been so well played in Boston as during the past season. Mr. Monteux may well be said to have revealed this composer to us. He has played this music with conviction and sincerity, and we have learned from him that Berlioz was not simply a juggler in orchestral tone, a searcher for the picturesque and bizarre; but that he was above all a poetic, sensitive genius whose music is quite capable of exciting and holding the listener's interest apart from the excessively romantic programs which were attached to it by its composer.

No program is necessary to understand the "Scene in the Meadows" in all its calm and peaceful beauty, which is only intensified by the pianissimo rolls of the drums. Neither is a

...., SATURDAY, MAY...

...nted synopsis essential to the com...hension of the wild and brutally ...listic "Witches' Sabbath." All this ...d more has Mr. Monteux shown. ...'Indy's "Istar" variations added one ...re to the already long list of au...oritative interpretations of works ...the modern French school which it ...s been our privilege to hear during ...past season. These variations, so ...en thought cold and unimaginative, ...wed with warmth and color under ... Monteux's baton. Frank Bridge's ...net for voice and orchestra aroused ...lesire to hear more of the music of ...s gifted and original composer.

The Boston symphony programs of ...s season have been of consistent ...rit. Though there has been an ...dent search for novelty, no piece ...s been selected which had only ...velty to recommend it. American ...posers have had a fair share of ...ention, and their works have been ...en with a care indicating a desire ...bring forward their merits. Many ...ks long absent from these pro...ms have been revived for the sym...ny patrons; and lastly, the classics ...e been interpreted with a new en...siasm which has made them once ...e vividly alive. Boston should take ...e in its orchestra and above all ...ts conductor, who has so bravely ...intelligently guided its course.

Here in Boston

Mr. Monteux has changed his plans for the spring and summer. He will not return to Paris as he originally proposed. For the present he will remain in Boston where there is much to do in preparation for the Symphony Concerts of next season.

Frequenters of the Pop Concerts, when they return to Symphony Hall next Monday will discover that a bar—or rather what passes for one in these days of sweet slops—has been installed in the little used corridor back of the lower balcony.

Mr. Neumann, the player upon the kettle-drums, who was persuaded into the recent secession from the Symphony Orchestra, returns to his place today, there to continue indefinitely. For years he has been one of the ornaments of the band and well deserves re-instatement. On the other had, it is definitely decided that Mr. Heim, the former first trumpet, will not be taken back.

Statistics of the Symphony Season of 1919-1920

Forty-nine composers were represented at the concerts of the Boston Symphony Orchestra during the season that closed last night.

Beethoven, 10 times; Wagner, 8; Debussy and Schumann, 5 each; Berlioz and Mozart, 4; Brahms, Handel, Haydn, d'Indy, Mendelssohn, Schubert, 3 each; Bloch, Borodin, Dvorak, Franck, Liszt, Moussorgsky, Rimsky-Korsakoff, Saint-Saens, 2 each; while Albeniz, Bach, Balakireff, Converse, Frank Bridge, Carpenter, Chabrier, Chadwick, Charpentier, Chausson, Converse, Dukas, Dupare, Enesco, Gilbert, Glazounoff, Gluck, Grieg, Griffes, Goldmark, Lalo, MacDowell, Malipiero, Rabaud, Rachmaninoff, Ravel, Schmitt, Smetana, Stojowski, Stravinsky, Svendsen, Verdi, were each represented once.

The American composer cannot complain that he was ignored by Mr. Monteux: Carpenter, Chadwick, Converse, Gilbert, Griffes, MacDowell.

There were 47 performances of works by German-Austrian composers, with Liszt the Hungarian included.

There were 23 performances of works by French composers; 10 of Russian compositions; 6 of American; 2 of Scandinavian; 2 of Italian; 1 of Spanish; 2 of Swiss.

We have not included Mr. Stojowski, who, born in Poland, has lived in the United States for at least 15 years; while Enesco, a Roumanian by birth, is practically a Parisian.

Many new or old but unfamiliar works were produced.

ORCHESTRAL COMPOSITIONS PERFORMED FOR THE FIRST TIME

Converse—Symphony in C minor.
Griffes—"The Pleasure Dome of Kubla Khan" 2

WORKS PERFORMED FOR THE FIRST TIME IN AMERICA

Debussy—Fantasy for pianoforte and orchestra (Alfred Cortot, pianist).
Debussy—"Jeux," a Danced Poem.
D'Indy—"Sinfonia Brevis de Bello Gallico," No. 2, op. 70..... 3

WORKS PERFORMED FOR THE FIRST TIME IN BOSTON

Symphonies, Symphonic Poems, Etc.

Albeniz—"Catalonia," Folk Suite in three parts, No. 1.
Chadwick—"The Angel of Death," Symphonic Poem.
Debussy—Petite Suite.
Stojowski—Symphony in D minor..... 4

Concertos

Carpenter — Concertino for pianoforte and orchestra (E. Robert Schmitz, pianist).
Rachmaninoff—Concerto for pianoforte with orchestra, D. minor, No. 3 (S. Rachmaninoff, pianist)..... 2

Arias and Songs

Bloch—Psalms 137 and 114 (Povla Frijsh).
Bridge, F.—Sonnet, "Blow Out, You Bugles." (John McCormack).
Franck—Aria, "Les Rois dont vous vantez la Gloire" (Povla Frijsh)... 4

10

WORKS PERFORMED FOR THE FIRST TIME AT THESE CONCERTS

Symphonies, Symphonic Poems, Etc.

Borodin — Polovtskian Dances, from "Prince Igor."
Dukas—Overture to "Polyeucte."
Gilbert—"The Dance in Place Congo," Symphonic Poem.
Glazounoff—"Stenka Razine."
Haydn—Symphony, "La Reine de France."
Moussorgsky—"A Night on Bald Mountain," Fantaisie for orchestra.
Rimsky-Korsakoff—"Le Coq d'Or"; Introduction and March.
Stravinsky—Suite from "L'Oiseau de Feu" 8

Concertos

Handel—Concerto in F major for organ and orchestra (Joseph Bonnet)..... 1

Choral Works

Debussy—"La Damoiselle Elue," lyric poem (Ethel Frank, soprano; Claramond Thompson, contralto, and chorus) 1

Arias and Songs

Beethoven—"Nature's Adoration," with orchestra (Louise Homer).
Duparc—"Invitation à Voyage," with orchestra (Povla Frijsh).
Moussorgsky—"Hopak," with orchestra (Povla Frijsh).
Schumann—Bride's Song No. 1, Bride's Song No. 2, with orchestra (Margaret Matzenauer) 5

15

The soloists were as follows:

Sopranos—Mmes. Frijsh, Matzenauer.... 2
Contralto—Mme. Homer 1
Tenor—Mr. McCormack 1
Pianists—Messrs. Cortot, Fox, Ganz, Gebhard, Ornstein, Rachmaninoff, Schmitz 7
Violinists—Messrs. Fradkin, Kreisler and Spalding 3
Violoncellist—Mr. Bedetti (two performances) 1
Organist—Mr. Bonnet 1

16

Mr. Denayer played the viola in Berlioz's "Harold in Italy."

Mr. Schmitz played for the first time in Boston. Mmes. Frijsh and Matzenauer, and Messrs. Fox and Ornstein took part here for the first time in a Symphony concert.

SYMPHONY CONCERT

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LAST SYMPHONY

Orchestra Gives Closing Concert of Winter

Read May 1

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The symphony was played at one performance this year; the second performance was interrupted by the symphonic strike. The work then, as yesterday, was brilliantly performed. One of the great works of the French repertoire it has been singularly absent from our programs. The d'Indy variations are gorgeous and perplexing, a joy to the dissector. The Wagner overture is one of the pages of musical literature that is almost incomparable.

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The orchestra, we repeat what we have said at other times, is once more itself. Nearly all places vacated by strikers have been filled. The orchestra now plays so well that only an expert could detect the inroads made by internal troubles earlier in the year.

The conductor, an all round man rather than a "genius" of the prima donna conductor type, has many admirers. The trustees next year will undoubtedly provide soloists of the first grade. Many interesting works will be obtained for next season in Europe during this summer.

Boston should continue to support its great orchestra, the loss of which would be an inestimable blow to the city

McCORMACK SOLOIST WITH SYMPHONY

The Boston Symphony Orchestra, Mr. Monteux, conductor, gave its 24th concert yesterday afternoon in Symphony Hall. The program was as follows: Berlioz, Fantastic Symphony (by request); Mozart, scene with Rondo, "Von Femer" (John McCormack); d'Indy, "Istar" variations; Frank Bridge, sonnet for voice and orchestra, "Blow Out, You Bugles" (Mr. McCormack); Wagner, prelude to "The Mastersingers."

Under Mr. Monteux, the orchestra yesterday rose to great heights in the performance of Berlioz's brilliant music, particularly in the scene in the meadows and the march to the scaffold. It is dramatic suggestive music; it tells its own story. Take, for instance, the wandering music of the shepherds' pipes in the meadow scene; the vague, restless music which follows—the very product of a drugged brain—the disturbing thunder and the equally disturbing silence which follows. The whole thing, no less than the following march to the scaffold, paints its own vivid picture.

It would be hard to imagine a singer whose voice more naturally fits the music of Mozart than [illegible] McCormack.

Unclouded, unbroken, Mr. McCormack sustained the long line of the recitative; impeccably he placed every pause, shaped and adjusted every phrase. His diction was clarity itself, while at every turn his tones took color from the sentiment of the verse. Equally adroit of contour and of expression went the unfolding periods. He passed to the air; and he outdid himself in grace of melodic line, in loveliness of phrase, in the melting of contour into contour. In the play of sentiment as in undulation upon the whole. He ended with the rondo in traceries of tone more delicate than even those which the violin was weaving between the periods in Mozart's gossamer figures. The perfect art of Mozartean song inset within a voice that yesterday did it matchless service. Brooke's and Bridge's sonnet invited Mr. McCormack's larger and more heroic vein —the vein which maturity of mind, heart, art and voice steadily ripens. Readily he gained and sustained it. Yet his particular glory was the glory of his Mozartean song. In kind and quality, it fitly companioned the Berlioz of the "Fantastic Symphony," the Wagner, even, of the prelude to "The Mastersingers."

H. T. PARKER

...ant Colors

And there is the thought of the gorgeousness of her dress, the glint of the jewels which are taken from her, and finally when Istar, deprived of one after one of her garments, stands forth in all the splendor of her nudity. D'Indy makes his orchestra throb and glow with a thousand radiant colors. It is a passage — this apostrophe to a beauty not seen by the crowd or known to those who have not come into contact with

RDAY, MAY 1, 19

...e pure spirit of art—which makes the ...roat tighten when the cry of longing ... heard for the last time and the ...rings hymn the triumph of love. To ...is music, with its supreme logic and ...orification of art, its miracles of work...anship, its elevation to a sublime ideal, ...e does indeed bow the knee.

The concluding performance of the ...Meistersinger' overture was one sing...arly just to the music, singularly for...nate in the choice of tempi, in the ...arm, lyrical character of the love ...usic, the humor of the fugue, of the ...nclusion. In certain passages, it is ...ue, a part for a trombone or a trumpet, ...t in itself important, was over-empha...zed. Otherwise this reading of the ...Meistersinger" overture was one of the ...eat readings of this score which Sym...hony audiences have known.

MONITOR, BOSTON, U.S.

May 1

MUSIC

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra gave its twenty-fourth and last concert of the present season on April 30 with the following program:

Berlioz .....Fantastic Symphony
Mozart .....Recitative and Aria
d'Indy ......"Istar"
Frank Bridge, Sonnet for voice and orchestra.
Wagner, Overture to "The Mastersingers of Nuremberg."
The soloist was John McCormack.

We venture to say that the music of Berlioz has never been so well played in Boston as during the past season. Mr. Monteux may well be said to have revealed this composer to us. He has played this music with conviction and sincerity, and we have learned from him that Berlioz was not simply a juggler in orchestral tone, a searcher for the picturesque and bizarre; but that he was above all a poetic, sensitive genius whose music is quite capable of exciting and holding the listener's interest apart from the excessively romantic programs which were attached to it by its composer.

No program is necessary to understand the "Scene in the Meadows" in all its calm and peaceful beauty, which is only intensified by the pianissimo rolls of the drums. Neither is a

SATURDAY, MAY

...nted synopsis essential to the com...hension of the wild and brutally ...listic "Witches' Sabbath." All this ...d more has Mr. Monteux shown. ...D'Indy's "Istar" variations added one ...re to the already long list of au...oritative interpretations of works ...the modern French school which it ...s been our privilege to hear during ...e past season. These variations, so ...en thought cold and unimaginative, ...wed with warmth and color under ... Monteux's baton. Frank Bridge's ...net for voice and orchestra aroused ...lesire to hear more of the music of ...s gifted and original composer. ...The Boston symphony programs of ...s season have been of consistent ...rit. Though there has been an ...dent search for novelty, no piece ...s been selected which had only ...velty to recommend it. American ...mposers have had a fair share of ...ention, and their works have been ...en with a care indicating a desire ...bring forward their merits. Many ...ks long absent from these pro...ms have been revived for the sym...ny patrons; and lastly, the classics ...e been interpreted with a new en...siasm which has made them once ...e vividly alive. Boston should take ...de in its orchestra and above all ...s conductor, who has so bravely ... intelligently guided its course.

Here in Boston

Mr. Monteux has changed his plans for the spring and summer. He will not return to Paris as he originally proposed. For the present he will remain in Boston where there is much to do in preparation for the Symphony Concerts of next season.

Frequenters of the Pop Concerts, when they return to Symphony Hall next Monday will discover that a bar—or rather what passes for one in these days of sweet slops—has been installed in the little used corridor back of the lower balcony.

Mr. Neumann, the player upon the kettle-drums, who was persuaded into the recent secession from the Symphony Orchestra, returns to his place today, there to continue indefinitely. For years he has been one of the ornaments of the band and well deserves re-instatement. On the other had, it is definitely decided that Mr. Heim, the former first trumpet, will not be taken back.

Herald May 2

Statistics of the Symphony Season of 1919-1920

Forty-nine composers were represented at the concerts of the Boston Symphony Orchestra during the season that closed last night.

Beethoven, 10 times; Wagner, 8; Debussy and Schumann, 5 each; Berlioz and Mozart, 4; Brahms, Handel, Haydn, d'Indy, Mendelssohn, Schubert, 3 each; Bloch, Borodin, Dvorak, Franck, Liszt, Moussorgsky, Rimsky-Korsakoff, Saint-Saens, 2 each; while Albeniz, Bach, Balakireff, Converse, Frank Bridge, Carpenter, Chabrier, Chadwick, Charpentier, Chausson, Converse, Dukas, Dupare, Enesco, Gilbert, Glazounoff, Gluck, Grieg, Griffes, Goldmark, Lalo, MacDowell, Malipiero, Rabaud, Rachmaninoff, Ravel, Schmitt, Smetana, Stojowski, Stravinsky, Svendsen, Verdi, were each represented once.

The American composer cannot complain that he was ignored by Mr. Monteux: Carpenter, Chadwick, Converse, Gilbert, Griffes, MacDowell.

There were 47 performances of works by German-Austrian composers, with Liszt the Hungarian included.

There were 23 performances of works by French composers; 10 of Russian compositions; 6 of American; 2 of Scandinavian; 2 of Italian; 1 of Spanish; 2 of Swiss.

We have not included Mr. Stojowski, who, born in Poland, has lived in the United States for at least 15 years; while Enesco, a Roumanian by birth, is practically a Parisian.

Many new or old but unfamiliar works were produced.

ORCHESTRAL COMPOSITIONS PERFORMED FOR THE FIRST TIME

Converse—Symphony in C minor.
Griffes—"The Pleasure Dome of Kubla Khan" 2

WORKS PERFORMED FOR THE FIRST TIME IN AMERICA

Debussy—Fantasy for pianoforte and orchestra (Alfred Cortot, pianist).
Debussy—"Jeux," a Danced Poem.
D'Indy—"Sinfonia Brevis de Bello Gallico," No. 2, op. 70, ... 3

WORKS PERFORMED FOR THE FIRST TIME IN BOSTON

Symphonies, Symphonic Poems, Etc.

Albeniz—"Catalonia," Folk Suite in three parts, No. 1.
Chadwick—"The Angel of Death," Symphonic Poem.
Debussy—Petite Suite.
Stojowski—Symphony in D minor..... 4

Concertos

Carpenter—Concertino for pianoforte and orchestra (E. Robert Schmitz, pianist).
Rachmaninoff—Concerto for pianoforte with orchestra, D minor, No. 3 (S. Rachmaninoff, pianist)..... 2

Arias and Songs

Bloch—Psalms 137 and 114 (Povla Frijsh).
Bridge, F.—Sonnet, "Blow Out, You Bugles." (John McCormack).
Franck—Aria, "Les Rois dont vous vantez la Gloire" (Povla Frijsh)... 4

10

WORKS PERFORMED FOR THE FIRST TIME AT THESE CONCERTS

Symphonies, Symphonic Poems, Etc.

Borodin—Polovtskian Dances, from "Prince Igor."
Dukas—Overture to "Polyeucte."
Gilbert—"The Dance in Place Congo," Symphonic Poem.
Glazounoff—"Stenka Razine."
Haydn—Symphony, "La Reine de France."
Moussorgsky—"A Night on Bald Mountain," Fantaisie for orchestra.
Rimsky-Korsakoff—"Le Coq d'Or"; Introduction and March.
Stravinsky—Suite from "L'Oiseau de Feu" 8

Concertos

Handel—Concerto in F major for organ and orchestra (Joseph Bonnet)..... 1

Choral Works

Debussy—"La Damoiselle Elue," lyric poem (Ethel Frank, soprano; Clara-mond Thompson, contralto, and chorus) 1

Arias and Songs

Beethoven—"Nature's Adoration," with orchestra (Louise Homer).
Duparc—"Invitation a Voyage," with orchestra (Povla Frijsh).
Moussorgsky—"Hopak," with orchestra (Povla Frijsh).
Schumann—Bride's Song No. 1, Bride's Song No. 2, with orchestra (Margaret Matzenauer) 5

15

The soloists were as follows:

Sopranos—Mmes. Frijsh, Matzenauer.... 2
Contralto—Mme. Homer 1
Tenor—Mr. McCormack 1
Pianists—Messrs. Cortot, Fox, Ganz, Gebhard, Ornstein, Rachmaninoff, Schmitz 7
Violinists—Messrs. Fradkin, Kreisler and Spalding 3
Violoncellist—Mr. Bedetti (two performances) 1
Organist—Mr. Bonnet 1

16

Mr. Denayer played the viola in Berlioz's "Harold in Italy."

Mr. Schmitz played for the first time in Boston. Mmes. Frijsh and Matzenauer, and Messrs. Fox and Ornstein took part here for the first time in a Symphony concert.

SYMPHONY CONCERT

THE FINAL AFTERNOON OF THE SEASON

Tribune May 1

Less Tribute to Mr. Monteux Than His Signal Services, Throughout the Year, Have Deserved — Berlioz's "Fantastic Symphony" in Vivid Voice, d'Indy's "Istar" Revived and the Prelude to "The Mastersingers" in Its Old Place as Proud and Joyous Ending—Mr. McCormack and Perfections of Mozartean Song

A MODEST as well as an able and tireless conductor is Mr. Monteux. By his works, and by his works only, have his audiences known and applauded him from last October into this present May. The more the satisfaction, then, that the programme of the final afternoon concert of the Symphony Orchestra, yesterday, gave room for not a few of his best abilities. The less the satisfaction also, as some bystanders noted the incidents of the day, that his hearers, filling Symphony Hall to the last seat, did not return him longer and warmer personal tribute. True, they clapped him heartily when he came first to his place and when, with Mr. McCormack as "assisting artist," he returned to it after the intermission. Plentiful, too, were the plaudits at each pause in Berlioz's "Fantastic Symphony," presumably for piece and performance both; while at the end, the standing orchestra received its usual meed. On the other hand, the audience received rather coolly d'Indy's tone-poem, "Istar," and in vivid voice; while it lingered no longer after the final number—the prelude to Wagner's opera, "The Mastersingers"—than was necessary to take courteous leave of the conductor. At the end of many a season, the public of Friday afternoons has tarried for heartier farewell to one or another of his predecessors. But the concert of yesterday was not short. . . .

On many a score, moreover, Mr. Monteux's deserts for the day and for the orchestral year in retrospect, ran high. He came to his post last autumn when the concerts were at lower ebb than they had been in long memory. The helpless provinciality of the passing Rabaud, the lingering prejudices of wartime, had stripped the programmes of catholicity, even of variety. They had become lists of formula and routine, like to those which Messieurs Pierné and Chevillard—but not the "intruding" and also eager Monsieur Ehéné-Baton—impose upon the patient public of Paris. From the beginning to the end of the musical year, as the usual tables in the final programme-book attest, Mr. Monteux has restored the "active repertory" to familiar and established standards. His choice of pieces has ranged widely, interestingly; he has bidden his hearers to many novel, to not a few unfamiliar numbers, and almost every one has well deserved introduction or revival. He has assembled music for its merits as music, be it French, German, Italian, Czech, American, and not by reason of the nationality or the associations of the composers or the policies of their Governments through the years of war. He has whisked away the bigotries of that unhappy time. Once more the Symphony Conterts are catholic, with doors flung wide to new music. Once more a cosmopolitan man of the world, a well-read musician, a receptive and ambitious conductor orders them.

Similarly Mr. Monteux received the orchestra when, however able the band, individual by individual, the mediocrity and the mildness of the temporary Rabaud had dulled and relaxed standards of performance. Reasonably, courteously, but unyieldingly, the new conductor restored

Continued on Following Page

SYMPHONY CONCERT

Continued from Preceding Page

discipline. Once more rehearsal became unremitting. Anew the orchestra yielded the particular eloquence of the music in hand. If Mr. Monteux spared not his men, as little did he spare himself. His ear is keen; his hand often sensitive; gradually the band regained the beauty, the plasticity, the ardor of tone that had been familiar distinctions. Again it became the revealing, characterizing, enhancing voice of the chosen music, especially in the dramatic, pictorial, romantic, warmly colored, sharply rhythmed and generally high-pitched pieces in which the conductor excels. The orchestra was well on the way to these bettered standards when the strife and the secession of March again shook it. Mr. Monteux met the emergency with quiet resolution, with tranquil but inexhaustible energy. When his forces were diminished he yet made interesting programmes, and to the utmost of his own and the band's abilities maintained the quality of performance. When he and others had newly recruited the orchestra, and often for the better, he resumed in the spring—and nothing daunted—the assimilating work he had begun in the autumn. For a month past the outcome has weekly and richly praised him. Again the Symphony Orchestra goes forward; again its future in the season next to come sets fair. With reason the programme-book yesterday listed the personnel of the band; with just satisfaction the management reported scarcely a lapse in the renewal of subscriptions. Now and again in the forty years of the Symphony Concerts more eminent conductors than Mr. Monteux may have graced them. Not one, however, has done them so signal service. Double the plaudits he received yesterday would have fallen short of just reward.

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Fortunate, finally, the composer yesterday, today and forever, who can write with such individuality as that which still vitalizes at least three of the divisions of the "Fantastic Symphony." Agreed that the episode of the ball has waned into commonplace, albeit still faintly flaming with romantic glow. Agreed that the finale of the witches' Sabbath has declined into what seems now the routine of romantic extravagance. But the rest as already set down, the rest through which flows the long, lean, incisive line of the music, the marvellous directness of imagery and expression, the high intensity of mood, emotion, utterance, the sinewy harmonies, the vivid timbres, the melody that is unescapable voice of the passion or the vision behind! It is accounted the chief glory of Musorgsky that in his music the thing to be expressed and the expression have become inextricably fused in single impression upon the hearer. Surely the like glory falls to Berlioz in this "Fantastic Symphony" and the more amply because, while the Russian is avowed realist, the Frenchman is as frankly romantic. There is music of Berlioz that has withered—the symphony of Harold and Italy, heard afresh only last autumn; but not the "Fantastic Symphony" when it is played as Mr. Monteux and the orchestra played it yesterday. It has been the custom to say that only Mr. Weingartner, of living conductors, truly divines Berlioz's music, summons it anew to vivid and puissant voice. Mr. Monteux now parts the distinction with him.

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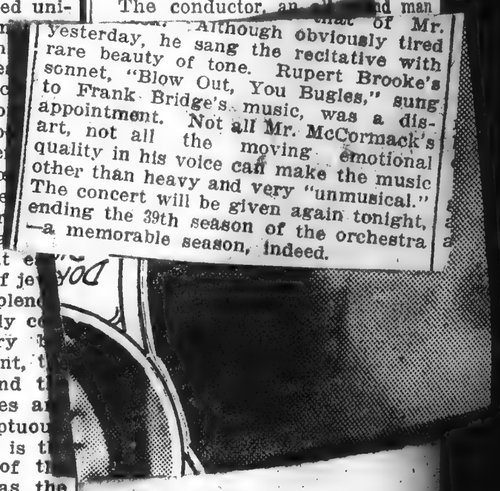
The music that Bridge has written for the Brooke poem seems formless in comparison with the sonnet form in which the verses are written. Bridge, a man of great talent, can well be heard here in music other than that played for Mr. McCormack. How much music has ever been written for sonnets that better the sonnets themselves? Why not recite the sonnet, if it must be dragged from the library into public places? Mr. McCormack is to be commended for attempting to get from the beaten path, but let him, when he returns from his travels, choose other paths and bridges than those in his current repertoire.

The orchestra, we repeat what we have said at other times, is once more itself. Nearly all places vacated by strikers have been filled. The orchestra now plays so well that only an expert could detect the inroads made by internal troubles earlier in the year.

The conductor, an ... and man ... that of Mr. ... Yesterday, he sang the recitative with ... rare beauty of tone. Rupert Brooke's sonnet, "Blow Out, You Bugles," sung to Frank Bridge's music, was a disappointment. Not all Mr. McCormack's art, not all the moving emotional quality in his voice can make the music other than heavy and very "unmusical." The concert will be given again tonight, ending the 39th season of the orchestra —a memorable season, indeed.



Unclouded, unbroken, Mr. McCormack sustained the long line of the recitative; impeccably he placed every pause, shaped and adjusted every phrase. His diction was clarity itself, while at every turn his tones took color from the sentiment of the verse. Equally adroit of contour and of expression went the unfolding periods. He passed to the air; and he outdid himself in grace of melodic line, in loveliness of phrase, in the melting of contour into contour, in the play of sentiment as in undulation upon the whole. He ended with the rondo in traceries of tone more delicate than even those which the violin was weaving between the periods in Mozart's gossamer figures. The perfect art of Mozartean song, inset within a voice that yesterday did it matchless service, Brooke's and Bridge's sonnet invited Mr. McCormack's larger and more heroic vein —the vein which maturity of mind, heart, art and voice steadily ripens. Readily he gained and sustained it. Yet his particular glory was the glory of his Mozartean song. In kind and quality, it fitly companioned the Berlioz of the "Fantastic Symphony," the Wagner, even, of the prelude to "The Mastersingers."

H. T. PARKER

SYMPHONY ENDS NOTABLE YEAR

Adv May 2

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By E. F. HARKINS.

Half of the final Symphony program of the season was taken up with a repetition of Berlioz' "Fantastic Symphony," is if to invite comparison between the orchestra of today and that of two months ago. Anyhow, the repetition served to call attention to the building up that has been going on since the Fradkin flare-up and the consequent walk out of nearly one-third of the organization.

The personnel was printed for the first time in several weeks. The list contained ninety names. At least ten more will be required to bring the membership up to the ante-bellum standard, when in numbers and in virtuoso qualities the orchestra ranked with the best in the world. The reconstruction work will continue through Spring and Summer. Such work has been done successfully before, and it is to be hoped it will be done wih equal success this time.

The Berlioz work, repeated "by request," proved the sound musicianship of Mr. Monteux, and at the close of the performance the conductor and his men were given an ovation. The symphony has dry spots, especially in the "Scene in the Meadows." Berlioz, in lugubrious mood, does not spare his hearers, taking them over every inch of the ground, complaining all the while about his false "lady friend." The "March to the Scaffold" was played with thrilling effect. D'Indy's symphonic poem, "Istar," and the overture to Wagner's "Mastersingers of Nuremberg" were the other orchestra numbers. "Istar" is still cavire except to the musician who appreciates ingenious technic and has the imagination to follow the composer's subtle tone pictures of Istar's disrobing on her way to Hades. The Wagner overture is always welcome.

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But the distinguished soloist sang the Bridge song splendidly, ennobling the poet's lofty sentiment about those who heroically "poured out the red, sweet wine of youth." Unfortunately, the music is not worthy of the poem. Even McCormack's well-nigh perfect diction and mellifluous eloquence could not lift the number above the lyric conventionalities of the day.

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Gypsy Dance from "Carmen".....Bizet
Organ Solo, Finale 6th Symphony.....Widor
Mr. Snow
Tempest Scene from "Othello".....Verdi
Selection, "Samson and Delilah"..Saint-Saens
Canzone.....Van Westerhout
Intermezzo from "L'Amico Fritz"...Mascagni
Hungarian Dance No. 1, in G minor...Brahms

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Cortege from "The Queen of Sheba"...Gounod
Overture to "Il Guarany".....Gomez
Capriccio.....Scarlatti-Jacchia
Fantasia, "Lohengrin".....Wagner
Dance of the Hours.....Ponchielli
Harp Solo, "In Springtime".....Holy
Mr. Holy
Rondo Capriccioso.....Mendelssohn
Finale from the Fourth Symphony.Tschaikowsky
Selection, "Madama Butterfly".....Puccini
Enfantillage.....Van Westerhout
Waltz, "Espana".....Waldteufel
Hungarian Dance No. 3, in F major...Brahms

WEDNESDAY

Entrance of the Boyards.....Halvorsen
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Cortege de Bacchus.....Delibes
Fantasia, "Carmen".....Bizet
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Violin solo, Rondo.....Mozart-Kreisler
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a, Air de Ballet. b, Fete Boheme.
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French Military March.....Saint-Saens
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Whispering of the Flowers.....Blon
Fantasia, "Mefistofele".....Boito
Finale of "Scheherazade"....Rimsky-Korsakoff
Minuet for Strings.....Boccherini
Tarantella, Flute Solo.....Jacchia
Overture to "Tannhauser".....Wagner
Three Russian Folk Songs.....Arr. by Jacchia
The Marionettes.....Lacombe
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THE POPS AGAIN

Trans May 1

Spring and Summer Pastime to Be Renewed at Symphony Hall—The Usual Arrangements, with Mr. Jacchia Returning as Conductor Through Widely Ranging Programmes

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Gypsy Dance from "Carmen".....Bizet
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Canzone.....Van Westerhout
Intermezzo from "L'Amico Fritz".....Mascagni
Hungarian Dance No. 1.....Brahms

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As last season, a record number of special nights have been dedicated to colleges, clubs, conventions and the like. Monday, May 10, the Boston Chamber of Commerce will lead the way. There will follow: Amherst night, Roxbury Latin night, Simmons College, Boston University and Harvard nights, Boston City Club, Commercial Travelers', Professional Women's Club, graduate nurses', Euclid Lodge, New England Conservatory, Insurance Society of Massachusetts and National Bankers' convention nights.

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Organ solo, finale 6th Symphony.....Widor
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Whose Marriage to

Pop Concerts to Open Monday Night

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SCHOOL TO SING

Ame May 1

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Mr. Snow
Tempest Scene from "Othello".....Verdi
Selection, "Samson and Delilah"..Saint-Saens
Canzone.....Van Westerhout
Intermezzo from "L'Amico Fritz"....Mascagni
Hungarian Dance No. 1, in G minor....Brahms

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Cortege from "The Queen of Sheba"...Gounod
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Fantasia, "Lohengrin".....Wagner
Dance of the Hours.....Ponchielli
Harp Solo, "In Springtime".....Holy
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Rondo Capriccioso.....Mendelssohn
Finale from the Fourth Symphony.Tschaikowsky
Selection, "Madama Butterfly".....Puccini
Enfantillage.....Van Westerhout
Waltz, "Espana".....Waldteufel
Hungarian Dance No. 3, in F major....Brahms

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Fantasia, "Carmen".....Bizet
Ride of the Valkyries.....Wagner
Violin solo, Rondo.....Mozart-Kreisler
Mr. Theodorowicz
Serenade.....Schubert
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Selection, "Cavalleria Rusticana".....Mascagni
Reve Angelique.....Rubinstein
Waltz, "Jolly Fellows".....Vollstedt
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Slavonic Dance No. 1.....Dvorak

SATURDAY

French Military March.....Saint-Saens
Overture to "Mascagnello".....Amber
Whispering of the Flowers.....Blon
Fantasia, "Mefistofele".....Boito
Finale of "Scheherazade"....Rimsky-Korsakoff
Minuet for Strings.....Boccherini
Tarantella, Flute Solo.....Jacchia
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As last season, a record number of special nights have been dedicated to colleges, clubs, conventions and the like. Monday, May 10, the Boston Chamber of Commerce will lead the way. There will follow: Amherst night, Roxbury Latin night, Simmons College, Boston University and Harvard nights, Boston City Club, Commercial Travelers', Professional Women's Club, graduate nurses', Euclid Lodge, New England Conservatory, Insurance Society of Massachusetts and National Bankers' convention nights.

Program for Opening Night

Marche Militaire.....Schubert
Overture to the "Merry Wives of Windsor".....Nicolai
Song without Words.....Tschaikowsky
Fantasia "La Boheme".....Puccini
Prelude to "Tristan and Isolde".....Wagner
Gypsy dance from "Carmen".....Bizet
Organ solo, finale 6th Symphony.....Widor
Albert W. Snow

Pops Are Here

That famous Bostonian institution, the Pop Concerts, will take possession of Symphany Hall Monday, May 3, with a grand eclat, to continue nightly, except Sundays, for 60 nights. Having attained unprecedented proportions last year (despite prohibition) the Pops promise to exceed that record in 1920. For every favorable condition that made for successful Pops then has been enhanced. Mr. Jacchia's opening set of programs speak for themselves. A symphony orchestra of 80 is ready to give them the finest performances under his ebullient leadership. To meet the overflowing demand for refreshments, an actual bar is being installed in the large foyer in front of the first balcony. In defiance of the rising cost of living, the prices of tables, of seats reserved and unreserved, will remain as before. Last season a record number of special nights were dedicated to colleges, clubs, conventions and the like. A still greater number have arranged to celebrate at the Pops this season. Monday, May 10, the Boston Chamber of Com-

Pop Concerts to Open Monday Night

THAT famous Bostonian institution, the Pop Concerts, will take possession of Symphony Hall tomorrow night and continue nightly, except Sundays, for sixty nights. Having attained unprecedented proportions last year (despite prohibition) the Pops promise to exceed that record in 1920. For every favorable condition that made for successful Pops then has been enhanced. Maestro Jacchia's opening set of programs speak for themselves. A symphony orchestra of eighty is ready to give the finest performances under his leadership. The program for tomorrow night follows:

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Overture to the "Merry Wives of Windsor".....Nicolai
Song Without Words.....Tschaikowsky
Fantasia "La Boheme".....Puccini
Prelude to "Tristan and Isolde".....Wagner
Gypsy Dance from "Carmen".....Bizet
Organ solo, Finale 6th Symphony.....Widor
Albert W. Snow.
Tempest Scene from "Othello".....Verdi
Selection, "Samson and Delilah"..Saint-Saens
Canzone.....Van Westerhout
Intermezzo from "L'Amico Fritz"...Mascagni
Hungarian Dance, No. 1, in G minor..Brahms

AGIDE JACCHIA, the popular leader of the Pop Concerts.

THE POPS ARE HERE

That famous Bostonian institution, the Pop Concerts, will take possession of Symphony Hall Monday, May 3, with a grand eclat, to continue nightly, except Sundays, for sixty nights. Having attained unprecedented proportions last year (despite prohibition) the Pops promise to exceed that record in 1920. For every favorable condition that made for successful Pops then has been enhanced. Maestro Jacchia's opening set of programs speak for themselves.

A symphony orchestra of eighty is ready to give them the finest performances.

OPENING NIGHT, MONDAY, MAY 3.

Marche Militaire.....Schubert
Overture to the "Merry Wives of Windsor".....Nicoli
Song Without Words.....Tschaikowsky
Fantasia "La Boheme".....Puccini
Prelude to "Tristan and Isolde".....Wagner
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Canzone.....Van Westerhout
Intermezzo from "L'Amico Fritz"...Mascagni
Hungarian Dance, No. 1, in G minor..Brahms

No less than four brand new attractions enter hopefully, the Pops begin their season of ice cream concerts at Symphony Hall, and Walter Hampden proposes to show Boston Shylock as Shakespeare intended him to be.

MPHONY

Closing Con-Winter

CLARK

nphony Orchestra
period of storm
concerts of yes-
The program is
Symphony; a lit-
t aria, d'Indy's
variations; Frank
Rupert Brooke's
You Bugles," and
to "The Meister-

as played at one
year; the second
nterrupted by the
The work then,
brilliantly per-
e great works of
re it has been sin-
m our programs.
ons are gorgeous
y to the dissector.
re is one of the
literature that is
c.

nd Bridge music!
ck struggled with
ven his delicious
te art and his per-
uld not make it,
e, striking. The
one that he has
ts ornateness
as a tour de force
much perfection
her Mozart music
nging of "Giovan-
auditor unmoved.

Music

ridge has written
n seems formless
the sonnet form
ses are written.
great talent, can
music other than
McCormack. How
ver been written
tter the sonnets
ot recite the sec-
dragged from the
places? Mr. Mc-
mmended for at-
the beaten path,
returns from his
her paths
in his current

repeat what was
mes, is once more
laces vacated by
lled. The orches-
ell that only an
the inroads made
s earlier in the

all round man
us" of the prima
e, has many ad-
s next year with
soloists of the
nteresting works
r next season in
summer.
tinue to support
the loss of which
able blow to the

SOLOIST I SYMPHONY

ony Orchestra, Mr.
gave its 24th con-
noon in Symphony
n was as follows:
Symphony (by re-
with Rondo, "Von
Cormack); d'Indy,
rank Bridge, sonnet
ra, "Blow Out, You
ormack); Wagner,
stersingers."
the orchestra yes-
heights in the per-
s brilliant music
ne in the meadows
e scaffold. It is
music; it tells its
for instance, the
e shepherds' pipes
the vague, restless
—the very product
—the disturbing
equally disturbing
. The whole
s following march
its own vivid

imagine a singer
aturally fits the
an

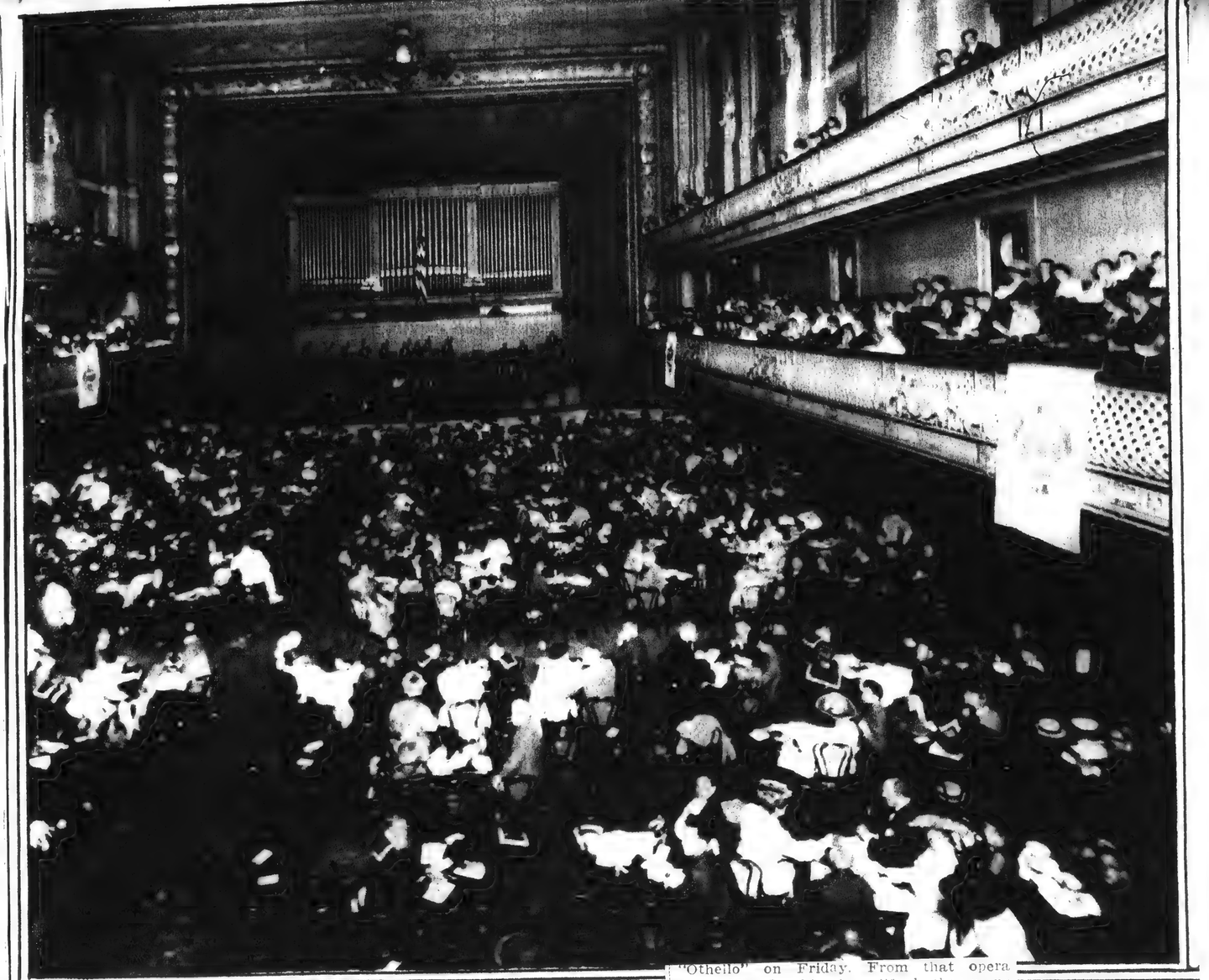
n, Mr. McCormack
e of the recitative;
every pause, shaped
phrase. His diction
while at every turn
from the sentiment
y adroit of contour
nt the unfolding be-
he air; and he outdid
melodic line, in love-
e melting of contour
play of sentiment
the whole. He end-
n tracelets of tone
ven those which the
tween the periods in
ures. The perfect art
nset within a voice
matchless service.
sonnet invited Mr.
nd more heroic vein
rity of mind he et.
ripens. Readily he
it. Yet his par-
glory of his Mozart-
quality, it fitly com-
of the "Fantastic
er, even, of the pre-
gers."

H. T. PARKER

SYMPHONY ENDS NOTABLE YEAR

John McCormack Shares Honors With Monteux in Last Concerts

By E. F. HASKINS.



The Pop Concerts Start Next Week at Symphony Hall, Under the Direction of Agide Jacchia, Conductor. So Far as We Know, This Is the First Interior View to Be Published of One of These Concerts, and Was Taken at the War Camp Community Service Night Last June.

THE POPS ARE HERE

THE POPS AGAIN

Spring and Summer Pastime to Be Renewed at Symphony Hall—The Usual Arrangements, with Mr. Jacchia Returning as Conductor Through Widely Ranging Programmes

FOR a thirty-fifth spring and summer the Pop Concerts will begin on Monday at Symphony Hall, to continue there every evening except Sunday through Saturday, July 19. Once more the floor will be cleared of rows of seats and tables and chairs will replace them. Again it will be possible to eat at them, to drink at them—whatever the law allows; to smoke at them unmolested. Entertainment for those who prefer it to refreshment apart from music, a part as they go now-adays—has been set in the back of the first balcony. Food and drink at Pop Concerts have long been of the best, and this spring there will be no departure from standard—and also no material increase in prices. According to custom also, the two balconies will be reserved for those who would take the pleasure of the music as at any other concert. The Symphony Orchestra, sixty or seventy players as need may require, will provide that music, while again Mr. Jacchia [illegible] By this time his [illegible] and with the [illegible] for instrumental melody, [illegible] communicating [illegible] Orchestra and audience [illegible] ly to him.

As in the past [illegible] will naturally make more [illegible] than have any of his [illegible] atic overtures, waltzes [illegible] solo pieces, miniatures, ballet music and a generally pleasing miscellany will all figure upon them. This spring, moreover, Mr. Jacchia has ventured one more innovation—the playing of familiar operatic airs as instrumental numbers. Louise's monologue from Charpentier's like-named opera will be so heard on Thursday, and Desdemona's "Ave Maria" from Verdi's "Othello" on Friday. From that opera also, Mr. Jacchia has lifted the scene of storm and [illegible] Moor's [illegible] declamation. For Monday evening, as specimen, the conductor has set the following programme:

Military March ..... Schubert
Overture to the Opera, "The Merry Wives of Windsor" ..... Nicolai
Song Without Words ..... Tschaikowsky
Fantasia, "La Boheme" ..... Puccini
Prelude to "Tristan and Isolde" ..... Wagner
Gypsy Dance from "Carmen" ..... Bizet
Finale from Sixth Symphony, for organ ..... Widor
Mr. Snow
Prayer Scene from "Otello" ..... Verdi
Intermezzo, "Samson and Delilah" ..... Saint Saëns
Canzonetta ..... Van Waterhout
Intermezzo from "L'Amico Fritz" ..... Mascagni
Hungarian Dance No. 5 ..... Brahms

WEDNESDAY

Triumphal March ..... Verdi
Overture to "Aida" ..... Puccini
Waltzes from "La Boheme" ..... Strauss
Fantasia, "La Tosca" ..... Puccini
Prelude to "Lohengrin" ..... Wagner
Polonaise from "Eugene Onegin" ..... Tschaikowsky
"Depuis le Jour" from "Louise" ..... Charpentier
Overture to "William Tell" ..... Rossini
Suite from "Carmen" ..... Bizet
Intermezzo, "William Ratcliff" ..... Mascagni
Intermezzo, Act III, "Jewels of the Madonna" ..... Wolf-Ferrari
"Dance of the Hours," from "La Gioconda" ..... Ponchielli

THURSDAY

Triumphal March ..... Verdi
Overture to "Aida" ..... Puccini
Waltzes from "La Boheme" ..... Strauss
Fantasia, "La Tosca" ..... Puccini
Prelude to "Lohengrin" ..... Wagner
Polonaise from "Eugene Onegin" ..... Tschaikowsky
"Depuis le Jour" from "Louise" ..... Charpentier
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[illegible] Whose Marriage to

Pop Concerts to Open Monday Night

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Finale 6th Symphony ..... Widor
Albert W. Snow
Prayer Scene from "Otello" ..... Verdi
Intermezzo, "Samson and Delilah" ..... Saint Saëns
Canzonetta ..... Van Waterhout
Intermezzo from "L'Amico Fritz" ..... Mascagni
Hungarian Dance ..... Brahms

THE POPS OPEN MONDAY NIGHT

[illegible] Concerts [illegible] season, [illegible] Pop Concerts will [illegible] of Symphony Hall Monday, May 3, to continue nightly except Sundays, for 60 nights. Having attained unprecedented proportions last year (despite prohibition) the Pops promise to exceed that record in 1920. For every favorable condition that made for successful Pops then has been enhanced. Maestro Jacchia's opening set of programs speak for themselves. A symphony orchestra of 80 is ready to give the finest performances under his leadership. To meet the overflowing demand for refreshments, an actual bar is being installed in the large foyer in front of the first balcony. In defiance of the rising cost of living, the prices of tables, of seats reserved and unreserved, will remain as before.

As last season, a record number of special nights have been dedicated to colleges, clubs, conventions and the like. Monday, May 10, the Boston Chamber of Commerce will [illegible] There will follow Architects' night, Society Latin night, Secondary Colleges, Boston University and Harvard nights, Boston City Club, Commercial Travellers', Professional Women's Club, graduate nurses', Elks', Lodge, New England Conservatory, Insurance Society of Massachusetts and National Bankers' convention nights.

Program for Opening Night

Marche Militaire ..... Schubert
Overture to the "Merry Wives of Windsor" ..... Nicolai
Song without Words ..... Tschaikowsky
Fantasia "La Boheme" ..... Puccini
Prelude to "Tristan" ..... Wagner
Gypsy dance ..... Bizet
Organ solo ..... Widor
Albert W. Snow

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A[illegible] the [illegible] Pops on the [illegible]

[illegible] Pops [illegible] Pops [illegible] Pops [

INFORMATION OBSCURED

MUSIC AND MUSICIANS

Good Concerts Not All For Musical "Highbrows"

The success of the "Pops" at Symphony Hall in recent years has not been impaired by the gradual introduction by the various conductors of an ever-increasing proportion of what is commonly called "classical" music. Last year perhaps half the numbers played were by composers whose names figure on the regular Symphony concert programs, and more than half the residue was from composers who have furnished the mainstay of the Metropolitan Opera repertory, leaving at a liberal estimate only 25 percent of frankly "popular" pieces. Yet according to the management last season was the most successful in every sense these concerts have yet enjoyed.

The new season which opens tomorrow night under Mr Jacchia's practiced and able leadership will set the same high level in the choice of pieces which has obtained in the past. Yet there is no reason to believe that the audiences will be less numerous or less enthusiastic than hither to.

One moral to be drawn from the success of the "Pops" is obviously that the current way of reserving the term "popular" for trivial music, which at best is of minor interest to musicians, is not fair to the facts. Here is a series of orchestral concerts given on every week-day evening for more than two months, which, moreover, does not depend on celebrated soloists or on social prestige, drawing large audiences, where neither programs of great music nor the most celebrated performers, nor any amount of catering to "Society" with a capital "S" can insure the success of musical enterprises open to the reproach of being "highbrow" in character. Yet three-quarters of the programs at the "Pops" is always drawn from the works of composers who are taken seriously by professional musicians.

Evidently what the average man dislikes is not so much good music as musical snobbery. There have been too many self-styled lovers of music among both performers and listeners who glory in the supposed fact that they are not as their fellow men. Like Rousseau in his "Confessions" they have begun by thanking God that if they are no better than other men at least they are different, and then to prove their originality they let their hair grow and go around in freakish clothes with a supercilious air. When this results in their unpopularity with the rest of the community they raise a howl about "neglected genius."

If either their musical ability or their impudence is phenomenal they usually succeed in acquiring a devoted following, to whom they pose as the apostles of all that is good and beautiful in music. Incidentally they make non-musicians instinctively associate these follies on the part of some gifted and of many aspiring would-be musicians with music itself.

These musical snobs are afflicted with aziness and other vices, which they all "artistic temperament," and with conceit, which they call "high seriousness." It is little wonder that though they often make the average man respect their real and pretended abilities by their mastery of the art of self advertisement, they usually make him resolve to worship music from afar without attempting to understand it, or even going to hear it performed.

For who is there to tell the average man that Bach was the most respectable of middle-class householders, that Mozart had the sort of good manners one never notices until afterwards, that Schubert was shy and yet fond of quite ordinary good times with a rather average bunch of fellows, that Beethoven took infinite pains with every detail of his work and never thought about his clothes?

Half the secret of the amazing popularity of Kreisler and John McCormack is in the fact that their audiences instinctively feel a personal liking for them. Mr Kreisler puts on no airs whatever and goes about his business with perfect courtesy and obvious competence. Mr McCormack has a natural "way with him" which makes it impossible to imagine any one disliking him personally. He, too, never presumes because of his talent to be inconsiderate of any one, however unimportant.

Yet we can recall a rival of one of these artists, a would-be rival, at least, who performs as though he were mentally reckoning his playing at so many dollars per second, with the intention of giving the audience not one cent's worth more than it had paid for at present prices. We remember another lesser star who let his wife follow him from the stage at a concert where she had acted as his accompanist, causing a cynic who was present to remark that anybody would have known she was his wife by the way he treated her.

No, dear reader, not for worlds would we even hint at the names of these gentlemen. Libel suits are costly, and press agents have been known to charge unsuccessful ones up to "advertising."

It is the scort of nonsensical snobbery we have been describing which is the worst single obstacle in the way of making the average American like good music. The "Pops" are exempt from it, and therefore draw a crowd of average Americans of the sort one sees in the better "movie" houses to programs of music like that to be played tomorrow night from the following composers: Schubert, Tschaikowsky, Puccini, Wagner, Bizet, Verdi, Saint-Saens, Mascagni, Brahms, Widor, Nicolai. Note that only the last two are not well known to be so-called "highbrow" composers. But at the "Pops" you can smoke, and you can drink, with due deference to Mr Volstead, and at opera and Symphony you are almost obliged to put on airs.

"Pops" Begin Tomorrow

Monday's program will be as follows: "Marche Militaire," Schubert; overture to the "Merry Wives of Windsor," Nicolai; "Song Without Words," Tschaikowsky; fantasia, "La Boheme," Puccini; prelude to "Tristan and Isolde," Wagner; gypsy dance from "Carmen," Bizet; organ solo, Finale Sixth Symphony, Widor; tempest scene from "Othello," Verdi; selection, "Samson and Delilah," Saint-Saens; Canzone, van Westerhout; intermezzo from "L'Amico Fritz," Mascagni; "Hungarian Dance No. 1, in G minor," Brahms.

Post May 3

POPS OPEN TONIGHT

The regular season of Pop concerts will open in Symphony Hall tonight. A full orchestra of 80 symphony players, led by Agide Jacchia, will play the following special programme:

Marche Militaire ..... Schubert
Overture to "The Merry Wives of Windsor" ..... Nicolai
Song Without Words ..... Tschaikowsky
Fantasia, "La Boheme" ..... Puccini
Prelude to "Tristan and Isolde" ..... Wagner
Gypsy Dance from "Carmen" ..... Bizet
Organ solo, finale, Sixth Organ Symphony ..... Widor
(Mr. Albert Snow)
Tempest Scene from "Othello" ..... Verdi
Selection, "Samson and Delilah" ..... Saint-Saens
Canzone ..... van Westerhout
Intermezzo from "L'Amico Fritz" ..... Mascagni
Hungarian Dance, No. 1 in G minor ..... Brahms

concerts to feel the sublime greatness of Beethoven's "Eroica" symphony, which, as it is with the exception of the ninth the most substantial, the most closely packed with thought and with romantic emotion of the remaining eight symphonies, was logically the one it took longest to grasp. Perhaps, also, it is the one which the world will take longest to forget. There are symphonies by Schubert, by Schumann, which we could not lose today, although we would have exchanged them, 15 years ago, with great willingness, for a work by Tschaikowsky or Richard Strauss. (Of course there are pages of Strauss one could never spare—for example, the "Also Sprach Zarathustra," "Tod und verklarung" and "Till Eulenspigel.) We are the last to yield in our admiration for Strauss, or for the Debussy of "Iberia" as well as "L'Apres-midi d'un faune," or for music of Ernest Bloch, or for symphonies and symphonic poems of Jean Sibelius. But, how much, after all, even of this glorious music we refer to, is as chaff in the wind by the side of a Beethoven, a Schubert, a Mozart in a great mood. The C major symphony of Mozart is, after all, a very grand affair. Beethoven's symphonies, in the hands of a real conductor, lose little of their spirituality, their plain brotherhood and humanity, with the years. These things have been said before. They will be said again. They will be hooted in all sincerity by the young fry, and reiterated with savage conviction by their elders. This is only to chronicle, for those who are passing through the writer's stage of 15 and 20 years ago, the experiences and conclusions of an average mind. The effect of these great compositions on the spirit is another matter. It cannot be told.

Boston Symphony Orchestra Triumphs Over Obstacles

Post May 2

With Band Happily Restored to Old-Time Efficiency, a Season Rich in Accomplishments Closes — Thrift of Certain Patrons of Boston Musical Association — Its Programmes

BY OLIN DOWNES

After three years, in which it was strongly and at times very disturbingly affected by issues of the war and the war's aftermath, the Boston Symphony Orchestra has emerged from its 39th season with flying colors and with unusually brilliant prospects, so far as one can judge in these troubled times, for the future.

It is reasonable to believe that the concerts next season will be fully as well patronized as they have during the winter past. The union issue, unfortunately and unwisely connected with the Fradkin issue, seems to have subsided, with the orchestra remaining intact and destined, by all signs and tokens, to be a better body than ever when the first concerts of next October take place. A campaign is on to secure guarantees of more money for the running expenses of this orchestra, which, like the expenses of everything else, have been constantly ascending during the last five years. This campaign should be vigorously and generously supported and no doubt it will be.

One element of the popularity of these concerts is Mr. Monteux's programmes. He is probably the best programme maker who has ever stood at the head of the orchestra, an ultra-modern in his keen musical perceptions and sympathies, yet a profound student of the music of classic masters. Mr. Monteux is very eclectic in his musical interests. During the winter past 15 French composers, 10 German composers, seven Russian composers, four American composers, Gluck and Goldmark, Austrians; the Rumanian, Enesco; Ernest Bloch, the Swiss Jew; two Bohemians, Dvorak and Smetana; the Hungarian, Liszt; the Pole, Stojowski; two Italian composers, Verdi and Malapiero; one Spanish composer, Albeniz, and one English composer, Frank Bridges, have been heard. Of single composers Beethoven had the greatest number of works given. Ten of his compositions were performed.

Then came Wagner with 8; Schumann and Debussy with 5 each; Berlioz with 4, Brahms, Handel, Haydn, Mendelssohn, Schubert and d'Indy with 3 each; Bloch, Borodin, Dvorak, Franck, Liszt, Moussorgsky, Rimsky-Korsakoff, Saint-Saens, with 2 each, with the rest represented by a single work apiece. Haydn's "Queen Anne" symphony was repeated on two different programmes, as was Berlioz's "Symphonie Fantastique." Although there were but 10 names of German composers—including Handel, in his later life a naturalized Englishman—and 15 names of French composers, including the Belgian, Cesar Franck, there were 44 performances of German works and but 25 of compositions by Frenchmen—sufficient of a reply to those who have tried to fasten on Messrs. Rabaud and Monteux; the two French conductors of the Boston Symphony, the charge of chauvinism in music, chauvinism which, as a matter of fact, was a prevailing characteristic of every German conductor the Boston Symphony knew. One German, Max Fiedler, had an exceptional curiosity and breadth of appreciation, but the programmes have never been so inclusive as they have during the last three years under French leadership.

Conductors who are internationalists are certainly desired by American audiences. When to this internationalism is added an enthusiasm, an appreciation, subjective as well as objective, of the works of classic masters even of enemy countries, then the audiences are fortunate indeed. No conductor we have ever heard equalled Mr. Rabaud's performance of Beethoven's fifth symphony. The same thing is true of Mr. Monteux's reading, among other works of Schumann's symphony No. 1—the symphony of Spring, and of Shubert's symphonie in B minor; but neither Mr. Rabaud nor Mr. Monteux has yet approached Dr. Muck, for instance, in his interpretation of Brahms or of Wagner. We say these things because there appear still to be those who are worrying over the change from what they term the "French regime," which has replaced the "German regime" at Symphony Hall. They have tried to represent the Frenchmen as narrow or limited in their musical appreciations. The only answer required is a record of recent programmes and reference to a majority of unprejudiced opinion about the interpretations. The scope of the programmes has been broader, the musical atmosphere freer from provincialism or arbitrariness, since Messrs. Rabaud and Monteux came to Boston, than ever before.

The orchestral compositions performed for the first time anywhere were Converse's C minor symphony and Griffes' "Pleasure Dome of Kubla Khan." The tragic death of Charles T. Griffess, just as he was gaining widespread recognition as an American composer of rarely sensitive fancy and skill with the orchestra, is one of the real losses of American music. Mr. Converse's symphony is on a classical basis, and the writer personally did not find that it ranked in value with the same composer's "Mystic Trumpeter," which remains up to the present time Mr. Converse's masterpiece.

Of the works performed for the first time in America there were three. Debussy's "Jeux" and Fantasy for piano and orchestra—the piano part played by Alfred Cortot—and d'Indy's "Sinfonia Brevis de Bello Gallico," a symphony inspired by the war which proved to be one of d'Indy's poorest works. Nor did the two compositions of Debussy, the one a very early work, the latter one of the latest efforts of the composer make a very deep impression on initial acquaintance.

Of the works performed for the first time in Boston Albeniz's "Catalonia" pleases some and offended others by its vulgarity, its swinging rhythms, its crackling color. Carpenter's brilliant concerto for piano and orchestra, the piano part superbly played by E. Robert Schmitz, was heartily applauded and much enjoyed. Whether it has as much permanent value as other works of the composer is another question. Rachmaninoff's 3d concerto is poor music but the composer played like a god; he has a very impressive personality. The audience was wild with delight.

Ernest Bloch's settings of Psalms 114 and 114 stand out in the memory as the greatest novelties of the season, and as works certain to live long because of their inspiration, their dramatic and emotional qualities. Here, thank heaven, is a living composer of true greatness, simplicity, sincerity, breath of vision. Other first performances in Boston need not detain us. The works are already forgotten, though it was just that they should be heard.

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Gypsy Dance from "Carmen" ..... Bizet
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Tempest Scene from "Othello" ..... Verdi
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TUESDAY, MAY 4

Cortere from "The Queen of Sheba" ..... Gounod
Overture to "Il Guarany" ..... Gomes
Capriccio (Arranged for String Orchestra by A. Jacchia) ..... Scarlatti
Fantasia, "Lohengrin" ..... Wagner
Dance of the Hours ..... Ponchielli
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First Hungarian Rhapsody, in F major ..... Liszt
Flute solo, Mr. Arthur Brooke—
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Prelude ..... Rachmaninoff
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INFORMATION OBSCURED

MUSIC AND MUSICIANS

Good Concerts Not All For Musical "Highbrows"

The success of the "Pops" at Symphony Hall in recent years has not been impaired by the gradual introduction by the various conductors of an ever-increasing proportion of what is commonly called "classical" music. Last year perhaps half the numbers played were by composers whose names figure on the regular Symphony concert programs, and more than half the residue was from composers who have furnished the mainstay of the Metropolitan Opera repertory, leaving at a liberal estimate only 25 percent of frankly "popular" pieces. Yet according to the management last season was the most successful in every sense these concerts have yet enjoyed.

The new season which opens tomorrow night under Mr Jacchia's practiced and able leadership will set the same high level in the choice of pieces which has obtained in the past. Yet there is no reason to believe that the audiences will be less numerous or less enthusiastic than hither to.

One moral to be drawn from the success of the "Pops" is obviously that the current way of reserving the term "popular" for trivial music, which at best is of minor interest to musicians, is not fair to the facts. Here is a series of orchestral concerts given on every week-day evening for more than two months, which, moreover, does not depend on celebrated soloists or on social prestige, drawing large audiences, where neither programs of great music nor the most celebrated performers, nor any amount of catering to "Society" with a capital "S" can insure the success of musical enterprises open to the reproach of being "highbrow" in character. Yet three-quarters of the programs at the "Pops" is always drawn from the works of composers who are taken seriously by professional musicians.

Evidently what the average man dislikes is not so much good music as musical snobbery. There have been too many self-styled lovers of music among both performers and listeners who glory in the supposed fact that they are not as their fellow men. Like Rousseau in his "Confessions" they have begun by thanking God that if they are no better than other men at least they are different, and then to prove their originality they let their hair grow and go around in freakish clothes with a supercilious air. When this results in their unpopularity with the rest of the community they raise a howl about "neglected genius."

If either their musical ability or their impudence is phenomenal they usually succeed in acquiring a devoted following, to whom they pose as the apostles of all that is good and beautiful in music. Incidentally they make non-musicians instinctively associate these follies on the part of some gifted and of many aspiring would-be musicians with music itself.

These musical snobs are afflicted with laziness and other vices, which they call "artistic temperament," and with conceit, which they call "high seriousness." It is little wonder that though they often make the average man respect their real and pretended abilities by their mastery of the art of self advertisement, they usually make him resolve to worship music from afar without attempting to understand it, or even going to hear it performed.

For who is there to tell the average man that Bach was the most respectable of middle-class householders, that Mozart had the sort of good manners one never notices until afterwards, that Schubert was shy and yet fond of quite ordinary good times with a rather average bunch of fellows, that Beethoven took infinite pains with every detail of his work and never thought about his clothes?

Half the secret of the amazing popularity of Kreisler and John McCormack is in the fact that their audiences instinctively feel a personal liking for them. Mr Kreisler puts on no airs whatever and goes about his business with perfect courtesy and obvious competence. Mr McCormack has a natural "way with him" which makes it impossible to imagine any one disliking him personally. He, too, never presumes because of his talent to be inconsiderate of any one, however unimportant.

Yet we can recall a rival of one of these artists, a would-be rival, at least, who performs as though he were mentally reckoning his playing at so many dollars per second, with the intention of giving the audience not one cent's worth more than it had paid for at present prices. We remember another lesser star who let his wife follow him from the stage at a concert where she had acted as his accompanist, causing a cynic who was present to remark that anybody would have known she was his wife by the way he treated her.

No, dear reader, not for worlds would we even hint at the names of these gentlemen. Libel suits are costly, and press agents have been known to charge unsuccessful ones up to "advertising."

It is the scort of nonsensical snobbery we have been describing which is the worst single obstacle in the way of making the average American like good music. The "Pops" are exempt from it, and therefore draw a crowd of average Americans of the sort one sees in the better "movie" houses to programs of music like that to be played tomorrow night from the following composers: Schubert, Tschaikowsky, Puccini, Wagner, Bizet, Verdi, Saint-Saens, Mascagni, Brahms, Widor, Nicolai. Note that only the last two are not well known to be so-called "highbrow" composers. But at the "Pops" you can smoke, and you can drink, with due deference to Mr Volstead, and at opera and Symphony you are almost obliged to put on airs.

"Pops" Begin Tomorrow

Monday's program will be as follows: "Marche Militaire," Schubert; overture to the "Merry Wives of Windsor," Nicolai; "Song Without Words," Tschaikowsky; fantasia, "La Boheme," Puccini; prelude to "Tristan and Isolde," Wagner; gypsy dance from "Carmen," Bizet; organ solo, Finale Sixth Symphony, Widor; tempest scene from "Othello," Verdi; selection, "Samson and Delilah," Saint-Saens; Canzone, van Westerhout; intermezzo from "L'Amico Fritz," Mascagni; "Hungarian Dance No. 1, in G mi-

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concerts to feel the sublime greatness of Beethoven's "Eroica" symphony, which, as it is with the exception of the ninth the most substantial, the most closely packed with thought and with romantic emotion of the remaining eight symphonies, was logically the one it took longest to grasp. Perhaps, also, it is the one which the world will take longest to forget. There are symphonies by Schubert, by Schumann, which we could not lose today, although we would have exchanged them, 15 years ago, with great willingness, for a work by Tschaikowsky or Richard Strauss. (Of course there are pages of Strauss one could never spare—for example, the "Also Sprach Zarathustra," "Tod und Verklarung" and "Till Eulenspigel.) We

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are the last to yield in our admiration for Strauss, or for the Debussy of "Iberia" as well as "L'Apres-midi d'un faune," or for music of Ernest Bloch, or for symphonies and symphonic poems of Jean Sibelius. But, how much, after all, even of this glorious music we refer to, is as chaff in the wind by the side of a Beethoven, a Schubert, a Mozart in a great mood. The C major symphony of Mozart is, after all, a very grand affair. Beethoven's symphonies, in the hands of a real conductor, lose little of their spirituality, their plain brotherhood and humanity, with the year. These things have been said before. They will be said again. They will be hooted in all sincerity by the young fry, and reiterated with savage conviction by their elders. This is only to chronicle, for those who are passing through the writer's stage of 15 and 20 years ago, the experiences and conclusions of an average mind. The effect of these great compositions on the spirit is another matter. It cannot be told.

Boston Symphony Orchestra Triumphs Over Obstacles

With Band Happily Restored to Old-Time Efficiency, a Season Rich in Accomplishments Closes — Thrift of Certain Patrons of Boston Musical Association — Its Programmes

BY OLIN DOWNES

After three years, in which it was strongly and at times very disturbingly affected by issues of the war and the war's aftermath, the Boston Symphony Orchestra has emerged from its 39th season with flying colors and with unusually brilliant prospects, so far as one can judge in these troubled times, for the future.

It is reasonable to believe that the concerts next season will be fully as well patronized as they have during the winter past. The union issue, unfortunately and unwisely connected with the Fradkin issue, seems to have subsided, with the orchestra remaining intact and destined, by all signs and tokens, to be a better body than ever when the first concerts of next October take place. A campaign is on to secure guarantees of more money for the running expenses of this orchestra, which, like the expenses of everything else, have been constantly ascending during the last five years. This campaign should be vigorously and generously supported and no doubt it will be.

One element of the popularity of these concerts is Mr. Monteux's programmes. He is probably the best programme maker who has ever stood at the head of the orchestra, an ultra-modern in his keen musical perceptions and sympathies, yet a profound student of the music of classic masters. Mr. Monteux is very eclectic in his musical interests. During the winter past 15 French composers, 10 German composers, seven Russian composers, four American composers, Gluck and Goldmark, Austrians; the Rumanian, Enesco; Ernest Bloch, the Swiss Jew; two Bohemians, Dvorak and Smetana; the Hungarian, Liszt; the Pole, Stojowski; two Italian composers, Verdi and Malapiero; one Spanish composer, Albeniz, and one English composer, Frank Bridges, have been heard. Of single composers Beethoven had the greatest number of works given. Ten of his compositions were performed.

Then came Wagner with 8; Schumann and Debussy with 5 each; Berlioz with 4, Brahms, Handel, Haydn, Mendelssohn, Schubert and d'Indy with 3 each; Bloch, Borodin, Dvorak, Franck, Lizst, Moussorgsky, Rimsky-Korsakoff, Saint-Saens, with 2 each, with the rest represented by a single work apiece. Haydn's "Queen Anne" symphony was repeated on two different programmes, as was Berlioz's "Symphonie Fantastique." Although there were but 10 names of German composers—including Handel, in his later life a naturalized Englishman—and 15 names of French composers, including the Belgian, Cesar Franck, there were 44 performances of German works and but 25 of compositions by Frenchmen—sufficient of a reply to those who have tried to fasten on Messrs. Rabaud and Monteux, the two French conductors of the Boston Symphony, the charge of chauvinism in music, chauvinism which, as a matter of fact, was a prevailing characteristic of every German conductor the Boston Symphony knew. One German, Max Fiedler, had an exceptional curiosity and breadth of appreciation, but the programmes have never been so inclusive as they have during the last three years under French leadership.

Conductors who are internationalists are certainly desired by American audiences. When to this internationalism is added an enthusiasm, an appreciation, subjective as well as objective, of the works of classic masters even of enemy countries, then the audiences are fortunate indeed. No conductor we have ever heard equalled Mr. Rabaud's performance of Beethoven's fifth symphony. The same thing is true of Mr. Monteux's reading, among other works of Schumann's symphony No. 1—the symphony of Spring, and of Shubert's symphonie in B minor; but neither Mr. Rabaud nor Mr. Monteux has yet approached Dr. Muck, for instance, in his interpretation of Brahms or of Wagner. We say these things because there appear still to be those who are worrying over the change from what they term the "French regime," which has replaced the "German regime" at Symphony Hall. They have tried to represent the Frenchmen as narrow or limited in their musical appreciations. The only answer required is a record of recent programmes and reference to a majority of unprejudiced opinion about the interpretations. The scope of the programmes has been broader, the musical atmosphere freer from provincialism or arbitrariness, since Messrs. Rabaud and Monteux came to Boston, than ever before.

The orchestral compositions performed for the first time anywhere were Converse's C minor symphony and Griffes' "Pleasure Dome of Kubla Khan." The tragic death of Charles T. Griffess, just as he was gaining widespread recognition as an American composer of rarely sensitive fancy and skill with the orchestra, is one of the real losses of American music. Mr. Converse's symphony is on a classical basis, and the writer personally did not find that it ranked in value with the same composer's "Mystic Trumpeter," which remains up to the present time Mr. Converse's masterpiece.

Of the works performed for the first time in America there were three. Debussy's "Jeux" and Fantasy for piano and orchestra—the piano part played by Alfred Cortot—and d'Indy's "Sinfonia Brevis de Bello Gallico," a symphony inspired by the war which proved to be one of d'Indy's poorest works. Nor did the two compositions of Debussy, the one a very early work, the latter one of the latest efforts of the composer make a very deep impression on initial acquaintance.

Of the works performed for the first time in Boston Albeniz's "Catalonia" pleases some and offended others by its vulgarity, its swinging rhythms, its crackling color. Carpenter's brilliant concerto for piano and orchestra, the piano part superbly played by E. Robert Schmitz, was heartily applauded and much enjoyed. Whether it has as much permanent value as other works of the composer is another question. Rachmaninoff's 3d concerto is poor music but the composer played like a god; he has a very impressive personality. The audience was wild with delight.

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March Militaire, Schubert; overture to "The Merry Wives of Windsor," Nicolai; "Song Without Words," Tschaikowsky; Fantasia, "La Boheme," Puccini; Prelude to "Tristan and Isolde," Wagner; Gypsy Dance from "Carmen," Bizet; Organ solo, finale, sixth organ symphony, Widor (Albert Snow); Tempest scene from "Othello," Verdi Selection, "Samson and Delilah," Saint-Saens; Canzone, Van Westerhout; Intermezzo from "L'Amico Fritz," Mascagni; Hungarian Dance No. 1 in G minor, Brahms.

Music

Tran May 5

CONCERT-CHRONICLE

MORE LAST RITES OF THE DEAD SEASON

Another and Warmer Leave-Taking for Mr. Monteux—Titta Ruffo, and Also His Audience, Entertain — Miss Neilsen in New Graces of Voice and Skill—Mr. Werrenrath to England

WHATEVER the audience at the Symphony Concert of Friday afternoon lacked in heartiness toward Mr. Monteux, the succeeding audience of Saturday evening amply returned to him. For the conductor, for Mr. McCormack as assisting singer, for the orchestra, for the concerts as an institution, momentarily shaken but now firm-set again, the company filled Symphony Hall to the last seat. It was long, loud, sincere in applause when Mr. Monteux came to his place. It was first engrossed and then stirred by his version of Berlioz's "Fantastic Symphony" which, unlike the listeners of Friday, it was hearing for the first time. The "Scene in the Fields," the "March to the Scaffold" won warm plaudits; and at the end of the whole piece conductor and orchestra shared round after round of clapping. Mr. d'Indy's tone-poem, "Istar," was likewise better received on Saturday; while with Wagner's Prelude to "The Mastersingers," the pleasure of music and performance plainly ran high and deep. When both were done nearly the whole audience lingered and, standing, recalled Mr. Monteux again and again. Soon he had the orchestra on its feet around him. For, without its fortitude, loyalties and zeal, not even he could have saved and restored the Symphony Concerts.

As good fortune would have it, both the conductor and the band were on their mettle. Clearly out of Berlioz's stripped, concentrated, superlatively direct music, wherein so many instruments and choirs are used separately, stood the individual quality of the orchestra and Mr. Monteux's ability as fusing leader. Seldom has the band been more graphic voice to such a symphony of pictorial, romantic, highly strung fantasy or a conductor, here in Boston, shown larger and finer mastery of these exacting pages. The orchestra's command of harmonic and instrumental color, Mr. Monteux's imagination with it and ear for it, shone manifold throughout the performance of "Istar," while both were equally plastic, songful, sumptuous and striding of tone through Wagner's Prelude. Even in Dr. Muck's time, it was hardly more thrilling to hear as crown to an ending season. Since those days also and in happy omen for the autumn, there has not been warmer leave-taking between audience, conductor and orchestra. Thanks, most, to Mr. Monteux, the Symphony Concerts are themselves again.

"POPS" OPEN SEASON AT SYMPHONY

Am May 4

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Hundreds of people gathered in Symphony Hall for the opening night of these ever-popular concerts by members of the Boston Symphony Orchestra. To be sure, it was not like the opening nights of other years. The Eighteenth Constitutional Amendment, having to do with the dispensing of liquid refreshments with a "kick," has put an awful crimp in the "Pops," as well as in entertainment elsewhere.

The "pep" of opening nights of other years, when a fellow got outside a bottle or two of Scotch ale from earthenware bottles, was missing. An alliterative press agent might refer to them as the "Pepless Pops."

While the "Pops" are not quite like the "Pops" of yesteryear, they are still worth going to. It would be difficult to get such a high-class entertainment anywhere for so small a sum of money, especially in these days of the HCL of everything.

Not only was the floor crowded at the opener, but the balconies as well, and the true test of whether an entertainment is worth while is the attendance in the upper part of the house.

Many prefer to sit in the last row of the second balcony in Symphony Hall to listen to the music than on the floor. In the balconies you will find real music lovers.

Agide Jacchia is the conductor again this year. He is an artist of the first class. It was a pleasure to watch him as he put every ounce of energy into the direction of the musicians. His conducting of Mascagni's intermezzo from "L'Amico Fritz" was superb.

Among the first nighters was Miss Alice Neilsen, who has sung many times in opera under Mr. Jacchia at Montreal. She regards him as the most capable conductor of "La Boheme" under whom she has sung.

Several persons who have attended every first night since the institution of the "Pops," more than thirty years ago, were present including some of Boston's best families. The season is to be of two w

OPENING OF "POPS" DRAWS BIG CROWD

Popular as Ever Despite Advent of Prohibition

Jacchia Conducts an Attractive Program With Spirit

Globe May 4

The annual Spring transformation of Symphony Hall occurred last evening, and the eager audience which flocked there for the opening of the 35th season of the "Pops" found the settings for this unique entertainment much the same as in former years.

In place of solid rows of seats which, during the rest of the year, fill the floor of the big hall, tables and chairs are scattered about it, while waitresses—waiters, no longer, since beer and light wines vanished from the menu of the "Pops"—in attractive costume, flit hither and thither, providing thirsty music-lovers with lemonade, ginger ale, root beer and similar beverages.

Apparently prohibition has made no difference whatever in the popularity of Boston's beloved institution, for literally every chair on the floor, as well as the seats in both balconies, was filled last evening for the attractive concert which Agide Jacchia, the popular conductor of last season, provided for the opening night.

An innovation which elicited much praise from old-timers at these concerts was the arrangement of a fringe of attractive potted ferns and other greens about the edge of the platform, with a big bank of pink azaleas directly in front of the conductor's stand. This simple arrangement of flowers and greens adds a touch of color which seems especially in keeping with the rather informal atmosphere of the "Pops."

Mr Jacchia conducted last evening with the spirit and fire for which he is so justly noted. Particularly stirring was the playing of the Tempest Scene from Verdi's "Othello," in which the orchestra achieved a tremendous success. The program opened with Schubert's familiar "Marche Militaire," followed by the spirited overture to Nicolai's "The Merry Wives of Windsor."

As a whole, the program contained fewer popular numbers than has been the general rule in former seasons, although a number were played as extra pieces, in response to prolonged and enthusiastic applause. The beautiful organ solo from Widor's "Sixth Symphony" was rendered with fine effect by Albert W. Snow, the noted organist, who was forced by the applause to grant an encore.

The prelude to "Tristan and Isolde" the "Gypsy Dance" from "Carmen," the intermezzo from Mascagni's "L'Amico Fritz" and a long selection from "Samson and Delilah" were all given in splendid fashion by the big orchestra, the final number on the program being Brahms' "Hungarian Dance No 1, in G minor."

A considerable portion of the audience was new to the "Pops" and from every outward sign, the new-comers appeared to enjoy the experience exceedingly.

This evening's program will have for soloist Alfred Holy, harpist. The selections will be: Cortege from "The Queen of Sheba," Gounod; overture to "Il Guarany," Gomez; Capriccio for strings, Scarlatti; Fantasia, "Lohengrin," Wagner; "Dance of the Hours," Ponchielli; harp solo, Holy; Rondo Capriccioso, Mendelssohn; finale from the Fourth Symphony, Tschaikowsky; selection, "Madama Butterfly," Puccini; "Enfantillage," Van Westerhout; waltz, "Espana," Waldteufel; Hungarian Dances, Brahms.

BIG CROWD OPENS 1920 POP SEASON

Everybody Glad and Everything is Applauded

Post May 5

BY OLIN DOWNES

A May night typical of New England, and not at all of that blessed season of which the poets sing, was not chilly and damp enough to keep a large and very enthusiastic audience away from the opening Pop concert of the "spring" season last night in Symphony Hall. Then the orchestra, 80 strong, led by Agide Jacchia, foregathered in the august auditorium, and in the shadows of statues of classical gods and picture hats worn by listeners of the feminine persuasion performed with superb sonority and gusto.

EVERYTHING APPROVED

Neither the absence of fluids of the stronger variety nor the comparative seriousness of the programme dampened the enthusiasm. The audience gossiped between the performances, but listened very attentively while they were in order, and applauded almost everything. The composition mattered comparatively little. Everyone was glad that the Pop season concurrently with the flowers that bloom in these merry months, had arrived, and all rejoiced in the performances of the orchestra.

Mr. Jacchia, a musician not afraid to carry out his ideals, had been daring in his programme. It included not only such classically popular things as the Schubert Marche Militaire, Nicolai's overture to the "Merry Wives of Windsor," selections from Puccini's "La Boheme," music from "Carmen," from "Samson and Delilah," but also the prelude to Wagner's "Tristan and Isolde" and the storm music from Verdi's "Otello." When this latter piece commenced, with a prodigious bang of the cymbals and blare of the brass, one lady nearly tumbled from her seat in her consternation, but she recovered, and the orchestra went on happily, licketty-split, right through the waves.

"Tristan" Out of Element

Perhaps the "Tristan" prelude is a little too serious for the Pop concert-room. It should be heard in the darkness of the theatre pit, the whispers and cries of longing should vibrate from the depths of what d'Annunzio called the "mystic gulf," namely, Wagner's concealed orchestra. The orchestra of last night was not concealed. It lay prominent to view in a veritable Venusberg of potted plants and flowers and those infallible manikins performed with unerring accuracy and nonchalance.

Albert Snow, organist of the Boston Symphony Orchestra, was soloist of the occasion. He played the sonorous finale of Widor's Sixth Symphony, a piece which has pomp, ceremony and pretence. Truth to tell, it has for us a good deal of pedantic rumpus about nothing in particular. But Mr. Snow's performance gave much pleasure, and still more pleasure was given by the melodious encore which he added in response to the applause.

All Like Pop Music

Other numbers were better known and very much liked. We ourselves, hardened and surfeited (as all newspaper writers are supposed to be) with music, good, bad and indifferent, take a vast pleasure in the exhilarating music of Nicolai, in the sweet, sentimental slush of Puccini—Puccini, so admirably interpreted by Mr. Jacchia—in the skipping gypsy refrains from the introduction to Bizet's "Carmen," in the irresistible swing of the "Blue Danube" waltz.

The Pop programmes are now on for weeks to come, every night in the week save Sunday. A glimpse at the programmes planned for the future shows how resourceful Mr. Jacchia is in arranging his lists, which always have exceptional variety and interest. By every testimony of yesterday evening, his audiences esteem him highly, not only as programme-maker, but interpreter.

BIG AUDIENCE AT POPS' OPENING

Despite .00 Per Cent. Wet Refreshments People Are Enthusiastic

Herald

BRIGHT PLUMAGE NOT YET IN EVIDENCE

May 4

The opening concert of the Pops for the season was given last evening in Symphony Hall with every table on the main floor occupied, and all of the balcony seats taken. The front of the stage was attractively decorated with foliage, plants of many varieties, the centre space being filled with massed rhododendrons.

The atmosphere of gayety and the bright plumage which until the last few years had characterized the opening night of these popular concerts were still lacking, the war-time somberness of attire predominating. The latest decree of fashion that sleeves shall be short as well as skirts, had been followed by a few of those present, but in most cases dark wraps concealed whatever was hidden below, and a general air of sobriety prevailed.

In line with the dry law, wet goods of .00 per cent. proof were much in evidence, and the "bar" which had been installed in the rear of the first balcony did a brisk business. Tables were placed along one side of the wide passageway, and during the intermissions this new addition to the popular entertainment was well patronized. The usual light refreshments also were served in the hall.

An enlarged orchestra of Symphony players conducted by Agide Jacchia gave the following program:

OPENING NIGHT.

March Militaire.....Schubert
Overture to "The Merry Wives of Windsor".....Nicolai
Song Without Words.....Tschaikowsky
Fantasia, "La Boheme".....Puccini
Prelude to "Tristan and Isolde"...Wagner
"Gypsy Dance" from "Carmen".....Bizet
Organ Solo: Finale, 6th Symphony—Widor
(Mr. Albert W. Snow)
Tempest Scene from "Othello".....Verdi
Selection, "Samson and Delilah."
Saint-Saens
Canzone.....Van Westerhout
Intermezzo from "L'Amico Fritz."
Mascagni
Hungarian Dance No. 1, in G minor.
Brahms

This program of favorite pieces was received with enthusiasm by the large audience, the splendid and spirited playing of the men meriting the prolonged

ITEMS ABOUT MUSIC

Trans

A Piece by Strauss for the First Time in Boston Since the War—Satan as Operatic Figure—Debussy in Berlin—A New Ballet for New York

FOR the first time since the beginning, three years ago, of the late war between the United States and Germany, music of Richard Strauss will be played publicly this evening in Boston—the waltzes from his operatic comedy, "Der Rosenkavalier," on the programme of "The

prints. Every one has seen so many colored prints of one sort and another of these subjects that the motive itself has become familiarized, and then again, there is too much detail in the picture, so that it loses in concentration of effect. "On Lake Como, Number Two," is far better

Pops" in the familiar arrangement for the concert-hall. Next season, unless various signs fail, one or another of his tone-poems may be heard at the Symphony Concerts.

Without so much as half a smile, Musical America solemnly announces in heavy black type that there is little likelihood that the seceders from the Symphony Orchestra can or will assemble a rival band. Nearly everybody else had forgotten them and it.

Monsieur Raoul Gunsbourg, the director of the noted opera house at Monte Carlo occasionally takes exercise as a composer, sure of the performance of his music in at least one theatre. This time he has set Satan in a music-drama of like title, beginning with the revolt of the angels (as in "Paradise Lost") and then shifting the fiend to the building of the tower of Babel, the downfall of Jerusalem, the raids of Attila and, finally, the end of the world. Last month Monsieur Gunsbourg set his own handiwork on his own stage. In a way the outcome was amusing, though otherwise not exactly impressive. Mr. Muratore took the part of Satan.

At the Pops Tonight

(Operatic Night)

March from "Aida".....Verdi
Overture to "Mignon".....Thomas
Waltzes from "Der Rosenkavalier".....Strauss
Fantasia, "Tosca".....Puccini
Prelude to "Lohengrin".....Wagner
Polonaise from "Eugen Onegin".....Chaikovsky
Air, "Depuis le Jour," from "Louise".....Charpentier
Overture to "William Tell".....Rossini
Suite from "Carmen".....Bizet
Intermezzo from "William Ratcliff".....Mascagni
Intermezzo from "The Jewels of the Madonna".....Wolf-Ferrari
Dance of the Hours from "La Gioconda".....Ponchielli

Conductor: A. Jacchia

...ballets with which Mr.

THIS IS OPERATIC NIGHT AT THE POPS

Herald May 5

All of the Pieces on the Program from Well Known Classics

Agide Jacchia, long famous as a conductor of opera, has made the following program for operatic night at the Pops tonight, which will consist entirely of selections from well-known operas:

Triumphal March from "Aida".....Verdi
Overture to "Mignon".....Thomas
Waltzes from "The Rose Cavalier"..Strauss
Fantastia, "La Tosca".....Puccini
Prelude to "Lohengrin".....Wagner
Polonaise, from "Eugin Onegin".....
.....Tschaikowsky
"Depuis le Jour," from "Louise".....
.....Charpentier
Overture to "William Tell".....Rossini
Suite from "Carmen".....Bizet
Intermezzo, "William Ratcliff"..Mascagni
Intermezzo, act III, "Jewels of the Madonna".....Wolf-Ferrari
Dance of the Hours, from "la Gioconda".....Ponchielli

...ENGLISH ARRIVALS

...infantry at the Springfield Armory.

TONIGHT AT THE POPS

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applause which followed many of the

Conductor Jacchia displayed much force and energy. He graciously acknowledged the tributes paid to the orchestra, but added few numbers to the program. Mr. Snow was enthusiastically recalled after his organ solo.

The next special Pop concert will be given Monday evening, May 10, when the house will be sold out to the Boston Chamber of Commerce.

THE EIDE RECORD

Post May 5

POPS TONIGHT

At the Pop Concert in Symphony Hall at 8 o'clock tonight, the programme will be as follows:

Entrance of the Gladiators.....Fucik
Overture to "William Tell".....Rossini
Madrigal.....Caccini
Fantasia, "Faust".....Gounod
First Hungarian Rhapsody, in F major..Liszt
Flute solo—
a. Romance sans Parols.....Guilmant
b. Polonaise.....Pessard
(Mr. Arthur Brooke)
Prelude.....Rachmaninoff
Scenes Pittoresques.....Massenet
a. Air de Ballet. b. Fete Boheme.
Ouverture Solennelle, "1812"....Tschaikowsky
Ave Marie from "Othello".....Verdi

At the Pops Tonight

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Conductor: A. Jacchia

At the Pops Tonight

Entrance of the Boyards.....Halvorsen
Overture to "Figaro's Wedding"..Mozart
The Rout of Bacchus from "Sylvia".....Delibes
Fantasia, "Carmen".....Bizet
Ride of the Valkyrs.....Wagner
Violin Solo, Rondo.....Mozart-Kreisler
Serenade.....Schubert
Tempest Scene from "Othello".....Verdi
Selection, "Cavalleria Rusticana".....Mascagni
Reve Angelique.....Rubinstein
Waltz, "Jolly Fellows".....Vollstedt
Hungarian Dance No. 5.....Brahms

Conductor: A. Jacchia.
Soloist: J. Theodorowics

— Where is that man who was w dering what the newspapers would up with after the fighting was o [Chicago Evening Post

Mar 4

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Ave Maria from "Othello".....Verdi
Waltz, "Estudiantina".....Waldteufel
Slavonic Dance No. 1.....Dvorak

Herald

...you?

'POPS' OPEN AT SYMPHONY HALL

Boston music lovers gathered at Symphony Hall last night at the opening concert of the Pops season. Every table on the floor was taken and the balconies were crowded with people, who enthusiastically applauded every number on the program, which was well chosen and presented some of the more popular of the musical classics.

Agide Jacchia received an ovation when he appeared on the platform. The audience applauded heartily as the conductor tapped his baton to signal the opening chords of the first number.

The feature of the evening was the organ solo by Albert W. Snow. After playing the Finale, Sixth Symphony, Snow was recalled again and again, and eventually compelled to give an encore which was "Cantilene Nuptiale," by Dubois.

"Blue Danube," by Strauss.

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Trav May 3

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EVERYTHING APPROVED

Neither the absence of fluids of the stronger variety nor the comparative seriousness of the programme dampened the enthusiasm. The audience gossiped between the performances, but listened very attentively while they were in order, and applauded almost everything. The composition mattered comparatively little. Everyone was glad that the Pop season concurrently with the flowers that bloom in these merry months, had arrived, and all rejoiced in the performances of the orchestra.

Mr. Jacchia, a musician not afraid to carry out his ideals, had been daring in his programme. It included not only such classically popular things as the Schubert Marche Militaire, Nicolai's overture to the "Merry Wives of Windsor," selections from Puccini's "La Boheme," music from "Carmen," from "Samson and Delilah," but also the prelude to Wagner's "Tristan and Isolde" and the storm music from Verdi's "Otello." When this latter piece commenced, with a prodigious bang of the cymbals and blare of the brass, one lady nearly tumbled from her seat in her consternation, but she recovered, and the orchestra went on happily, licketty-split, right through the waves.

"Tristan" Out of Element

Perhaps the "Tristan" prelude is a little too serious for the Pop concert-room. It should be heard in the darkness of the theatre pit, the whispers and cries of longing should vibrate from the depths of what d'Annunzio called the "mystic gulf," namely, Wagner's concealed orchestra. The orchestra of last night was not concealed. It lay prominent to view in a veritable Venusberg of potted plants and flowers and those infallible manikins performed with unerring accuracy and nonchalance.

Albert Snow, organist of the Boston Symphony Orchestra, was soloist of the occasion. He played the sonorous finale of Widor's Sixth Symphony, a piece which has pomp, ceremony and pretence. Truth to tell, it has for us a good deal of pedantic rumpus about nothing in particular. But Mr. Snow's performance gave much pleasure, and still more pleasure was given by the melodious encore which he added in response to the applause.

All Like Pop Music

Other numbers were better known and very much liked. We ourselves, hardened and surfeited (as all newspaper writers are supposed to be) with music, good, bad and indifferent, take a vast pleasure in the exhilarating music of Nicolai, in the sweet, sentimental slush of Puccini—Puccini, so admirably interpreted by Mr. Jacchia—in the skipping gypsy refrains from the introduction to Bizet's "Carmen," in the irresistible swing of the "Blue Danube" waltz.

The Pop programmes are now on for weeks to come, every night in the week save Sunday. A glimpse at the programmes planned for the future shows how resourceful Mr. Jacchia is in arranging his lists, which always have exceptional variety and interest. By every testimony of yesterday evening, his audiences esteem him highly, not only as programme-maker, but interpreter.

BIG AUDIENCE AT POPS' OPENING

Despite .00 Per Cent. Wet Refreshments People Are Enthusiastic

Herald May 4

BRIGHT PLUMAGE NOT YET IN EVIDENCE

The opening concert of the Pops for the season was given last evening in Symphony Hall with every table on the main floor occupied, and all of the balcony seats taken. The front of the stage was attractively decorated with foliage, plants of many varieties, the centre space being filled with massed rhododendrons.

The atmosphere of gayety and the bright plumage which until the last few years had characterized the opening night of these popular concerts were still lacking, the war-time somberness of attire predominating. The latest decree of fashion that sleeves shall be short as well as skirts, had been followed by a few of those present, but in most cases dark wraps concealed whatever was hidden below, and a general air of sobriety prevailed.

In lino with the dry law, wet goods of .00 per cent. proof were much in evidence, and the "bar" which had been installed in the rear of the first balcony did a brisk business. Tables were placed along one side of the wide passageway, and during the intermissions this new addition to the popular entertainment was well patronized. The usual light refreshments also were served in the hall.

An enlarged orchestra of Symphony players conducted by Agide Jacchia gave the following program:

OPENING NIGHT.

March Militaire.....Schubert
Overture to "The Merry Wives of Windsor".....Nicolai
Song Without Words.....Tschaikowsky
Fantasia, "La Boheme".....Puccini
Prelude to "Tristan and Isolde"...Wagner
"Gypsy Dance" from "Carmen".....Bizet
Organ Solo: Finale, 6th Symphony—Widor
(Mr. Albert W. Snow)
Tempest Scene from "Othello".....Verdi
Selection, "Samson and Delilah."
Saint-Saens
Canzone.....Van Westerhout
Intermezzo from "L'Amico Fritz."
Mascagni
Hungarian Dance No. 1, in G minor.
Brahms

This program of favorite pieces was received with enthusiasm by the large audience, the splendid and spirited playing of the men meriting the prolonged

Trav

ITEMS ABOUT MUSIC

A Piece by Strauss for the First Time in Boston Since the War—Satan as Operatic Figure—Debussy in Berlin—A New Ballet for New York

FOR the first time since the beginning, three years ago, of the late war between the United States and Germany, music of Richard Strauss will be played publicly this evening in Boston—the waltzes from his operatic comedy, "Der Rosenkavalier," on the programme of "The

prints. Every one has seen so many colored prints of one sort and another of these subjects that the motive itself has become familiarized, and then again, there is too much detail in the picture, so that it loses in concentration of effect. "On Lake Como, Number Two," is far better

Pops" in the familiar arrangement for the concert-hall. Next season, unless various signs fail, one or another of his tone-poems may be heard at the Symphony Concerts.

Without so much as half a smile, Musical America solemnly announces in heavy black type that there is little likelihood that the seceders from the Symphony Orchestra can or will assemble a rival band Nearly everybody else had forgotten them and it.

Monsieur Raoul Gunsbourg, the director of the noted opera house at Monte Carlo occasionally takes exercise as a composer, sure of the performance of his music in at least one theatre. This time he has set Satan in a music-drama of like title, beginning with the revolt of the angels (as in "Paradise Lost") and then shifting the fiend to the building of the tower of Babel, the downfall of Jerusalem, the raids of Attila and, finally, the end of the world. Last month Monsieur Gunsbourg set his own handiwork on his own stage. In a way the outcome was amusing, though otherwise not exactly impressive. Mr. Muratore took the part of Satan.

At the Pops Tonight

(Operatic Night)

March from "Aida".....Verdi
Overture to "Mignon".....Thomas
Waltzes from "Der Rosenkavalier".....Strauss
Fantasia, "Tosca".....Puccini
Prelude to "Lohengrin".....Wagner
Polonaise from "Eugen Onegin".....Chaikovsky
Air, "Depuis le Jour," from "Louise".....Charpentier
Overture to "William Tell".....Rossini
Suite from "Carmen".....Bizet
Intermezzo from "William Ratcliff".....Mascagni
Intermezzo from "The Jewels of the Madonna".....Wolf-Ferrari
Dance of the Hours from "La Gioconda".....Ponchielli

Conductor: A. Jacchia

...wer ballets with which Mr.

THIS IS OPERATIC NIGHT AT THE POPS

Herald May

All of the Pieces on the Program from Well Known Classics

Agide Jacchia, long famous as a conductor of opera, has made the following program for operatic night at the Pops tonight, which will consist entirely of selections from well-known operas:

Triumphal March from "Aida".....Verdi
Overture to "Mignon".....Thomas
Waltzes from "The Rose Cavalier"..Strauss
Fantastia, "La Tosca".....Puccini
Prelude to "Lohengrin".....Wagner
Polonaise, from "Eugin Onegin"...Tschaikowsky
"Depuis le Jour," from "Louise"...Charpentier
Overture to "William Tell".....Rossini
Suite from "Carmen".....Bizet
Intermezzo, "William Ratcliff"...Mascagni
Intermezzo, act III, "Jewels of the Madonna".....Wolf-Ferrari
Dance of the Hours, from "la Gioconda".....Ponchielli

...GLISH ARRIVALS

...infantry at the Springfield ...

TONIGHT AT THE POPS

Post May 6

Agide Jacchia, long famous as a conductor of opera, has made the following programme for Operatic Night at the Pops tonight, which will consist entirely of selections from well-known operas:

Triumphal March from "Aida".....Verdi
Overture to "Mignon".....Thomas
Waltzes from "The Rose Cavalier"....Strauss
Fantasia, "La Tosca".....Puccini
Prelude to "Lohengrin".....Wagner
Polonaise, from "Eugin Onegin"..Tschaikowsky
"Depuis le Jour," from "Louise"..Charpentier
Overture to "William Tell".....Rossini
Suite from "Carmen".....Bizet
Intermezzo, "William Ratcliff".....Mascagni
Intermezzo Act III., "Jewels of the Madonna".....Wolf-Ferrari
Dance of the Hours from "La Gioconda"
Ponchielli

applause which followed many of the

Conductor Jacchia displayed much force and energy. He graciously acknowledged the tributes paid to the orchestra, but added few numbers to the program. Mr. Snow was enthusiastically recalled after his organ solo.

The next special Pop concert will be given Monday evening, May 10, when the house will be sold out to the Boston Chamber of Commerce.

THE FIRE RECORD

Post May

POPS TONIGHT

At the Pop Concert in Symphony Hall at 8 o'clock tonight, the programme will be as follows:

Entrance of the Gladiators.....Fucik
Overture to "William Tell".....Rossini
Madrigal.....Caccini
Fantasia, "Faust".....Gounod
First Hungarian Rhapsody, in F major..Liszt
Flute solo—
a. Romance sans Parols.....Guilmant
b. Polonaise.....Pessard
(Mr. Arthur Brooke)
Prelude.....Rachmaninoff
Scenes Pittoresques.....Massenet
a. Air de Ballet. b. Fete Boheme.
Ouverture Solennelle, "1812".....Tschaikowsky
Ave Marie from "Othello".....Verdi

At the Pops Tonight

Entrance of the Boyards.....Halvorsen
Overture to "Figaro's Wedding"..Mozart
The Rout of Bacchus from "Sylvia".....Delibes
Fantasia, "Carmen".....Bizet
Ride of the Valkyrs.....Wagner
Violin Solo, Rondo.....Mozart-Kreisler
Serenade.....Schubert
Tempest Scene from "Othello"....Verdi
Selection, "Cavalleria Rusticana".....Mascagni
Reve Angelique.....Rubinstein
Waltz, "Jolly Fellows".....Vollstedt
Hungarian Dance No. 5.....Brahms

Conductor: A. Jacchia
Soloist: J. Theodorowicz

At the Pops Tonight

March from "The Queen of Sheba".....Gounod
Overture to "Il Guarany".....Gomez
Capriccio.....Scarlatti
Fantasia, "Lohengrin".....Wagner
Dance of the Hours from "La Gioconda".....Ponchielli
Harp Solo, "In Springtime".....Holy
Rondo Capriccioso.....Mendelssohn
Finale from the Fourth Symphony.....Chaikovsky
Selection, "Madama Butterfly"..Puccini
Enfantillage.....Van Westerhout
Waltz, "Espana".....Waldteufel
Hungarian Dance No. 3.....Brahms
Conductor: A. Jacchia
Soloist: A. Holy

— Where is that man who was w...dering what the newspapers would up with after the fighting was o...
[Chicago Evening Post

POP CONCERT

At the Pop concert in Symphony Hall at 8 o'clock tonight the program will be as follows:

Entrance of the Gladiators.....Fucik
Overture to "William Tell".....Rossini
Madrigal.....Caccini
First Hungarian Rhapsody, in F major.....Liszt
Flute Solo—
(a) Romance sans Paroles.....Guilmant
(b) Polonaise.....Pessard
(Arthur Brooke)
Prelude.....Rachmaninoff
Scenes Pittoresques.....Massenet
(a) Air de Ballet (b) Fete Boheme
Overture Solennelle, "1912"..Tschaikowsky
Ave Maria from "Othello".....Verdi
Waltz, "Estudiantina".....Waldteufel
Slavonic Dance No. 1.....Dvorak

'POPS' OPEN AT SYMPHONY HALL

Boston music lovers gathered at Symphony Hall last night at the opening concert of the Pops season. Every table on the floor was taken and the balconies were crowded with people, who enthusiastically applauded every number on the program, which was well chosen and presented some of the more popular of the musical classics.

Agide Jacchia received an ovation when he appeared on the platform. The audience applauded heartily as the conductor tapped his baton to signal the opening chords of the first number.

The feature of the evening was the organ solo by Albert W. Snow. After playing the Finale, Sixth Symphony, Snow was recalled again and again, and eventually compelled to give an encore which was "Cantilene Nuptiale," by Dubois.

"Blue Danube," by Strauss.

The program follows:

March Militaire.....Schubert
Overture to "The Merry Wives of Windsor".....Nicolai
Song without words.....Tschaikowsky
Fantasia, "La Boheme".....Puccini
Prelude to "Tristan and Isolde".....Wagner
"Gypsy Dance" from "Carmen".....Bizet
Organ Solo: Finale, Sixth Symphony..Widor
(Mr. Albert W. Snow)
Tempest Scene from "Othello".....Verdi
Selection, "Samson and Delilah."
Saint-Saens
Canzone.....Van Westerhout
Intermezzo from "L'Amico Fritz," Mascagni
Hungarian Dance No. 1, in G minor.
Brahms

POPS PROGRAMME

The following programme will be played by Agide Jacchia and the Pops orchestra in Symphony Hall tonight:

French Military March ..... Saint-Saens
Overture to "Masaniello" ..... Auber
Whispering of the Flowers ..... Blon
Fantasia, "Mefistofele" ..... Boito
Finale of "Scheherazade" .. Rimsky-Korsakoff
Festival at Bagdad. The Sea. The Ship goes to pieces on a rock surmounted by a Bronze Warrior. Conclusion.
Minuet (for String Orchestra) .... Boccherini
Tarantelle ..... Jacchia
Overture to "Tannhauser" ..... Wagner
Three Russian Folk Songs.
Arranged by Agide Jacchia
a Volga Bargemen's Song. b Cossack Song. c Dubinushka.
The Marionettes ..... Lacombe
Waltz, "The Skaters" ..... Waldteufel
Polonaise from "Eugen Onegin" .. Tschaikowsky

At the Pops Tonight

Entrance of the Gladiators ..... Fucik
Overture to "William Tell" .. Rossini
Madrigal ..... Caccini
Fantasia, "Faust" ..... Gounod
First Hungarian Rhapsody ..... Liszt
Flute Soli:
Romance sans Paroles .... Guilmant
Polonaise ..... Pessard
Prelude ..... Rakhmaninov
Scènes Pittoresques ..... Massenet
Overture ..... Chaikovsky
Ave Maria from "Othello" ..... Verdi
Waltz, "Estudiantina" ..... Waldteufel
Slavonic Dance, No. 1 ..... Dvorák
Conductor: A. Jacchia
Soloist: Arthur Brooke

POPS PROGRAM

The following popular program will be played by Agide Jacchia and the Pops Orchestra in Symphony Hall tonight:

French Military March ..... Saint-Saens
Overture to "Masaniello" ..... Auber
Whispering of the Flowers ..... Blon
Fantasia, "Mefistofele" ..... Boito
Finale of "Scheherazade" .... Rimsky-Korsakoff
Festival at Bagdad. The sea. The ship goes to pieces on a rock surmounted by a bronze warrior. Conclusion.
Minuet (for string orchestra) ..... Boccherini
Tarantelle ..... Jacchia
Overture to "Tannhauser" ..... Wagner
Three Russian Folk Songs—
(a) Volga Bargemen's Song .. } Arranged by
(b) Cossack Song ..... } Agide Jacchia
(c) Dubinushka .....
The Marionettes ..... Lacomb
Waltz, "The Skaters" ..... Waldteufe
Polonaise from "Eugen Onegin" .. Tschaikowsky

STRAUSS AT POPS

First Time Since War Modern German Music Played Here

By J. V. CLARK

For the first time since the United States entered the war against Germany the name of Richard Strauss has stood on a Boston program when at the Pops last evening the orchestra played the waltzes from "The Rose Cavalier."

The German classics were long since admitted to our programs, but the music of Richard Strauss, the type of composer who stands for modern German economic and military ideals, has been barred. Strauss' statements concerning Germany's dominancy during the early part of the war absolutely prohibited his music in this country. Mr. Monteux drew the line at Richard Strauss.

Enmity, however, cannot last for ever. The work must resume its normal course. Strauss was tried out last evening—there was no public resentment. Report has it that Mr. Monteux will change his views the coming winter and again add Strauss to the Symphony repertoire.

The marvellous waltzes from the "Rose Cavalier," gorgeous in thematic material, dazzling in orchestration, were very finely played by Mr. Jacchia and his men.

The orchestra last evening in an all-operatic bill gave a performance of the highest rank. Mr. Jacchia conducted with the "pep" that distinguishes him, yet with a fine feeling for proportion and for various styles of music.

Some of the old "chestnuts" of an operatic program actually sounded fresh. Witness the performance of the "William Tell" overture.

The performance of Rossini's classic overture was embellished by superb cello playing by Georges Miquelle. This young man, presumably, will play the cello solo passages during the Pops. He should be more than first cellist; he should be occasionally soloist.

In the preludes to Act 1 and Act 3 of "Lohengrin" Mr. Jacchia showed that his string section and his full orchestra tone were equally good. Since the symphonic strike there has been some talk of lessening in quality, as well as quantity of the strings, and the hiding of this weakness. Both Mr. Monteux and Mr. Jacchia in recent concerts have proven that the string section, especially the first violins, is as lovely as ever.

The program had dignity and variety. It was heartily applauded by an audience that filled the hall to capacity. In no other American city can one hear, evening in, evening out, such delightful musical programs in spring as here in Boston at the

POPS

Following upon the heels of a successful opening week, the second week of Pop Concerts in Symphony Hall will offer three special nights, and six programs which prove Maestro Jacchia's ability to jam each evening with brilliance and melody. Of course the conductor's infectious verve and the "talent" under him, eighty strong, are the prime factors in the high flow of spirits. There will be three special nights in the second week. On Monday, May 10, the Boston Chamber of Commerce, Robert S. Weeks, chairman, will have a "get-together." On Wednesday, May 12, Amherst College Night will bring songs and other additional celebrations. William B. Merrill will be song leader. This night will be given under the auspices of the Amherst Alumni Association, Donald P. McKay, president. Carl Lamson, the famous accompanist of Kreisler, a graduate of '09, will be the organist. On Friday, May 14, there will be an All-Russian-Tschaikowsky program.

SECOND WEEK OF POP CONCERTS

A very large part of Boston has manifested delight at the opening week of Pop Concerts, sitting around the tables of Symphony Hall, where refreshments are served during the music, and crowding the balconies every night. The finest Symphony orchestra has stimulated spirits to the highest pitch. Maestro Jacchia, the conductor, has once more proved his ability to infuse quality and genuine interest into programs which are nevertheless agreeably light. For the second week, now in progress, there will be three special nights. On Monday, May 10, the Boston Chamber of Commerce, Robert S. Weeks, chairman, will have a "get-together" evening at the Pops. On Wednesday, May 12, "Amherst Night" will mark the first college night of the season, when singing will be one of several additional features. William B. Merrill will be song leader. This night will be given under the auspices of the Amherst Alumni Association, Donald P. McKay, president. Carl Lamson, a graduate of '99, will be the organist. For Friday night, May 14, an All-Russian-Tschaikowsky program proves by its brilliance and melody that the Slavic race is musical to the core. The programs of the week are as follows:

MONDAY

March, "Second Connecticut" ..... Reeves
Overture, "Light Cavalry" ..... Suppe
Waltz "Estudiantina" ..... Waldteufel
Fantasia, "Cavalleria Rusticana" .... Mascagni
Second Hungarian Rhapsody ..... Liszt
Souvenir ..... Drdla
Pomp and Circumstance ..... Elgar
Overture to "William Tell" ..... Rossini
Selection, "Monsieur Beaucaire" ..... Messager
"Indian Summer," an American Idyl .. Herbert
Waltz, "On the Beautiful Blue Danube" ..... Strauss
March, "El Capitan" ..... Sousa

TUESDAY

Coronation March from "The Prophet" ..... Meyerbeer
Overture to "Mignon" ..... Thomas
Love's Dream After the Ball ..... Czibulka
Fantasia, "La Tosca" ..... Puccini
Rhapsody, "Espana" ..... Chabrier
Indian Idyl (Arranged by Agide Jacchia) ..... MacDowell
Ballet Music from "Rosamunde" ..... Schubert
Introduction to Act III of "Lohengrin" ..... Wagner
Selection, "Pagliacci" ..... Leoncavallo
Minuet ..... Bolzoni
Waltz, "Roses from the South" ..... Strauss
Hungarian Dance No. 6 in D major ..... Brahms

AMHERST COLLEGE NIGHT—WEDNESDAY

Entrance of the Gladiators ..... Fucik
Overture, "Rienzi" ..... Wagner
Cheer for Old Amherst ..... Pierce, '02
Campus Dreams ..... Blake, '97
Lord Geoffrey Amherst ..... Hamilton, '06
Overture Solennelle, "1812" ..... Tschaikowsky
Largo (with organ) ..... Handel
Selection, "Apple Blossoms" ..... Kreisler
a. Paige's Horse ..... Woodbridge, '89
b. To the Fairest College of Them All ..... Bartlett, '03
(Organist, Carl Lamson, '99)
a. Amherst Alma Mater ..... Hamilton, '06
b. Stein Song (Words of Chorus by Burges Johnson, '99) ..... Bullard
Fantasia, "Rigoletto" ..... Verdi
Waltz, "On the Beautiful Blue Danube" ..... Strauss
Rakoczy March ..... Berlioz

THURSDAY

Overture to "The Bronze Horse" ..... Auber
Waltz, "Wine, Woman and Song" ..... Strauss
Andante Cantabile ..... Smith
Fantasia, "Aida" ..... Verdi
Rhapsody, "The Bamboula" .. Coleridge-Taylor
Oboe Solo:
a. Romance for Oboe ..... Schumann
b. Musette ..... Lenom
(Mr. Speyer)
Polish Dance ..... Scharwenka
Bacchanale from "Tannhauser" ..... Wagner
Marche Slave ..... Tschaikowsky
Serenata Barcarola ..... De Nardis
Love's Dream After the Ball ..... Czibulka
Cortege de Bacchus ..... Delibes

FRIDAY

Polonaise from "Eugen Onegin" .. Tschaikowsky
Ballet Music from "The Demon" .. Rubinstein
Prelude ..... Rachmaninoff
Finale, "Scheherazade" ..... Rimsky-Korsakoff
Marche Slave ..... Tschaikowsky
Andante Cantabile ..... Tschaikowsky
Waltz from "The Serenade" ..... Tschaikowsky
Third Movement, Pathetic Symphony ..... Tschaikowsky
Overture Solennelle, "1812" (with organ) ..... Tschaikowsky
Cossack Song (Arranged by Mr. Jacchia) ..... Borodin
Dances from "Prince Igor" ..... Borodin
Cortege from "Mlada" ..... Rimsky-Korsakoff

SATURDAY

Overture to "Jeanne d'Arc" ..... Verdi
Waltz, "On the Beautiful Blue Danube" ..... Strauss
Meditation, "Thais" ..... Massenet
Fantasia, "The Jewels of the Madonna" ..... Wolf-Ferrari
Suite, "Sylvia" ..... Delibes
Duet, "Elephant and Gnat" ..... Kling
Bassoon, B. Piller
Piccolo, A. Battles
Intermezzo, "Cavalleria Rusticana" .. Mascagni
Third Hungarian Rhapsody ..... Liszt
Selection, "Jack o' Lantern" ..... Caryll
Indian Idyl (Arranged by Mr. Jacchia) ..... MacDowell
Prelude ..... Rachmaninoff
Bacchanale, "Samson and Delilah" .. Saint-Saens

Musical Lure at Modified Pop Concerts

IN the old days of the Pops there was some real popping. And beer glasses used to be rattled on the tables. Choruses arose from time to time—concerted demands for encores and "Thank you's" from the students enjoying their Offenbach and Pilsener. Sometimes it was necessary for the conductor to rap on his stand and turn around and frown to check the enthusiasm coming from deep potations.

But in spite of prohibition the Pops continue. Now the enthusiasm is of the less than one-half per cent. order—academic, esthetic, tinctured only by the smoke of cigars and cigarettes. Everything is changed, but the music, which still remains as a souvenir of the old German beer garden policy that introduced the Pops many years ago. The large orchestra is as usual made up of Symphony players; the programs are generally of a light nature—like the beer and wine that once flowed freely before the tea-room waitrsses descended upon Symphony Hall; and there is a conductor of the old Pop calibre, Agide Jacchia.

It will be a welcome day for regular Pop patrons when 2.75 beer and light wines come back; when music will not be the only means of exhilaration.

For the second week there will be three special nights. On Monday the Chamber of Commerce, Robert S. Weeks, chairman, will have a get-together evening. On Wednesday Amherst will have the first college night, when singing will be one of several additional features. William B. Merrill will be song leader. This night will be under the auspices of the alumni association, Donald P. McKay, president. Carl Lamson, the famous accompanist of Kreisler, a graduate of '99, will be organist. For Friday night an all-Russian-Tschaikowsky program proves by its brilliance and melody that the Slavic race is musical to the core.

Plan for Memorial Day

CONCERT MEMORANDA

Progress of The Pops—Cantor Rosenblatt to Be Heard Again—Four Noted Singers with Chorus

AS becomes an institution now established for thirty-five years in the favor of the public, The Pop Concerts at Symphony Hall are once more running prosperous course. Mr. Jacchia's programmes please; his zest as conductor for music and performance; his seventy men from the Symphony Orchestra play well. Many, as of old, take the pleasure of tobacco, drink, and "light refreshments" at the tables on the floor. As many more listen from the balconies as to any other concert of light music. So The Pops go well. Elsewhere on these pages is printed the programme for this evening. The arrangements for this week bring a "Chamber of Commerce Night" on Monday and an "Amherst College Night" on Wednesday, with both open to the public. The programmes promise the usual variety of agreeable pieces with plentiful operatic numbers and here and there a dash of "musical comedy."

FIRST SPECIAL NIGHT

Chamber of Commerce Members to Attend Tonight's Concert

The Boston Chamber of Commerce, Robert S. Weeks, chairman, will have a "get-together" celebration at the Pops tonight in Symphony Hall. The program for this, the first special night concert of the season (which will also be open to the public), follows:

March, "Second Connecticut," Reeves; overture, "Light Cavalry," Suppe; waltz, "Estudiantina," Waldteufel; fantasia, "Cavalleria Rusticana," Mascagni; Second Hungarian Rhapsody, Liszt; Souvenir, Drdla; Pomp and Circumstance, Elgar; Overture to "William Tell," Rossini; selection, "Monsieur Beaucaire," Messager; "Indian Summer," an American Idyl, Herbert; waltz, "On the Beautiful Blue Danube," Strauss; march, "El Capitan," Sousa.

CHAMBER OF COMMERCE POPS' NIGHT MONDAY

Monday evening will be Boston Chamber of Commerce night at the Pop Concert at Symphony Hall, and Conductor Agide Jacchia has arranged a special program for the benefit of chamber members and their friends. It will be the first time the chamber has ever arranged a function affording an opportunity for members to bring their families, and the innovation has already proved to be a highly popular one. Nearly all the tickets for the floor and balcony have already been distributed.

The occasion has been arranged by the chamber's committee on meetings and assemblies, and will be the final feature of the most successful social season ever enjoyed by chamber members.

SECOND WEEK OF POPS

For the second week of the "Pops" concerts in Symphony Hall, there will be three special nights. On Monday, May 10, the Boston Chamber of Commerce, Robert S. Weeks, chairman, will have a "get-together" evening at the Pops. On Wednesday, May 12, "Amherst night" will mark the first college night of the season, when singing will be one of several additional features. William B Merrill will be song leader. This nigh will be given under the auspices o the Amherst Alumni Association, Donald P. McKay, president. Carl Lamson, the famous accompanist of Kreisler, a graduate of '99, will be the organist. For Friday night, May 14, an All-Russian-Tschaikowsky programme proves by its brilliance and melody that the Slavic race is musical to the core. The programmes of the week stand thus:

MONDAY, MAY 10.

March, "Second Connecticut" ..... Reeves
Overture, "Light Cavalry" ..... Suppe
Waltz, "Estudiantina" ..... Waldteufel
Fantasia, "Cavalleria Rusticana" ... Mascagni
Second Hungarian Rhapsody ..... Liszt
Souvenir ..... Drdla
Pomp and Circumstance ..... Elgar
Overture to "William Tell" ..... Rossini
Selection, "Monsieur Beaucaire" .... Messager
"Indian Summer," an American Idyl .. Herbert
Waltz, "On the Beautiful Blue Danube" ..... Strauss
March, "El Capitan" ..... Sousa

TUESDAY, MAY 11.

Coronation March from "The Prophet" ..... Meyerbeer
Overture to "Mignon" ..... Thomas
Love's Dream After the Ball ... Czibulka
Fantasia, "La Tosca" ..... Puccini
Rhapsody, "Espana" ..... Chabrier
Indian Idyl (Arranged by Agide Jacchia) ..... MacDowell
Ballet Music from "Rosamunde" .... Schuber
Introduction to Act III. of "Lohengrin" ..... Wagner
Selection, "I Pagliacci" ..... Leoncavallo
Minuet ..... Bolzoni
Waltz, "Roses from the South" ..... Straus
Hungarian Dance No. 6 in D major—Brahm

AMHERST COLLEGE NIGHT, WEDNESDAY, May 12.

Entrance of the Gladiators ..... Fucik
Overture, "Rienzi" ..... Wagner
Cheer for Old Amherst ..... J. N. Pierce, '02
Campus Dreams ..... E. N. Blake, '97
Lord Geoffrey Amherst—J. S. Hamilton, '06.
Ouverture Solennelle, "1812" ... Tschaikowsky
Largo (with organ) ..... Handel
Selection, "Apple Blossoms" ..... Kreisler
a Paige's Horse. Prof. F. J. E. Woodbridge, '89
b To the Fairest College of Them All
D. C. Bartlett, '03
Organist—Carl Lamson, '09.
a Amherst Alma Mater ... J. S. Hamilton, '06
b Stein Song (words of chorus by Burges Johnson, '99) ..... Bullard
Fantasia, "Rigoletto" ..... Verdi
Waltz, "On the Beautiful Blue Danube" ..... Strauss
Rakoczy March ..... Berlioz

THURSDAY, May 13.

Overture to "The Bronze Horse" ..... Auber
Waltz, "Wine, Woman and Song" ..... Strauss
Andante Cantabile ..... Smith
Fantasia, "Aida" ..... Verdi
Rhapsody, "The Bamboula" ... Coleridge-Taylor
Oboe Solo—a Romance for Oboe ..... Schumann
b Musette ..... Lenom
Mr. Louis Speyer.
Polish Dance ..... Scharwenka
Bacchanale from "Tannhauser" ..... Wagner
Marche Slave ..... Tschaikowsky
Serenata Barcarola ..... De Nardis
Love's Dream After the Ball ..... Czibulka
Cortege de Bacchus ..... Delibes

FRIDAY, MAY 14.

Russian Tschaikowsky Programme.
Polonaise from "Eugen Onegin" .. Tschaikowsky
Ballet Music from "The Demon" ... Rubinstein
Prelude ..... Rachmaninoff
Finale, "Scheherazade" ..... Rimsky-Korsakoff
Marche Slave,
Andante Cantabile,
Waltz from "The Serenade,"
Third Movement, Pathetic Symphony, Tschaikowsky
(Allegro molto vivace.)

SATURDAY, MAY 15.

Overture to "Jeanne d'Arc" ..... Verdi
Waltz, "On the Beautiful Blue Danube" ..... Strauss
Meditation, "Thais" ..... Massenet
Fantasia, "The Jewels of the Madonna" ..... Wolf-Ferrari
Suite, "Sylvia" ..... Delibes
a Les Chasseresses. b Pizzicato. c Cortege de Bacchus.
Duet, "Elephant and Gnat" ..... Kling
Bassoon—B. Piller,
Piccolo—A. Battles,
Intermezzo, "Cavalleria Rusticana" .. Mascagni
Third Hungarian Rhapsody ..... Liszt
Selection, "Jack o' Lantern" ..... Caryll
Indian Idyl (Arranged by Agide Jacchia) ..... MacDowell
Prelude ..... Rachmaninoff
Bacchanale, "Samson and Delilah" .. Saint-Saens

TONIGHT'S POPS

Agide Jacchia, celebrated Italian conductor of the Pops Orchestra, has made the following program, to be played at the Pops in Symphony Hall tonight:

Coronation March from "The Prophet" ..... Meyerbeer
Overture to "Mignon" ..... Thomas
Love's Dream After the Ball ..... Czibulka
Fantasia, "La Tosca" ..... Puccini
Rhapsody, "Espana" ..... Chabrier
Indian Idyl (arranged by Agide Jacchia) ..... MacDowell
Ballet Music from "Rosamunde" .. Schubert
Introduction to Act III of "Lohengrin" ..... Wagner
Selection, "I Pagliacci" ..... Leoncavallo
Minuet ..... Bolzoni
Waltz, "Roses from the South" .. Strauss
Hungarian Dance No. 6 in D major .. Brahms

Boston Symphony Concerts

Two new local organizations have given first seasons which in each case more than fulfilled the hopes roused by preliminary announcements. One of them, Mr Longy's Boston Musical Association, was described at length in this place two weeks ago. The other, Mr Wodell's People's Philharmonic Choir fills its less ambitious role well.

The season of the Boston Symphony Orchestra has had its much debated vicissitudes, now happily ended. The outstanding event is not the strike, which was a mere temporary flurry, but the two Symphony concerts for young people which marked the beginning of a highly desirable innovation. Mr Monteux's conductorship has justified his reengagement of two more seasons.

The other established musical institutions have intelligently and tranquilly followed their usual routine course to the satisfaction of all concerned. The free concerts at the Museum of Fine Arts and the Beethoven recitals by Bauer and Thibaud are the only remaining subjects for especial commendation. Both of them have been sufficiently praised here and by other commentators already.

The only remark one can make about the multitude of minor recitals without falling into odious comparisons and personalities is that all in all they have averaged surpisingly well. We remember very few concert-givers who could not justly claim a respectful hearing from their audiences, and many whose performance was highly commendable.

Second Week of the "Pops"

Mr Jacchia has arranged interesting programs for the "Pop" concerts at Symphony Hall on each evening this week, the second of the season. Monday is Boston Chamber of Commerce Night, with a list containing such old favorites as "Estudiantina," the "William Tell" overture, "The Blue Danube," and "El Capitan." Tuesday brings Chabrier's "Espana," Schubert's ballet music from "Rosemunde," the "Coronation March" from "Le Prophete" and other popular classice. Wednesday is Amherst Night, with a number of college songs and several old standbys, such as the "Largo," the "1812 Overture" and excerpts from "Rigoletto." A selection from Kreisler's musical comedy, "Apple Blossoms," will also be performed.

Thursday there is to be a soloist, Louis Speyer, who will play two oboe numbers and an interesting unfamiliar piece, Coleridge-Taylor's setting of the "Bamboula," the Creole folk tune, which is the main theme of Mr Gilbert's "Dance in the Place Congo." Friday is Russian Tschaikowsky Night, with the finale from Rimsky-Korsakoff's "Scheherezade" and the dances from Borodin's "Prince Igor," as the most attractive numbers. Sunday brings the usual miscellany, with a duet for piccolo and bassoon, entitled "Elephant and Gnat," for a novelty.

Second Week of Pops

Following upon the heels of a crowded and successful opening week, the second week of Pop Concerts in Symphony Hall will offer three special nights, and six programs which prove Mr. Jacchia's ability to jam each evening with brilliance and melody. Of course, the conductor's infectious verve and the "talent" under him, 80 strong, are the chief factors in the high flow of spirits.

There will be three special nights in the second week. On Monday, May 10, the Boston Chamber of Commerce, Robert S. Weeks, chairman, will have a "get-together" evening.

On Wednesday, May 12, Amherst College Night will bring songs and other additional celebrations. William B. Merrill will be song leader. This night will be given under the auspices of the Amherst Alumni Assn., Donald P. McKay, president. Carl Lamson, the famous accompanist of Kreisler, a graduate of '09, will be the organist.

On Friday, May 14, there will be an All-Russian-Tschaikowsky program.

At the Pops Tonight

(Chamber of Commerce Night but Open to the Public)

March, "Second Connecticut" ... Reeves
Overture, "Light Cavalry" ..... Suppé
Waltz, "Estudiantina" ..... Waldteufel
Fantasia, "Cavalleria Rusticana," Mascagni
Second Hungarian Rhapsody ..... Liszt
Souvenir ..... Drdla
Pomp and Circumstance ..... Elgar
Overture to "William Tell" ..... Rossini
Selection, "Monsieur Beaucaire," Messager
Indian Summer ..... Herbert
Waltz, "Blue Danube" ..... Strauss
March, "El Capitan" ..... Sousa
Conductor: A. Jacchia

AMHERST NIGHT AT POPS

Tonight will be the first college night of the Pops season, when Amherst will celebrate in Symphony Hall. Concerted singing will be but one special feature of the evening. The program follows:

Entrance of the Gladiators ..... Fucik
Overture, "Rienzi" ..... Wagner
Cheer for Old Amherst ... J. N. Pierce '02
Campus Dreams ..... E. N. Blake '97
Lord Geoffrey Amherst, J. S. Hamilton '06
Overture Solennelle, "1812" .. Tschaikowsky
Largo (with organ) ..... Handel
Selection, "Apple Blossoms" ..... Kreisler
(a) Paige's Horse, Prof. F. J. E. Woodbridge '89
(b) To the Fairest College of Them All ..... D. C. Bartlett '03
(Organist, Carl Lamson '99)
(a) Amherst Alma Mater ... J. S. Hamilton '06
(b) Stein Song ..... Bullard
Fantasia, "Rigoletto" ..... Verdi
Waltz, On the Beautiful Blue Danube, Strauss
Rakoczy March ..... Berlioz

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POPS PROGRAMME

The following programme will be played by Agide Jacchia and the Pops orchestra in Symphony Hall tonight:

French Military March .....Saint-Saens
Overture to "Masaniello" .....Auber
Whispering of the Flowers.....Blon
Fantasia, "Mefistofele" .....Boito
Finale of "Scheherazade"..Rimsky-Korsakoff
Festival at Bagdad. The Sea. The Ship goes to pieces on a rock surmounted by a Bronze Warrior. Conclusion.

Minuet (for String Orchestra)....Boccherini
Tarantelle .....Jacchia
Overture to "Tannhauser".....Wagner
Three Russian Folk Songs.
Arranged by Agide Jacchia
a Volga Bargemen's Song. b Cossack Song. c Dubinushka.

The Marionettes .....Lacombe
Waltz, 'The Skaters' .....Waldteufel
Polonaise from "Eugen Onegin".Tschaikowsky

At the Pops Tonight

Entrance of the Gladiators.....Fucik
Overture to "William Tell"..Rossini
Madrigal ..... Caccini
Fantasia, "Faust" .....Gounod
First Hungarian Rhapsody.....Liszt
Flute Soli:
Romance sans Paroles....Guilmant
Polonaise .....Pessard
Prelude ..... Rakhmaninov
Scènes Pittoresques .....Massenet
Overture ..... Chaikovsky
Ave Maria from "Othello".....Verdi
Waltz, "Estudiantina".....Waldteufel
Slavonic Dance, No. 1.....Dvorák
Conductor: A. Jacchia
Soloist: Arthur Brooke

Trans May 7

Herald May 8

POPS PROGRAM

The following popular program will be played by Agide Jacchia and the Pops Orchestra in Symphony Hall tonight:

French Military March .....Saint-Saens
Overture to "Masaniello".....Auber
Whispering of the Flowers.....Blon
Fantasia, "Mefistofele".....Boito
Finale of "Scheherazade"....Rimsky-Korsakoff
Festival at Bagdad. The sea. The ship goes to pieces on a rock surmounted by a bronze warrior. Conclusion.
Minuet (for string orchestra).....Boccherini
Tarantelle.....Jacchia
Overture to "Tannhauser".....Wagner
Three Russian Folk Songs—
(a) Volga Bargemen's Song..
(b) Cossack Song.....} Arranged by Agide Jacchia
(c) Dubinushka.....
The Marionettes.....Lacombe
Waltz, "The Skaters".....Waldteufel
Polonaise from "Eugen Onegin"..Tschaikowsky

STRAUSS AT POPS

First Time Since War Modern German Music Played Here

By J. V. CLARK

For the first time since the United States entered the war against Germany the name of Richard Strauss has stood on a Boston program when at the Pops last evening the orchestra played the waltzes from "The Rose Cavalier."

The German classics were long since admitted to our programs, but the music of Richard Strauss, the type of composer who stands for modern German economic and military ideals, has been barred. Strauss' statements concerning Germany's dominancy during the early part of the war absolutely prohibited his music in this country. Mr. Monteux drew the line at Richard Strauss.

Enmity, however, cannot last for ever. The work must resume its normal course. Strauss was tried out last evening—there was no public resentment. Report has it that Mr. Monteux will change his views the coming winter and again add Strauss to the Symphony repertoire.

The marvellous waltzes from the "Rose Cavalier," gorgeous in thematic material, dazzling in orchestration, were very finely played by Mr. Jacchia and his men.

The orchestra last evening in an all-operatic bill gave a performance of the highest rank. Mr. Jacchia conducted with the "pep" that distinguishes him, yet with a fine feeling for proportion and for various styles of music.

Some of the old "chestnuts" of an operatic program actually sounded fresh. Witness the performance of the "William Tell" overture.

The performance of Rossini's classic overture was embellished by superb cello playing by Georges Miquelle. This young man, presumably, will play the cello solo passages during the Pops. He should be more than first cellist; he should be occasionally soloist.

In the preludes to Act 1 and Act 3 of "Lohengrin" Mr. Jacchia showed that his string section and his full orchestra tone were equally good. Since the symphonic strike there has been some talk of lessening in quality, as well as quantity of the strings, and the hiding of this weakness. Both Mr. Monteux and Mr. Jacchia in recent concerts have proven that the string section, especially the first violins, is as lovely as ever.

The program had dignity and variety. It was heartily applauded by an audience that filled the hall to capacity. In no other American city can one hear, evening in, evening out, such delightful musical programs in the spring as here in Boston at the

POPS Amer. May 8

Following upon the heels of a successful opening week, the second week of Pop Concerts in Symphony Hall will offer three special nights, and six programs which prove Maestro Jacchia's ability to jam each evening with brilliance and melody. Of course the conductor's infectious verve and the "talent" under him, eighty strong, are the prime factors in the high flow of spirits. There will be three special nights in the second week. On Monday, May 10, the Boston Chamber of Commerce, Robert S. Weeks, chairman, will have a "get-together." On Wednesday, May 12, Amherst College Night will bring songs and other additional celebrations. William B. Merrill will be song leader. This night will be given under the auspices of the Amherst Alumni Association, Donsald P. McKay, president. Carl Lamson, the famous accompanist of Kreisler, a graduate of '09, will be the organist. On Friday, May 14, there will be an All-Russian-Tschaikowsky program.

Herald May 9

SECOND WEEK OF POP CONCERTS

A very large part of Boston has manifested delight at the opening week of Pop Concerts, sitting around the tables of Symphony Hall, where refreshments are served during the music, and crowding the balconies every night. The finest Symphony orchestra has stimulated spirits to the highest pitch. Maestro Jacchia, the conductor, has once more proved his ability to infuse quality and genuine interest into programs which are nevertheless agreeably light. For the second week, now in progress, there will be three special nights. On Monday, May 10, the Boston Chamber of Commerce, Robert S. Weeks, chairman, will have a "get-together" evening at the Pops. On Wednesday, May 12, "Amherst Night" will mark the first college night of the season, when singing will be one of several additional features. William B. Merrill will be song leader. This night will be given under the auspices of the Amherst Alumni Association, Donald P. McKay, president. Carl Lamson, a graduate of '99, will be the organist. For Friday night, May 14, an All-Russian-Tschaikowsky program proves by its brilliance and melody that the Slavic race is musical to the core. The programs of the week are as follows:

MONDAY

March, "Second Connecticut".....Reeves
Overture, "Light Cavalry".....Suppe
Waltz "Estudiantina".....Waldteufel
Fantasia, "Cavalleria Rusticana"....Mascagni
Second Hungarian Rhapsody.....Liszt
Souvenir.....Drdla
Pomp and Circumstance.....Elgar
Overture to "William Tell".....Rossini
Selection, "Monsieur Beaucaire".....Messager
"Indian Summer," an American Idyl...Herbert
Waltz, "On the Beautiful Blue Danube"
Strauss
March, "El Capitan".....Sousa

TUESDAY

Coronation March from "The Prophet"
Meyerbeer
Overture to "Mignon".....Thomas
Love's Dream After the Ball.....Czibulka
Fantasia, "La Tosca".....Puccini
Rhapsody, "Espana".....Chabrier
Indian Idyl (Arranged by Agide Jacchia)
MacDowell
Ballet Music from "Rosamunde".....Schubert
Introduction to Act III of "Lohengrin"
Wagner
Selection, "Pagliacci".....Leoncavallo
Minuet.....Bolzoni
Waltz, "Roses from the South".....Strauss
Hungarian Dance No. 6 in D major....Brahms

AMHERST COLLEGE NIGHT—WEDNESDAY

Entrance of the Gladiators.....Fucik
Overture, "Rienzi".....Wagner
Cheer for Old Amherst.....Pierce, '02
Campus Dreams.....Blake, '97
Lord Geoffrey Amherst.....Hamilton, '06
Overture Solennelle, "1812".....Tschaikowsky
Largo (with organ).....Handel
Selection, "Apple Blossoms".....Kreisler
a. Paige's Horse.....Woodbridge, '89
b. To the Fairest College of Them All
Bartlett, '03
(Organist, Carl Lamson, '09)
a. Amherst Alma Mater.....Hamilton, '06
b. Stein Song (Words of Chorus by Burges Johnson, '99).....Bullard
Fantasia, "Rigoletto".....Verdi
Waltz, "On the Beautiful Blue Danube"
Strauss
Rakoczy March.....Berlioz

THURSDAY

Overture to "The Bronze Horse".....Auber
Waltz, "Wine, Woman and Song".....Strauss
Andante Cantabile.....Smith
Fantasia, "Aida".....Verdi
Rhapsody, "The Bamboula"...Coleridge-Taylor
Oboe Solo:
a. Romance for Oboe.....Schumann
b. Musette.....Lenom
(Mr. Speyer)
Polish Dance.....Scharwenka
Cacchanale from "Tannhauser".....Wagner
Marche Slave.....Tschaikowsky
Serenata Barcarola.....De Nardis
Love's Dream After the Ball.....Czibulka
Cortege de Bacchus.....Delibes

FRIDAY

Polonaise from "Eugen Onegin"..Tschaikowsky
Ballet Music from "The Demon"...Rubinstein
Prelude.....Rachmaninoff
Finale, "Scheherazade".....Rimsky-Korsakoff
Marche Slave.....Tschaikowsky
Andante Cantabile.....Tschaikowsky
Waltz from "The Serenade".....Tschaikowsky
Third Movement, Pathetic Symphony
Tschaikowsky
Overture Solennelle, "1812" (with organ)
Tschaikowsky
Cossack Song (Arranged by Mr. Jacchia).
Dances from "Prince Igor".....Borodin
Cortege from "Mlada".....Rimsky-Korsakoff

SATURDAY

Overture to "Jeanne d'Arc".....Verdi
Waltz, "On the Beautiful Blue Danube"
Strauss
Meditation, "Thais".....Massenet
Fantasia, "The Jewels of the Madonna"
Wolf-Ferrari
Suite, "Sylvia".....Delibes
Duet, "Elephant and Gnat".....Kling
Bassoon, B. Piller
Piccolo, A. Battles
Intermezzo, "Cavalleria Rusticana"...Mascagni
Third Hungarian Rhapsody.....Liszt
Selection, "Jack o' Lantern".....Caryll
Indian Idyl (Arranged by Mr. Jacchia)
MacDowell
Prelude.....Rachmaninoff
Bacchanale, "Samson and Delilah".Saint-Saens

...CORDS ON

Adv May 9

Musical Lure at Modified Pop Concerts

IN the old days of the Pops there was some real popping. And beer glasses used to be rattled on the tables. Choruses arose from time to time—concerted demands for encores and "Thank you's" from the students enjoying their Offenbach and Pilsener. Sometimes it was necessary for the conductor to rap on his stand and turn around and frown to check the enthusiasm coming from deep potations.

But in spite of prohibition the Pops continue. Now the enthusiasm is of the less than one-half per cent. order—academic, esthetic, tinctured only by the smoke of cigars and cigarettes. Everything is changed, but the music, which still remains as a souvenir of the old German beer garden policy that introduced the Pops many years ago. The large orchestra is as usual made up of Symphony players; the programs are generally of a light nature—like the beer and wine that once flowed freely before the tea-room waitrsses descended upon Symphony Hall; and there is a conductor of the old Pop calibre, Agide Jacchia.

It will be a welcome day for regular Pop patrons when 2.75 beer and light wines come back; when music will not be the only means of exhilaration.

For the second week there will be three special nights. On Monday the Chamber of Commerce, Robert S. Weeks, chairman, will have a get-together evening. On Wednesday Amherst will have the first college night, when singing will be one of several additional features. William B. Merrill will be song leader. This night will be under the auspices of the alumni association, Donald P. McKay, president. Carl Lamson, the famous accompanist of Kreisler, a graduate of '99, will be organist. For Friday night an all-Russian-Tschaikowsky program proves by its brilliance and melody that the Slavic race is musical to the core.

Plan for Memorial Day

Trans May 6

CONCERT MEMORANDA

Progress of The Pops—Cantor Rosenblatt to Be Heard Again—Four Noted Singers with Chorus

AS becomes an institution now established for thirty-five years in the favor of the public, The Pop Concerts at Symphony Hall are once more running prosperous course. Mr. Jacchia's programmes please; his zest as conductor for music and performance; his seventy men from the Symphony Orchestra play well. Many, as of old, take the pleasure of tobacco, drink, and "light refreshments" at the tables on the floor. As many more listen from the balconies as to any other concert of light music. So The Pops go well. Elsewhere on these pages is printed the programme for this evening. The arrangements for this week bring a "Chamber of Commerce Night" on Monday and an "Amherst College Night" on Wednesday, with both open to the public. The programmes promise the usual variety of agreeable pieces with plentiful operatic numbers and here and there a dash of "musical comedy."

Herald May 10

FIRST SPECIAL NIGHT

Chamber of Commerce Members to Attend Tonight's Concert

The Boston Chamber of Commerce, Robert S. Weeks, chairman, will have a "get-together" celebration at the Pops tonight in Symphony Hall. The program for this, the first special night concert of the season (which will also be open to the public), follows:

March, "Second Connecticut," Reeves; overture, "Light Cavalry," Suppe; waltz, "Estudiantina," Waldteufel; fantasia, "Cavalleria Rusticana," Mascagni; Second Hungarian Rhapsody, Liszt; Souvenir, Drdla; Pomp and Circumstance, Elgar; Overture to "William Tell," Rossini; selection, "Monsieur Beaucaire," Messager; "Indian Summer," an American Idyl, Herbert; waltz, "On the Beautiful Blue Danube" Strauss; march, "El Capitan," Sousa

Post May 8

CHAMBER OF COMMERCE POPS' NIGHT MONDAY

Monday evening will be Boston Chamber of Commerce night at the Pop Concert at Symphony Hall, and Conductor Agide Jacchia has arranged a special program for the benefit of chamber members and their friends. It will be the first time the chamber has ever arranged a function affording an opportunity for members to bring their families, and the innovation has already proved to be a highly popular one. Nearly all the tickets for the floor and balcony have already been distributed.

The occasion has been arranged by the chamber's committee on meetings and assemblies, and will be the final feature of the most successful social season ever enjoyed by chamber members.

Post May 9

SECOND WEEK OF POPS

For the second week of the "Pops" concerts in Symphony Hall, there will be three special nights. On Monday, May 10, the Boston Chamber of Commerce, Robert S. Weeks, chairman, will have a "get-together" evening at the Pops. On Wednesday, May 12, "Amherst night" will mark the first college night of the season, when singing will be one of several additional features. William B Merrill will be song leader. This night will be given under the auspices of the Amherst Alumni Association, Donald P. McKay, president. Carl Lamson, the famous accompanist of Kreisler, a graduate of '99, will be the organist. For Friday night, May 14, an All-Russian-Tschaikowsky programme proves by its brilliance and melody that the Slavic race is musical to the core. The programmes of the week stand thus:

MONDAY, MAY 10.

March, "Second Connecticut".....Reeves
Overture, "Light Cavalry".....Suppe
Waltz, "Estudiantina".....Waldteufel
Fantasia, "Cavalleria Rusticana"...Mascagni
Second Hungarian Rhapsody .....Liszt
Souvenir .....Drdla
Pomp and Circumstance .....Elgar
Overture to "William Tell" .....Rossini
Selection, "Monsieur Beaucaire" ....Messager
"Indian Summer," an American Idyl..Herbert
Waltz, "On the Beautiful Blue Danube"
Strauss
March, "El Capitan" .....Sousa

TUESDAY, MAY 11.

Coronation March from "The Prophet"
Meyerbeer
Overture to "Mignon" .....Thomas

...IN DOWNES

Love's Dream After the Ball ...Czibulka
Fantasia, "La Tosca" .....Puccini
Rhapsody, "Espana" .....Chabrier
Indian Idyl (Arranged by Agide Jacchia)
MacDowell
Ballet Music from "Rosamunde" ....Schuber
Introduction to Act III. of "Lohengrin"
Wagner
Selection, "I Pagliacci".....Leoncavallo
Minuet .....Bolzoni
Waltz, "Roses from the South".....Strauss
Hungarian Dance No. 6 in D major—Brahms

AMHERST COLLEGE NIGHT, WEDNESDAY, May 12.

Entrance of the Gladiators.....Fucik
Overture, "Rienzi" .....Wagner
Cheer for Old Amherst.....J. N. Pierce, '02
Campus Dreams .....E. N. Blake, '97
Lord Geoffrey Amherst—J. S. Hamilton, '06.
Ouverture Solennelle, "1812"...Tschaikowsky
Largo (with organ) .....Handel
Selection, "Apple Blossoms" .....Kreisler
a Paige's Horse. Prof. F. J. E. Woodbridge, '89
b To the Fairest College of Them All
D. C. Bartlett, '03
Organist—Carl Lamson, '09.
a Amherst Alma Mater...J. S. Hamilton, '06
b Stein Song (words of chorus by Burges Johnson, '99) .....Bullard
Fantasia, "Rigoletto" .....Verdi
Waltz, "On the Beautiful Blue Danube"
Strauss
Rakoczy March .....Berlioz

THURSDAY, May 13.

Overture to "The Bronze Horse".....Auber
Waltz, "Wine, Woman and Song".....Strauss
Andante Cantabile .....Smith
Fantasia, "Aida" .....Verdi
Rhapsody, "The Bamboula"...Coleridge-Taylor
Oboe Solo—a Romance for Oboe....Schumann
b Musette .....Lenom
Mr. Louis Speyer.
Polish Dance .....Scharwenka
Bacchanale from "Tannhauser".....Wagner
Marche Slave .....Tschaikowsky
Serenata Barcarola .....De Nardis
Love's Dream After the Ball.....Czibulka
Cortege de Bacchus .....Delibes

FRIDAY, MAY 14.

Russian Tschaikowsky Programme.
Polonaise from "Eugen Onegin"..Tschaikowsky
Ballet Music from "The Demon"...Rubinstein
Prelude .....Rachmaninoff
Finale, "Scheherazade".....Rimsky-Korsakoff
Marche Slave,
Andante Cantabile,
Waltz from "The Serenade,"
Third Movement, Pathetic Symphony
Tschaikowsky
(Allegro molto vivace.)

SATURDAY, MAY 15.

Overture to "Jeanne d'Arc" .....Verdi
Waltz, "On the Beautiful Blue Danube"
Strauss
Meditation, "Thais" .....Massenet
Fantasia, "The Jewels of the Madonna"
Wolf-Ferrari
Suite, "Sylvia" .....Delibes
a Les Chasseresses. b Pizzicato. c Cortege de Bacchus.
Duet, "Elephant and Gnat" .....Kling
Bassoon—B. Piller.
Piccolo—A. Battles.
Intermezzo, "Cavalleria Rusticana"..Mascagni
Third Hungarian Rhapsody .....Liszt
Selection, "Jack o' Lantern".....Caryll
Indian Idyl (Arranged by Agide Jacchia)
Prelude .....MacDowell
Bacchanale, "Samson and Delilah".Saint-Saens

...court."

TONIGHT'S POPS

Agide Jacchia, celebrated Italian conductor of the Pops Orchestra, has made the following program, to be played at the Pops in Symphony Hall tonight:

Coronation March from "The Prophet"
Meyerbeer
Overture to "Mignon".....Thomas
Love's Dream After the Ball.....Czibulka
Fantasia, "La Tosca".....Puccini
Rhapsody "Espana".....Chabrier
Indian Idyl (arranged by Agide Jacchia) .....MacDowell
Ballet Music from "Rosamunde"..Schubert
Introduction to Act III of "Lohengrin"
Wagner
Selection, "I Pagliacci".....Leoncavallo
Minuet .....Bolzoni
Waltz, "Roses from the South"...Strauss
Hungarian Dance No. 6 in D major..Brahms

Globe May 9

Boston Symphony Concerts

Two new local organizations have given first seasons which in each case more than fulfilled the hopes roused by preliminary announcements. One of them, Mr Longy's Boston Musical Association, was described at length in this place two weeks ago. The other, Mr Wodell's People's Philharmonic Choir fills its less ambitious role well.

The season of the Boston Symphony Orchestra has had its much debated vicissitudes, now happily ended. The outstanding event is not the strike, which was a mere temporary flurry, but the two Symphony concerts for young people which marked the beginning of a highly desirable innovation. Mr Monteux's conductorship has justified his reengagement of two more seasons.

The other established musical institutions have intelligently and tranquilly followed their usual routine course to the satisfaction of all concerned. The free concerts at the Museum of Fine Arts and the Beethoven recitals by Bauer and Thibaud are the only remaining subjects for especial commendation. Both of them have been sufficiently praised here and by other commentators already.

The only remark one can make about the multitude of minor recitals without falling into odious comparisons and personalities is that all in all they have averaged surpisingly well. We remember very few concert-givers who could not justly claim a respectful hearing from their audiences, and many whose performance was highly commendable.

Second Week of the "Pops"

Mr Jacchia has arranged interesting programs for the "Pop" concerts at Symphony Hall on each evening this week, the second of the season. Monday is Boston Chamber of Commerce Night, with a list containing such old favorites as "Estudiantina," the "William Tell" overture, "The Blue Danube," and "El Capitan." Tuesday brings Chabrier's "Espana," Schubert's ballet music from "Rosemunde," the "Coronation March" from "Le Prophete" and other popular classice. Wednesday is Amherst Night, with a number of college songs and several old standbys, such as the "Largo," the "1812 Overture" and excerpts from "Rigoletto." A selection from Kreisler's musical comedy, "Apple Blossoms," will also be performed.

Thursday there is to be a soloist, Louis Speyer, who will play two oboe numbers and an interesting unfamiliar piece, Coleridge-Taylor's setting of the "Bamboula," the Creole folk tune, which is the main theme of Mr Gilbert's "Dance in the Place Congo." Friday is Russian Tschaikowsky Night, with the finale from Rimsky-Korsakoff's "Scheherezade" and the dances from Borodin's "Prince Igor," as the most attractive numbers. Sunday brings the usual miscellany, with a duet for piccolo and bassoon, entitled "Elephant and Gnat," for a novelty.

Globe May 6

town.

Second Week of Pops

Following upon the heels of a crowded and successful opening week, the second week of Pop Concerts in Symphony Hall will offer three special nights, and six programs which prove Mr. Jacchia's ability to jam each evening with brilliance and melody. Of course, the conductor's infectious verve and the "talent" under him, 80 strong, are the chief factors in the high flow of spirits.

There will be three special nights in the second week. On Monday, May 10, the Boston Chamber of Commerce, Robert S. Weeks, chairman, will have a "get-together" evening.

On Wednesday, May 12, Amherst College Night will bring songs and other additional celebrations. William B. Merrill will be song leader. This night will be given under the auspices of the Amherst Alumni Assn., Donald P. McKay, president. Carl Lamson, the famous accompanist of Kreisler, a graduate of '09, will be the organist.

On Friday, May 14, there will be an All-Russian-Tschaikowsky program.

At the Pops Tonight

(Chamber of Commerce Night but Open to the Public)

March, "Second Connecticut"....Reeves
Overture, "Light Cavalry".....Suppé
Waltz, "Estudiantina".....Waldteufel
Fantasia, "Cavalleria Rusticana."
Mascagni
Second Hungarian Rhapsody.....Liszt
Souvenir .....Drdla
Pomp and Circumstance.....Elgar
Overture to "William Tell".....Rossini
Selection, "Monsieur Beaucaire."
Messager
Indian Summer.....Herbert
Waltz, "Blue Danube".....Strauss
March, "El Capitan".....Sousa
Conductor: A. Jacchia

AMHERST NIGHT AT POPS

Tonight will be the first college night of the Pops season, when Amherst will celebrate in Symphony Hall. Concerted singing will be but one special feature of the evening. The program follows:

Entrance of the Gladiators.....Fucik
Overture, "Rienzi".....Wagner
Cheer for Old Amherst....J. N. Pierce '02
Campus Dreams.....E. N. Blake '97
Lord Geoffrey Amherst,
J. S. Hamilton '06
Overture Solennelle, "1812"..Tschaikowsky
Largo (with organ).....Handel
Selection, "Apple Blossoms".....Kreisler
(a) Paige's Horse.
Prof. F. J. E. Woodbridge '89
(b) To the Fairest College of Them All.....D. C. Bartlett '03
(Organist, Carl Lamson '09)
(a) Amherst Alma Mater.....Hamilton '06
(b) Stein Song.....Bullard
Fantasia, "Rigoletto".....Verdi
Waltz, On the Beautiful Blue Danube.
Strauss
Rakoczy March.....Berlioz

INFORMATION OBSCURED

At the Pops Tonight

Coronation March from "The Prophet" ..... Meyerbeer
Overture to "Mignon" ..... Thomas
Love's Dream After the Ball .. Czibulka
Fantasia, "Tosca" ..... Puccini
Rhapsody, "Espana" ..... Chabrier
Indian Idyl ..... MacDowell
Ballet Music from "Rosamunde" ... Schubert
Introduction to Act. III., "Lohengrin" ..... Wagner
Selection from "Pagliacci" .. Leoncavallo
Minuet ..... Bolzoni
Waltz, "Roses from the South" .. Strauss
Hungarian Dance No. 6 ..... Brahms
Conductor: A. Jacchia.

At the Pops Tonight

Overture to "The Bronze Horse" .. Auber
Waltz, "Wine, Woman and Song," ..... Strauss
Andante Cantabile ..... Smith
Fantasia, "Aida" ..... Verdi
Rhapsody, "The Bamboula," ..... Coleridge-Taylor
Soli for Oboe:
Romance—Musette ..... Schumann
Polish Dance ..... Scharwenka
Bacchanale from "Tannhäuser" . Wagner
Slavic March ..... Chaikovsky
Serenata Barcarola ..... De Nardis
Love's Dream After the Ball ... Czibulka
Procession of Bacchus ..... Delibes
Conductor: A. Jacchia.
Soloist: L. Speyer.

Mr. Jacchia has set in the programme for the Pop Concert this evening at Symphony Hall Coleridge-Taylor's version of the wild negro dance in New Orleans and the West Indies, the Bamboula. Mr. Gilbert utilized it in his tone-poem, "The Dance in Place Congo," heard at the Symphony Concerts last winter, but Taylor's handling of it is virtually new to Bostonian ears. And in him ran negro blood.

Trans. May 14

PROGRESS OF THE POPS

Fresh and Interesting Numbers Heard Last Evening — New Music by a Resident Composer, Coleridge-Taylor's "Bamboula" and Oboe-Pieces for Mr. Speyer

THERE were interesting items to be heard at the Pop Concert last evening. For the first time anywhere Mr. Jacchia and the orchestra played an Andante Cantabile, written by Warren Storey Smith, of the younger composers and writers about music in Boston. The piece develops, decorates and cumulates motives that soon become melody, distinctly songful, clearly in romantic vein. This instrumental song pleases the ear and touches the fancy. Though it was written earlier than some of Mr. Smith's maturer music, it suggests a like fineness of imagination and handling. Without audible effort Mr. Smith avoids the commonplace formulas for such pieces, yet escapes imitative and laborious subtleties; while he is plainly sensitive to individual voices in his orchestra. With reason the audience applauded piece and sympathetic performance.

Later in the concert Mr. Jacchia passed to Coleridge-Taylor's rhapsody, "The Bamboula"—version for orchestra of the wild and whirling dance of the blacks and the half-casts of New Orleans, described in a frenzy of words by Mr. Cable, transmuted into a frenzy of tones in Mr. Gilbert's symphonic poem, "The Dance in Place Congo," heard last winter from Mr. Monteux and earlier brought to the stage of the Metropolitan Opera House as a ballet. Mr. Gilbert's intention ran higher than his accomplishment, since his music hardly yielded to hearers the alternate furies and languors of the savage and salacious dance—the bite of the rhythms, the mounting din, the intervals of sensual lassitude. No better, if as well, has Coleridge-Taylor succeeded in such transfer to the concert-hall. He achieves orchestral sound and fury; he keeps the rhythms of the Bamboula sharply, but rather monotonously, in play; but when he would gain the languors, he sets to paper merely sentimental song a l'Anglaise. While his English blood thus simmers, hardly once does his negro blood really boil. Possibly only a Russian could write a truly fierce and flaming Bamboula.

Finally, Mr. Speyer, the skilful and artful player upon the English horn in the ordinary course of the Symphony Concerts, was heard in two solo-pieces for the kindred instrument, the oboe. One was a little known Romance of Schumann, in itself simple, sentimental song, with a touch of fancy here, a touch of tenderness there, written in the day's work and written also with a curious disregard of the particular quality and exactions of the oboe. Short as the piece is, it is sustained song and the hard-pressed oboist must catch breath as best he may in half seconds between the phrases. Similarly the music nowhere invites the penetrating, the wistful tone of the chosen instrument. It might have sounded quite as well upon a violin. Having done this feat of sustained tone and suave modulation, Mr. Speyer played a piece better devised for the oboe and better disclosing his abilities as virtuoso—a Musette by Mr. Lenom, his fellow-musician in the orchestra. Once upon a time musettes were French bagpipes, then simple airs, more or less adorned, designed for these instruments. As such Mr. Lenom has written his piece, with the oboe carrying, varying and decorating the melody, while the piano sustains a bass. An oboist himself, the composer readily writes ornate measures played by Mr. Speyer with ease and elegance. Similarly, he utilizes expertly the piercing voice of the oboe, thin but bright, sharp-set or plaintive—and Mr. Speyer readily compassed this range of tone, giving it the prescribed quality, keeping it clean-cut and flowing. There is the charm of old music in the ambling measures of Mr. Lenom's music; and animation when it capers into ornament. Mr. Speyer playing it, caught and conveyed both these traits.

H. T. P.

TONIGHT AT THE POPS

Tonight will be the first college night of the Pops season, when Amherst College will celebrate at Symphony Hall. Concerted singing will be but one special feature of the evening.

The programme will be as follows:

Entrance of the Gladiators ..... Fucik
Overture, "Rienzi" ..... Wagner
Cheer for Old Amherst ..... J. N. Pierce, '02
Campus Dreams ..... E. N. Blake, '97
Lord Geoffrey Amherst ..... J. S. Hamilton, '06.
Overture Solennelle, "1812" ... Tschaikowsky
Largo (with organ) ..... Handel
Selection, "Apple Blossoms" ..... Kreisler
a Paige's Horse.. Prof. J. E. Woodbridge, '89
b To the Fairest College of Them All
D. C. Bartlett, '03
(Organist, Carl Lamson, '09)
a Amherst Alma Mater ... J. D. Hamilton, '06
b Stein Song ..... Bullard
Fantasia, "Rigoletto" ..... Verdi
Waltz, "On the Beautiful Blue Danube" ..... Strauss
Rakoczy March ..... Berlioz

At the Pops Tonight

(Amherst College Night But Open Also to the Public)

Entrance of the Gladiators ..... Fucik
Overture to "Rienzi" ..... Wagner
Cheer for Old Amherst ..... Pierce
Campus Dreams ..... Blake
Lord Geoffrey Amherst ..... Hamilton
Overture, "1812" ..... Chaikovsky
Largo ..... Händel
Selection, "Apple Blossoms," ..... Kreisler-Jacobi
Paige's Horse ..... Woodbridge
To the Fairest College ..... Bartlett
Amherst, Alma Mater ..... Hamilton
Stein Song ..... Bullard
Fantasia, "Rigoletto" ..... Verdi
Waltz, "Blue Danube" ..... Strauss
Rakoczy March ..... Berlioz
Conductor: A. Jacchia.
Organist: Carl Lamson.

ITEMS ABOUT MUSIC

Trans. May 12

THE good news comes that Mr. Casals, the violoncellist above all the rest, is likely to be heard at a pair of Symphony Concerts next season. Only once before, soon after his first coming to the United States, has he been assisting artist to the orchestra.

crew of 14 men were rescued.

TONIGHT AT THE POPS

At the Pop concert in Symphony Hall tonight Agide Jacchia will conduct the following programme:

Overture to "The Bronze Horse" ..... Auber
Waltz, "Wine, Woman and Song" .... Strauss
Andante Cantabile ..... Smith
Fantasia, "Aida" ..... Verdi
Rhapsody, "The Bamboula" .. Coleridge-Taylor
Oboe Solo ..... Schumann
a Romance for Oboe.
b Musette.
Bacchanale from "Tannhauser" ..... Wagner
Marche Slave ..... Tschaikowsky
Serenata Barcarola ..... De Nardis
Love's Dream After the Ball ..... Czibulka
Cortege de Bacchus ..... Delibes

POPS TONIGHT

The Pop concert in Symphony Hall tonight, Agide Jacchia will conduct the following program:

Overture to "The Bronze Horse" .... Auber
Waltz, "Wine, Woman and Song" .. Strauss
Andante Cantabile ..... Smith
Fantasia, "Aida" ..... Verdi
Rhapsody, "The Bamboula" ..... Coleridge-Taylor
Oboe Solo (a) Romance for Oboe; (b) Musette ..... Schumann
Polish Dance ..... Scharwenka
Bacchanale from "Tannhauser" .... Wagner
Marche Slave ..... Tschaikowsky
Serenata Barcarola ..... De Nardis
Love's Dream After the Ball ..... Czibulka
Cortege de Bacchus ..... Delibes

[illegible] was destined to succeed."

POPS PROGRAM

An All-Russian-Tschaikowsky program has been arranged by Agide Jacchia for the Pop concert in Symphony Hall tonight as follows:

Polonaise from "Eugen Onegin" .. Tschaikowsky
Third Movement "Pathetic Symphony"
Ballet Music from "The Demon" .... Rubinstein
Prelude ..... Rachmaninoff
Finale, "Scheherazade" ..... Rimsky-Korsakoff
Slave March from "The Serenade" — Pathetic Symphony" ..... Tschaikowsky
(Allegro molto vivace.)
Overture Solennelle, "1812" ..... Tschaikowsky
(With organ.)
Cossack Song ..... Arr. by Agide Jacchia
Dances from "Prince Igor" ..... Borodin
Procession from "Mlada" ..... Rimsky-Korsakoff

BOSTON ATHLETIC ASSOCIATION

Last year for the first time we had a B. A. A. Night at the "POPS," and it was a delightful success.

There was no real sentiment in having such a night then; but there is considerable now, for it is an endorsement of the loyal men who stood together and refused to desert the Boston Symphony Orchestra when it was in trouble. This Association is consistent in its admiration for such character displayed in any walk of life, and its members will undoubtedly show it by appearing in full force at the SECOND B. A. A. NIGHT AT THE POPS, on Monday, May 24th, at eight o'clock.

The management has prepared a special program for the occasion and reserved a choice section on the floor for members and friends. Tickets and reservations for tables or single seats may be obtained at the Club House, where a diagram is on exhibition. Tables seat four, five or six at one dollar per seat.

Let's have one big enthusiastic audience to pay tribute to the harmony of this incomparable band!

ENTERTAINMENT COMMITTEE.

May 14, 1920.

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ENTERTAINMENT COMMITTEE,
B. A. A., Exeter St., Boston, Mass.

Please reserve..... table for me and charge to my house account.

At the Pops Tonight

Russian Programme

Polonaise from "Eugen Onegin" .... Chaikovsky
Ballet Music from "The Demon" ... Rubinstein
Prelude ..... Rakhmaninov
Finale from "Scheherazade" ..... Rimsky-Korsakov
Slav March—Andante Cantabile—Waltz from "The Serenade"—March Movement from the Pathetic Symphony — Overture, "1812" ..... Chaikovsky
Cossack Song ..... Jacchia
Dances from "Prince Igor" .... Borodin
Procession from the Ballet, "Mlada" ..... Rimsky-Korsakov
Conductor: A. Jacchia.

POP CONCERT TONIGHT

At the Pop concert in Symphony Hall tonight Agide Jacchia will conduct the following program:

Overture to "Jeanne d'Arc" ..... Verdi
Waltz, "On the Beautiful Blue Danube" ..... Strauss
Meditation, "Thais" ..... Massenet
Fantasia, "The Jewels of the Madonna" ..... Wolf-Ferrari
Suite, "Sylvia" ..... Delibes
(a) Les Chasseresses. (b) Pizzicato.
(c) Cortege de Bacchus.
Duet, "Elephant and Gnat" ..... Kling
Bassoon, B. Piller; piccolo, A. Battles.
Intermezzo, "Cavalleria Rusticana."
Third Hungarian Rhapsody ..... Liszt
Selection, "Jack o' Lantern" ..... Caryll
Indian Idyl ..... MacDowell
(Arranged by Agide Jacchia.)
Prelude ..... Rachmaninoff
Bacchanale, "Samson and Delilah" . Saint-Saens

Amer. May 12

THE POPS

If the American dollar now retains only half of its former purchasing value, then three hours of Pops' music, which is the finest as well as the gayest in town, may be heard from an unreserved seat for 12½ cents—from the best table seat in Symphony for 50 cents. Which is another way of saying that the 1914, antebellum scale of prices is still in use, and still untaxed. The wolf which the cartoonists label "H. C. of L." has had to slink baffled away from the locked portals of Boston's Temple of Music.

Meanwhile the Pops have been steadily improved. Agide Jacchia, the conductor, makes such fine programs and works such wonders with his symphony orchestra of maximum quality and size, that the crowded audiences are moved, night after night, to consume refreshments in inordinate quantities.

Globe May 16

Third Week of the "Pops"

There are two special nights announced for this, the third week of the "Pops" at Symphony Hall. Tuesday a Wagner program will be offered and Friday is Roxbury Latin School night, though tickets for it are available to the public.

Monday the usual agreeable miscellany is offered, with a solo by Paul Shirley on the viola d'amore as an added attraction. This instrument is part way between the viola and the 'cello in size. It has great musical possibilities, which composers since the 18th century have too much neglected. Mr Shirley, who has made it his specialty, will play an andante and minuet by Milandre, a forgotten 18th century composer.

The seven Wagner numbers for Tuesday are the "Bacchanale" and March from "Tannhauser"; the Liebestod from "Tristan und Isolde"; the Ride of the Valkyries from "Die Walkure"; the Overture to "Rienzi"; the Prelude to "Lohengrin" and an arrangement for violin solo of the song, "Traume," which last, by the way, is really a sort of first version of a familiar passage in "Tristan."

Thursday Georges Miquelle will play a 'cello solo. There are so many interesting features on the other programs that space to enumerate them in detail fails us. Suffice it to say that both those who prefer serious music and those who like light music will find something to their respective tastes on each list Mr Jacchia offers.

POPS PROGRAM FOR TONIGHT

At the Pop concert in Symphony Hall tonight Agide Jacchia will conduct the following program:

Overture to "Jeanne d'Arc" ..... Verdi
Waltz, "On the Beautiful Blue Danube" ..... Strauss
Meditation, "Thais" ..... Massenet
Fantasia, "The Jewels of the Madonna" ..... Wolf-Ferrari
Suite, "Sylvia" ..... Delibes
a. Les Chasseresses.. b. Pizzicato.
c. Cortege de Bacchus.
Duet, "Elephant and Gnat" ..... Kling
Bassoon, B. Piller; piccolo, A. Battles.
Third Hungarian Rhapsody ..... Liszt
Selection, "Jack o' Lantern" ..... Caryll
Indian Idyl ..... MacDowell
(Arranged by Agide Jacchia)
Prelude ..... Rachmaninoff
Bacchanale, "Samson and Delilah" Saint-Saens

For Tuesday, May 18, of the coming

Herald May 16

POP CONCERT TONIGHT

At the Pop concert in Symphony Hall tonight Agide Jacchia will conduct the following program:

Overture to "Jesnne d'Arc" ..... Verdi
Waltz, "On the Beautiful Blue Danube" ..... Strauss
Meditation, "Thais" ..... Massenet
Fantasia, "The Jewels of the Madonna" ..... Wolf-Ferrari
Suite, "Sylvia" ..... Delibes
(a) Les Chasseresses. (b) Pizzicato.
(c) Cortege de Bacchus.
Duet, "Elephant and Gnat" ..... Kling
Bassoon, B. Piller; piccolo, A. Battles.
Intermezzo, "Cavalleria Rusticana."
Third Hungarian Rhapsody ..... Liszt
Selection, "Jack o' Lantern" ..... Caryll
Indian Idyl ..... MacDowell
(Arranged by Agide Jacchia.)
Prelude ..... Rachmaninoff
Bacchanale, "Samson and Delilah" . Saint-Saens

"POP" CONCERTS

The high cost of living has made no headway whatsoever in Symphony Hall, where the extremely popular Pop concerts are flourishing under the prices of 1914. If the dollar has shrunk to half its former purchasing value, then a Pop goer may have three hours of musical delights in a balcony seat for virtually 12½ cents, and what now amounts to 50 cents will usher him to the choicest table.

Mr. Jacchia seems to have found the ideal Pop programs, which combine fine symphonic quality with a more obvious tunefulness correctly mixed to create a leavening gayety. That his Symphony orchestra is of the largest and best goes without saying. Although no hot weather has parched the public throat, refreshments are already consumed night after night in great quantities. Next Tuesday night, May 18, will be noteworthy for a Wagner program; Friday night, May 21, for the presence of the Roxbury Latin school, although this night will also be open to the public.

Trans. May 15

CONCERT MEMORANDA

Progress of the Pops

ELSEWHERE on these pages is the programme for the Pop Concert at Symphony Hall this evening; while through next week the series will run familiar course. For Tuesday evening, the conductor, Mr. Jacchia, has drawn fully half his programme from the operas of Wagner—"Lohengrin," "Tannhauser," "Tristan," "Rienzi," "Die Walkure." For Wednesday, he has included seldom heard fragments of Charpentier's "Louise." On Monday, Mr. Shirley will play a solo piece upon the viola d'amore; on Thursday, Mr. Miquelle will be the solo violoncellist; on Friday, graduates of the Roxbury Latin School will have their annual "night." Otherwise the regular thing in the regular way from orchestra to refreshments.

Adv. May 16

POPULAR AS EVER

It is hard to find any amusement just now which has not been ravaged by the high cost of living, but this is strictly the case in Symphony Hall, where the doorkeeper has carefully debarred the roaming wolf from intruding upon the nightly festivities of the Pops. This is strict truth, for the scale of Pops prices has not been changed since 1914, and remains untaxed. In the ideally proportioned programs in which Maestro Agide Jacchia mixes fine symphonic quality with more obvious tunefulness, the inspiriting performances which he can conjure from the orchestra under him need no pointing out. Next Tuesday, May 18, will bring a Wagner program, and Friday, May 21, is Roxbury Latin Night, but also public.

BUSINESS WOMEN'S CLUB

THE POPS

In former seasons there were ominous prophecies concerning the result of prohibition at the Pop concerts. It is interesting to observe that the new laws haven't had the slightest effect on the numbers, or, apparently, the pleasure of the audiences there. Statistics, furthermore, come to our aid. The books showed a total attendance of 20 per cent more people in the season of 1919 than during the Pop season of 1918. What is still more surprising is that $15,000 worth of refreshments were consumed in 1919, the first season with prohibition, as against $11,000 worth in the season preceding. This is a different age, apparently, than that of the beer drinking '90s. Niel Patterson, chief steward of the Pop season, remembers big nights when the beer tap was never turned off. A waiting line of glasses was always in readiness, and he would shove one after another under the endless stream of beer, yelling down cellar again and again for more steam (the beer was pumped up from hogsheads by steam pressure). Sometimes six "halves" were emptied in a single night (six halves equal 240 gallons), and this was tapped beer, aside from the bottled goods. In the opinion of some of the older patrons of "The Pops" "them was the happiest days" of the Pop concerts. A majority, however, of these who attend seem entirely satisfied with the ministrations of Mr. Jacchia and his orchestra.

Next Tuesday night at the Pops, May 18, will bring a Wagner programme, and Friday, May 21, is Roxbury Latin Night, but also public.

• • • •

Coleridge-Taylor's "Bamboula" has been played recently at the Pop concerts. It recalls the fact that Henry F. Gilbert used the same dance theme—that of the vulgar, barbaric dance which is "ripped out" by his full orchestras in his "Dance on Place Congo," played at the Symphony concerts of last winter. The curious fact is this: That whereas Coleridge-Taylor, a negro of partly English descent, used the theme in a conventional and rather clap-trap manner, Mr. Gilbert has given it a "punch" and swing much more native to the motive. It goes back to the matter of environment and education vs. heredity. The exoticism one might expect from Coleridge-Taylor, educated at the Royal Conservatory of Music in London, and as debonair a gentleman as you would wish to see, is quite absent from his conventional fantasy to which this celebrated theme gave rise. The composer had had most of the originality educated out of him. He had been told by white professors, as ignorant as so many professors eternally remain of what is in the hearts of their pupils, to sandpaper away such exoticism and savagery as might remain in his nature. Unfortunately, Coleridge-Taylor appears to have obeyed these behests—witness his harmonizations of African folk-melodies, and the conventionality, only occasionally tinctured with a certain exoticism, of his "Hiawatha's Wedding Feast." Mr. Gilbert, happily escaping pedants of any land, roving over a good deal of America, travelling outside of the circles of pedagogues and esthetes, he has caught the inherent vigor and sensuality of this dance, and transferred it to his score. Will Marion Cook, the Negro composer of this country, once said to us that he did not believe a white man could ever teach a Negro to compose. We go farther, and wonder if any teacher can teach anyone to compose. We believe that if a few more teachers of composition felt likewise the world would have had a larger crop of original composers.

POP CONCERT TONIGHT

Agide Jacchia has made the following programme for the Pop Concert in Symphony Hall tonight:

Coronation March ..... Svendsen
Overture to "Oberon" ..... Weber
Waltz "La Barcarole" ..... Waldteufel
Fantasia, "Aida" ..... Verdi
Suite, "Peer Gynt" ..... Grieg
(a) Morning Mood; (b) Anitra's Dance;
(c) In the Hall of the Mountain King.
Viola d'Amore Solo, Andante and Minuet ..... Milandre 1780
(Mr. Paul Shirley)
Badinage ..... Herbert
Overture to "Tannhauser" ..... Wagner
Selection, "Apple Blossoms" ..... Kreisler
March of the Little Lead Soldiers .. Pierne
Waltz, "Tales from the Vienna Woods," ..... Strauss
Second Polonnise.....

INFORMATION OBSCURED

At the Pops Tonight

Coronation March from "The Prophet" ..... Meyerbeer
Overture to "Mignon" ..... Thomas
Love's Dream After the Ball .. Czibulka
Fantasia, "Tosca" ..... Puccini
Rhapsody, "España" ..... Chabrier
Indian Idyl ..... MacDowell
Ballet Music from "Rosamünde" .. Schubert

Introduction to Act. III., "Lohengrin" ..... Wagner
Selection from "Pagliacci" .. Leoncavallo
Minuet ..... Bolzoni
Waltz, "Roses from the South" .. Strauss
Hungarian Dance No. 6 ..... Brahms

Conductor: A. Jacchia.

At the Pops Tonight

Overture to "The Bronze Horse" .. Auber
Waltz, "Wine, Woman and Song," ... Strauss
Andante Cantabile ..... Smith
Fantasia, "Aida" ..... Verdi
Rhapsody, "The Bamboula," ... Coleridge-Taylor

Soli for Oboe:
Romance—Musette ..... Schumann
Polish Dance ..... Scharwenka
Bacchanale from "Tannhäuser" .. Wagner
Slavic March ..... Chaikovsky
Serenata Barcarola ..... De Nardis
Love's Dream After the Ball ... Czibulka
Procession of Bacchus ..... Delibes

Conductor: A. Jacchia.
Soloist: L. Speyer.

Mr. Jacchia has set in the programme for the Pop Concert this evening at Symphony Hall Coleridge-Taylor's version of the wild negro dance in New Orleans and the West Indies, the Bamboula. Mr. Gilbert utilized it in his tone-poem, "The Dance in Place Congo," heard at the Symphony Concerts last winter; but Taylor's handling of it is virtually new to Bostonian ears. And in him ran negro blood.

TONIGHT AT THE POPS

Tonight will be the first college night of the Pops season, when Amherst College will celebrate at Symphony Hall. Concerted singing will be but one special feature of the evening.

The programme will be as follows:

Entrance of the Gladiators ..... Fucik
Overture, "Rienzi" ..... Wagner
Cheer for Old Amherst ..... J. N. Pierce, '02
Campus Dreams ..... E. N. Blake, '97
Lord Geoffrey Amherst—J. S. Hamilton, '06.
Ouverture Solennelle, "1812" ... Tschaikowsky
Largo (with organ) ..... Handel
Selection, "Apple Blossoms" ..... Kreisler
a Paige's Horse .. Prof. J. E. Woodbridge, '89
b To the Fairest College of Them All
D. C. Bartlett, '03

(Organist, Carl Lamson, '09)

a Amherst Alma Mater .... J. D. Hamilton, '06
b Stein Song ..... Bullard
Fantasia, "Rigoletto" ..... Verdi
Waltz, "On the Beautiful Blue Danube" ..... Strauss
Rakoczy March ..... Berlioz

At the Pops Tonight

(Amherst College Night But Open Also to the Public)

Entrance of the Gladiators ..... Fucik
Overture to "Rienzi" ..... Wagner
Cheer for Old Amherst ..... Pierce
Campus Dreams ..... Blake
Lord Geoffrey Amherst ..... Hamilton
Overture, "1812" ..... Chaikovsky
Largo ..... Händel
Selection, "Apple Blossoms," ... Kreisler-Jacobi
Paige's Horse ..... Woodbridge
To the Fairest College ..... Bartlett
Amherst, Alma Mater ..... Hamilton
Stein Song ..... Bullard
Fantasia, "Rigoletto" ..... Verdi
Waltz, "Blue Danube" ..... Strauss
Rakoczy March ..... Berlioz

Conductor: A. Jacchia.
Organist: Carl Lamson.

ITEMS ABOUT MUSIC

THE good news comes that Mr. Casals, the violoncellist above all the rest, is likely to be heard at a pair of Symphony Concerts next season. Only once before, soon after his first coming to the United States, has he been assisting artist to the orchestra.

A crew of 14 men were rescued.

TONIGHT AT THE POPS!

At the Pop concert in Symphony Hall tonight Agide Jacchia will conduct the following programme:

Overture to "The Bronze Horse" ..... Auber
Waltz, "Wine, Woman and Song" .... Strauss
Andante Cantabile ..... Smith
Fantasia, "Aida" ..... Verdi
Rhapsody, "The Bamboula" ... Coleridge-Taylor
Oboe Solo ..... Schumann
a Romance for Oboe.
b Musette.
Bacchanale from "Tannhauser" ..... Wagner
Marche Slave ..... Tschaikowsky
Serenata Barcarola ..... De Nardis
Love's Dream After the Ball ..... Czibulka
Cortege de Bacchus ..... Delibes

POPS TONIGHT

At the Pop concert in Symphony Hall tonight, Agide Jacchia will conduct the following program:

Overture to "The Bronze Horse" .... Auber
Waltz, "Wine, Woman and Song" .. Strauss
Andante Cantabile ..... Smith
Fantasia, "Aida" ..... Verdi
Rhapsody, "The Bamboula" ... Coleridge-Taylor
Oboe Solo (a) Romance for Oboe; (b) Musette ..... Schumann
Polish Dance ..... Scharwenka
Bacchanale from "Tannhauser" .. Wagner
Marche Slave ..... Tschaikowsky
Serenata Barcarola ..... De Nardis
Love's Dream After the Ball ..... Czibulka
Cortege de Bacchus ..... Delibes

... was destined to succeed."

POPS PROGRAM

An All-Russian-Tschaikowsky program has been arranged by Agide Jacchia for the Pop concert in Symphony Hall tonight as follows:

Polonaise from "Eugen Onegin" .. Tschaikowsky
Third Movement "Pathetic Smyphony"
Ballet Music from "The Demon" ... Rubinstein
Prelude ..... Rachmaninoff
Finale, "Scherazade" ..... Rimsky-Korsakoff
Marche Slave ..... Tschaikowsky
Andante Cantabile ..... Tschaikowsky
Waltz from "The Serenade" ... Tschaikowsky
Third Movement Pathetic Symphony" .....
Ouverture Solennelle, "1812" ..... Tschaikowsky
(Allegro molto vivace.)
(With organ.)
Cossack Song ..... Arr. by Agide Jacchia
Dances from "Prince Igor" ..... Borodin
Procession from "Mlada" ..... Rimsky-Korsakoff

PROGRESS OF THE POPS

Fresh and Interesting Numbers Heard Last Evening — New Music by a Resident Composer, Coleridge-Taylor's "Bamboula" and Oboe-Pieces for Mr. Speyer

THERE were interesting items to be heard at the Pop Concert last evening. For the first time anywhere Mr. Jacchia and the orchestra played an Andante Cantabile, written by Warren Storey Smith, of the younger composers and writers about music in Boston. The piece develops, decorates and cumulates motives that soon become melody, distinctly songful, clearly in romantic vein. This instrumental song pleases the ear and touches the fancy. Though it was written earlier than some of Mr. Smith's maturer music, it suggests a like fineness of imagination and handling. Without audible effort Mr. Smith avoids the commonplace formulas for such pieces, yet escapes imitative and laborious subtleties; while he is plainly sensitive to individual voices in his orchestra. With reason the audience applauded piece and sympathetic performance.

Later in the concert Mr. Jacchia passed to Coleridge-Taylor's rhapsody, "The Bamboula"—version for orchestra of the wild and whirling dance of the blacks and the half-casts of New Orleans, described in a frenzy of words by Mr. Cable, transmuted into a frenzy of tones in Mr. Gilbert's symphonic poem, "The Dance in Place Congo," heard last winter from Mr. Monteux and earlier brought to the stage of the Metropolitan Opera House as a ballet. Mr. Gilbert's intention ran higher than his accomplishment, since his music hardly yielded to hearers the alternate furies and languors of the savage and salacious dance—the bite of the rhythms, the mounting din, the intervals of sensual lassitude. No better, if as well, has Coleridge-Taylor succeeded in such transfer to the concert-hall. He achieves orchestral sound and fury; he keeps the rhythms of the Bamboula sharply, but rather monotonously, in play; but when he would gain the languors, he sets to paper merely sentimental song à l'Anglaise. While his English blood thus simmers, hardly once does his negro blood really boil. Possibly only a Russian could write a truly fierce and flaming Bamboula.

Finally, Mr. Speyer, the skilful and artful player upon the English horn in the ordinary course of the Symphony Concerts, was heard in two solo-pieces for the kindred instrument, the oboe. One was a little known Romance of Schumann, in itself simple, sentimental song, with a touch of fancy here, a touch of tenderness there, written in the day's work and written also with a curious disregard of the particular quality and exactions of the oboe. Short as the piece is, it is sustained song and the hard-pressed oboist must catch breath as best he may in half seconds between the phrases. Similarly the music nowhere invites the penetrating, the wistful tone of the chosen instrument. It might have sounded quite as well upon a violin. Having done this feat of sustained tone and suave modulation, Mr. Speyer played a piece better devised for the oboe and better disclosing his abilities as virtuoso—a Musette by Mr. Lenom, his fellow-musician in the orchestra. Once upon a time musettes were French bagpipes, then simple airs, more or less adorned, designed for these instruments. As such Mr. Lenom has written his piece, with the oboe carrying, varying and decorating the melody, while the piano sustains a bass. An oboist himself, the composer readily writes ornate measures played by Mr. Speyer with ease and elegance. Similarly, he utilizes expertly the piercing voice of the oboe, thin but bright, sharp-set or plaintive—and Mr. Speyer readily compassed this range of tone, giving it the prescribed quality, keeping it clean-cut and flowing. There is the charm of old music in the ambling measures of Mr. Lenom's music; and animation when it capers into ornament. Mr. Speyer playing it, caught and conveyed both these traits. H. T. P.

BOSTON ATHLETIC ASSOCIATION

Last year for the first time we had a B. A. A. Night at the "POPS," and it was a delightful success.

There was no real sentiment in having such a night then; but there is considerable now, for it is an endorsement of the loyal men who stood together and refused to desert the Boston Symphony Orchestra when it was in trouble. This Association is consistent in its admiration for such character displayed in any walk of life, and its members will undoubtedly show it by appearing in full force at the SECOND B. A. A. NIGHT AT THE POPS, on Monday, May 24th, at eight o'clock.

The management has prepared a special program for the occasion and reserved a choice section on the floor for members and friends. Tickets and reservations for tables or single seats may be obtained at the Club House, where a diagram is on exhibition. Tables seat four, five or six at one dollar per seat.

Let's have one big enthusiastic audience to pay tribute to the harmony of this incomparable band!

ENTERTAINMENT COMMITTEE.

May 14, 1920.

ENTERTAINMENT COMMITTEE,
B. A. A., Exeter St., Boston, Mass.

Please reserve ..... table for me and charge to my house account.
seats

At the Pops Tonight

Russian Programme

Polonaise from "Eugen Onègin" .... Chaikovsky
Ballet Music from "The Demon" ... Rubinstein
Prelude ..... Rakhmaninov
Finale from "Scheherazade" ..... Rimsky-Korsakov
Slav March—Andante Cantabile—Waltz from "The Serenade"—March Movement from the Pathetic Symphony — Overture, "1812" ..... Chaikovsky
Cossack Song ..... Jacchia
Dances from "Prince Igor" .... Borodin
Procession from the Ballet, Mlada" ..... Rimsky-Korsakov

Conductor: A. Jacchia.

POP CONCERT TONIGHT

At the Pop concert in Symphony Hall tonight Agide Jacchia will conduct the following program:

Overture to "Jeanne d'Arc" ..... Verdi
Waltz, "On the Beautiful Blue Danube" ..... Strauss
Meditation, "Thais" ..... Massenet
Fantasia, "The Jewels of the Madonna" ..... Wolf-Ferrari
Suite, "Sylvia" ..... Delibes
(a) Les Chasseresses, (b) Pizzicato.
(c) Cortege de Bacchus.
Duet, "Elephant and Gnat" ..... Kling
Bassoon, B. Piller; piccolo, A. Battles.
Intermezzo, "Cavalleria Rusticana." ...
Third Hungarian Rhapsody ..... Liszt
Selection, "Jack o' Lantern" ..... Caryll
Indian Idyl ..... MacDowell
(Arranged by Agide Jacchia.)
Prelude ..... Rachmaninoff
Bacchanale, "Samson and Delilah" .. Saint-Saens

THE POPS

If the American dollar now retains only half of its former purchasing value, then three hours of Pops' music, which is the finest as well as the gayest in town, may be heard from an unreserved seat for 12½ cents—from the best table seat in Symphony for 50 cents. Which is another way of saying that the 1914, antebellum scale of prices is still in use, and still untaxed. The wolf which the cartoonists label "H. C. of L." has had to slink baffled away from the locked portals of Boston's Temple of Music.

Meanwhile the Pops have been steadily improved. Agide Jacchia, the conductor, makes such fine programs and works such wonders with his symphony orchestra of maximum quality and size, that the crowded audiences are moved, night after night, to consume refreshments in inordinate quantities.

Third Week of the "Pops"

There are two special nights announced for this, the third week of the "Pops" at Symphony Hall. Tuesday a Wagner program will be offered and Friday is Roxbury Latin School night, though tickets for it are available to the public.

Monday the usual agreeable miscellany is offered, with a solo by Paul Shirley on the viola d'amore as an added attraction. This instrument is part way between the viola and the 'cello in size. It has great musical possibilities, which composers since the 18th century have too much neglected. Mr Shirley, who has made it his specialty, will play an andante and minuet by Milandre, a forgotten 18th century composer.

The seven Wagner numbers for Tuesday are the "Bacchanale" and March from "Tannhauser"; the Liebestod from "Tristan und Isolde"; the Ride of the Valkyries from "Die Walkure"; the Overture to "Rienzi"; the Prelude to "Lohengrin" and an arrangement for violin solo of the song, "Träume," which last, by the way, is really a sort of first version of a familiar passage in "Tristan."

Thursday Georges Miquelle will play a 'cello solo. There are so many interesting features on the other programs that space to enumerate them in detail fails us. Suffice it to say that both those who prefer serious music and those who like light music will find something to their respective tastes on each list Mr Jacchia offers.

POPS PROGRAM FOR TONIGHT

At the Pop concert in Symphony Hall tonight Agide Jacchia will conduct the following program:

Overture to "Jeanne d'Arc" ..... Verdi
Waltz, "On the Beautiful Blue Danube" ..... Strauss
Meditation, "Thais" ..... Massenet
Fantasia, "The Jewels of the Madonna" ..... Wolf-Ferrari
Suite, "Sylvia" ..... Delibes
a. Les Chasseresses. b. Pizzicato.
c. Cortege de Bacchus.
Duet, "Elephant and Gnat" ..... Kling
Bassoon, B. Piller; piccolo, A. Battles.
Third Hungarian Rhapsody ..... Liszt
Selection, "Jack o' Lantern" ..... Caryll
Indian Idyl ..... MacDowell
(Arranged by Agide Jacchia.)
Prelude ..... Rachmaninoff
Bacchanale, "Samson and Delilah" ... Saint-Saens

For Tuesday, May 18, of the coming ... are in charge of the concert.

"POP" CONCERTS

The high cost of living has made no headway whatsoever in Symphony Hall, where the extremely popular Pop concerts are flourishing under the prices of 1914. If the dollar has shrunk to half its former purchasing value, then a Pop goer may have three hours of musical delights in a balcony seat for virtually 12½ cents, and what now amounts to 50 cents will usher him to the choicest table.

Mr. Jacchia seems to have found the ideal Pop programs, which combine fine symphonic quality with a more obvious tunefulness correctly mixed to create a leavening gayety. That his Symphony orchesra is of the largest and best goes without saying. Although no hot weather has parched the public throat, refreshments are already consumed night after night in great quantities. Next Tuesday night, May 18, will be noteworthy for a Wagner program; Friday night, May 21, for the presence of the Roxbury Latin school, although this night will also be open to the public.

CONCERT MEMORANDA

Progress of the Pops

ELSEWHERE on these pages is the programme for the Pop Concert at Symphony Hall this evening; while through next week the series will run familiar course. For Tuesday evening, the conductor, Mr. Jacchia, has drawn fully half his programme from the operas of Wagner—"Lohengrin," "Tannhäuser," "Tristan," "Rienzi," "Die Walküre." For Wednesday, he has included seldom heard fragments of Charpentier's "Louise." On Monday, Mr. Shirley will play a solo piece upon the viola d'amore; on Thursday, Mr. Miquelle will be the solo violoncellist; on Friday, graduates of the Roxbury Latin School will have their annual "night." Otherwise the regular thing in the regular way from orchestra to refreshments.

CONCERTS AS POPULAR AS EVER

It is hard to find any amusement just now which has not been ravaged by the high cost of living, but this is strictly the case in Symphony Hall, where the doorkeeper has carefully debarred the roaming wolf from intruding upon the nightly festivities of the Pops. This is strict truth, for the scale of Pops prices has not been changed since 1914, and remains untaxed. In the ideally proportioned programs in which Maestro Agide Jacchia mixes fine symphonic quality with more obvious tunefulness, the inspiriting performances which he can conjure from the orchestra under him need no pointing out. Next Tuesday, May 18, will bring a Wagner program, and Friday, May 21, is Roxbury Latin Night, but also public.

BUSINESS WOMEN'S CLUB

THE POPS

In former seasons there were ominous prophecies concerning the result of prohibition at the Pop concerts. It is interesting to observe that the new laws haven't had the slightest effect on the numbers, or, apparently, the pleasure of the audiences there. Statistics, furthermore, come to our aid. The books showed a total attendance of 20 per cent more people in the season of 1919 than during the Pop season of 1918. What is still more surprising is that $15,000 worth of refreshments were consumed in 1919, the first season with prohibition, as against $11,000 worth in the season preceding. This is a different age, apparently, than that of the beer drinking '90s. Niel Patterson, chief steward of the Pop season, remembers big nights when the beer tap was never turned off. A waiting line of glasses was always in readiness, and he would shove one after another under the endless stream of beer, yelling down cellar again and again for more steam (the beer was pumped up from hogsheads by steam pressure). Sometimes six "halves" were emptied in a single night (six halves equal 240 gallons), and this was tapped beer, aside from the bottled goods. In the opinion of some of the older patrons of "The Pops" "them was the happiest days" of the Pop concerts. A majority, however, of those who attend seem entirely satisfied with the ministrations of Mr. Jacchia and his orchestra.

Next Tuesday night at the Pops, May 18, will bring a Wagner programme. and Friday, May 21, is Roxbury Latin Night, but also public.

* * * *

Coleridge-Taylor's "Bamboula" has been played recently at the Pop concerts. It recalls the fact that Henry F. Gilbert used the same dance theme—that of the vulgar, barbaric dance which is "ripped out" by his full orchestras in his "Dance on Place Congo," played at the Symphony concerts of last winter. The curious fact is this: That whereas Coleridge-Taylor, a negro of partly English descent, used the theme in a conventional and rather clap-trap manner, Mr. Gilbert has given it a "punch" and swing much more native to the motive. It goes back to the matter of environment and education vs. heredity. The exoticism one might expect from Coleridge-Taylor, educated at the Royal Conservatory of Music in London, and as debonair a gentleman as you would wish to see, is quite absent from his conventional fantasy to which this celebrated theme gave rise. The composer had had most of the originality educated out of him. He had been told by white professors, as ignorant as so many professors eternally remain of what is in the hearts of their pupils, to sandpaper away such exoticism and, savagery as might remain in his nature. Unfortunately Coleridge-Taylor appears to have obeyed these behests—witness his harmonizations of African folk-melodies, and the conventionality, only occasionally tinctured with a certain exoticism, of his "Hiawatha's Wedding Feast." Mr. Gilbert, happily escaping pedants of any land, roving over a good deal of America, travelling outside of the circles of pedagogues and esthetes, he has caught the inherent vigor and sensuality of this dance, and transferred it to his score. Will Marion Cook, the Negro composer of this country, once said to us that he did not believe a white man could ever teach a Negro to compose. We believe that if a few more teachers of composition felt likewise the world would have had a larger crop of original composers.

POP CONCERT TONIGHT

Agide Jacchia has made the following programme for the Pop Concert in Symphony Hall tonight:

Coronation March ..... Svendsen
Overture to "Oberon" ..... Weber
Waltz "La Barcarole" ..... Waldteufel
Fantasia, "Aida" ..... Verdi
Suite, "Peer Gynt" ..... Grieg
(a) Morning Mood; (b) Anitra's Dance;
(c) In the Hall of the Mountain King.
Viola d'Amore Solo, Andante and Minuet ..... Milandre 1780
(Mr. Paul Shirley)
Badinage ..... Herbert
Overture to "Tannhauser" ..... Wagner
Selection, "Apple Blossoms" ..... Kreisler
March of the Little Lead Soldiers ... Pierne
Waltz, "Tales from the Vienna Woods" ... Strauss
Second Polonaise ..... Lack

e Got to Preach," Says Little Pops Waitress, Studying for Work Among Canadian Ranchmen

Muriel Caswall

re going to preach to the
n out in Saskatchewan, you

gazing incredulously into the
brown eyes of the prettiest
at the Pops in Symphony

couldn't be a day over 22; her
child-like and trusting. She
very tall, and she is most de-
in her simple black dress with
apron and head ruffle tied with
bbon. As Gertrude Teel stood
by my table poising her tray
bottles and glasses, it was sim-
possible to picture her in cler-
rb in the pulpit reading from a
as big as herself. Yet she had
ly, almost casually, stated the
hich I had repeated in a ques-
make sure.

nodded. "Yes, I'm looking for-
to preaching to the ranchmen—
course to anybody else who hap-
come to my church."
an't it scare you to think about
must ask.
shook her brown fluffy head.
I know I'm going to love it.
as a matter of fact," she con-
setting down the glasses and
close to me, "I don't much be-
m women preachers. And I
't do it," the brown eyes wi-
"if I hadn't felt the call so strong
couldn't resist. I just can't help
got to preach. Nowadays, you
they are training women mis-
ies to preach——"
haps," I interrupted. "But how
training baby missionaries to
?" It was awfully rude of me,
fess.
but I'm not so terribly young,"
ented seriously. "I'm—well, I'm
over 20!"

lning to Become Preacher

who are these people who are
g these awfully old babies to
?" I wanted to know.
m attending the Gordon Bible
e in the Fenway," she announced
y. "This is my third year. I've
all about sermons, and next
I'll be a full-fledged missionary
preaching powers."
ee," I replied, trying to recover
the shock. "And this summer
ill be a sort of curate?"
no. I'll have full charge of my
h. There won't be anybody to
me except perhaps the church
ittee or the deacons. Oh, I do
they'll like me."

"I shouldn't think you need worry about that," I soothed her. I could see in my mind's eye, now, a very vivid picture of a little frame church out on the prairie, or in the wheat fields, or whatever it is they have out in the Canadian northwest, and of deacons sprinting up the narrow way of a Sunday morning and fighting with each other for front pews nearest the new minister. If that little church doesn't burst its thin sides for the crowds that it will magnetize this summer, I'll miss my guess.

I thought a lot about the evolution of woman during the 1812 Overture, and during the second intermission, when she came back with another order, I sandwiched in another question before she could get away.

"What else do you learn at your missionary college?"

"Oh, we study lots of things—psychology for one. I could tell you a lot about the crowd here tonight," she twinkled. "We have to know how to size up people either singly or in crowds, so as to know what to say if we are suddenly asked to get up and address them."

I was wishing with all my heart someone would ask this child preacher to get up and address this widely varying through typical Pops audience on the subject of religion. Would they listen as attentively, I wondered, as they did to the "Little Lead Soldiers"? I hadn't a doubt they would!

Is a Waitress While Studying

"Are you working your way through college?" I hurried on to ask.

"Yes," she nodded gayly. "I'm waiting on table at a restaurant—three meals a day—besides being here every night. And it's so hard to find time to study for exams!" she sighed. "We are so busy with the lectures, and all the time I have to study is a couple of hours in the afternoon. And sometimes," she whispered, "I bring my notebook or my Bible down here and study in the interval before the concert begins. Out back, of course," she explained.

I watched her deft, businesslike movements with new eyes. "Whatever gave you the idea, anyway?" I could not help asking.

"To be a missionary, you mean?"

"Yes, and a preacher, and all the rest of it."

She laughed, but behind the laugh that shone in her eyes was the light of an unquenchable zeal, the steady burning of profound conviction. "Why," she explained simply, "it was just a call. It came to me while I was working as a stenographer several years ago. Perhaps Billy Sunday's Bible class had something to do with it," she admitted. "It was so inspiring! Before that, I hadn't thought much about religion. I just had a good time, and the rest of my family were much more religious than I."

"What do they think about your going to the great Northwest?" I wanted to know.

"Well, of course, when the call comes—" she hedged. "You know, they wouldn't stop me from going. They don't say very much, but I think," she smiled, "that they're hoping I will keep on taking courses till I finally forget what I'm taking them for!"

Hopes to Go to China

"What part of the world are you going to convert when you have graduated?" I inquired.

"I'm going wherever I am sent," she returned with simple faith. "Only I sort of hope it will be China. The language is terrible, I know, but I'm studying phonetics, and they say that helps a lot with any language in the world."

Phonetics, psychology, Bible exegesis! How could such a small head hold it all!

"And I can ride and swim," she amended. This brought me back to earth with a thump.

"Just how is riding and swimming going to help the heathen?" I asked, trying to conjure up a vision of a pretty American girl riding over the Tibetan passes with a retinue of Chinese coolies for escort. Or swimming across one of the fetid pools of China in which live and die all breeds of life, human and animal.

"Why, you never know," she explained, "how far your congregation may be scattered from the church. You would have to know how to ride. And sometimes bridges get washed away, and you have to swim across the water or else miss the service."

"Perhaps," I suggested, "they might give you an elephant that would serve as horse and boat both."

"Oh, that would be great!"

The music was beginning again. She moved away, a happy smile on her face, a light assurance in her carriage.

It was a little difficult to get into the spirit of Brahms' dances.

Gertrude Teel, a Massachusetts girl and a waitress at the "Pops," who anticipates her ordination to the ministry to preach in the Canadian backwoods lumber camps.

JACCHIA AND THE POPS

Agide Jacchia, conductor of the Pop concerts at Symphony Hall, became as a lad in his teens, the eager pupil and life-long friend of Pietro Mascagni. Conducting with outstanding talent and distinction in Brescia, Rome, and Milan at the age of 23, he first came to America with Mascagni and his opera company as the master's chief assistant. He returned to Italy, then crossing the seas once more, toured the United States, Canada and Central America at the head of the Milan opera company. He next conducted four seasons of opera in Canada, and during the season of 1914-15 was Italian conductor at the Century Theatre in New York. Thence he toured with the Boston national opera company. This is his fourth season at the Pops.

Three organizations will celebrate at the Pops during the coming week. On Monday, May 24, the Boston Athletic Association, and on Thursday, May 27, the Boston City Club have requisitioned sections of Symphony Hall. On Tuesday, May 25, Simmons College will take possession of the floor tables—the first college of their sex thus to declare itself at the Pops. Each of these nights will be open to the public.

AGIDE JACCHIA

FOURTH SEASON FOR CONDUCTOR JACCHIA

Organizations to Celebrate at "Pops" This Coming Week

There are reasons for Mr. Jacchia's splendid success with operatic overtures and selections as conductor of the Pop concerts at Symphony Hall, now entering upon the fourth week of their largest season. In a Viennese waltz, a symphonic piece of the lighter sort, a suite or ballet, the orchestra is of course superfine, in that it is a summer version of the Boston Symphony Orchestra; and Mr. Jacchia, however operatic by training, is a symphonic musician at heart. This symphonic instinct makes his readings of opera music even finer. As a conductor of opera, he "ought to know." As a lad in his teens he became the pupil and the life-long friend of Mascagni. Conducting with distinction in Brescia, Rome and Milan at the age of 23, he first came to America with Mascagni and his opera company as chief assistant. He returned to Italy, became famous and crossing the seas once more, toured the United States, Canada and Central America at the head of the Milan Opera Company. He next conducted four seasons of opera in Canada, and during the season of 1914-15 was Italian conductor at the Century Theatre in New York. Thence he toured with the Boston National Opera Company. This is his fourth season at the Pops.

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TO CELEBRATE AT THE POPS

Three organizations will celebrate at the Pops during the coming week. For Monday, May 24, the Boston Athletic Association, and for Thursday, May 27, the Boston City Club have requisitioned sections of Symphony Hall. On Tuesday, May 25, Simmons College will take possession of the floor tables—the first college of their sex thus to declare itself at the Pops. Each of these nights will be open to the public. Tonight's program will be:

March, "Stars and Stripes".....Sousa
Overture to "Pique Dame".....Suppe
"Loin du Bal".....Gillet
Fantasia, "Aida".....Verdi
Marche Slave.....Tschaikowsky
Ave Maria.....Schubert-Wilhelmj
(For solo violin, strings and organ.)
An American Idyl, "Indian Summer"..Herbert
Overture to "Rienzi".....Wagner
Selection, "Apple Blossoms".....Kreisler
Dance of the Gnomes.....Carroll
Waltz, "Pomone".....Waldteufel
Prelude to ((Carmen".....Bizet

PEMBERTON INN OPENS MAY 29

Pemberton Inn opens for the season

Fourth Week of the "Pops"

Three special nights are announced for this, the fourth week of the Pop concerts at Symphony Hall. Monday, the Boston Athletic Association will hear a program of familiar numbers by Saint-Saens, Puccini, Vardi, Schubert, Wagner, Tschaikowsky, Johann Strauss and others, with excerpts from Kreisler's new musical comedy, "Apple Blossoms," for an interesting new piece well liked earlier in the present season. Tuesday, Simmons College, which, by the way, is the first woman's college to follow the example of Harvard, Tech, Amherst and the rest of the masculine students who have annual nights there, will hear a program with college songs selection from "Monsieur Beaucaire" and new pieces by Mabel W. Daniels and Henry Hadley as its most interesting features.

Thursday, the Boston City Club is to listen to an attractive miscellany. Saturday, Julius Theodorowicz, concert master of the Symphony Orchestra, will play several solos. The other programs are fully up to Mr Jacchia's usual standard. Like Mr Monteaux, he is a remarkably good program maker, who considers all the elements in his audi-

...to the Gayety this week.

AT THE POPS

There are eloquent reasons for Agide Jacchia's success with opera selections as conductor of the Pop concerts at Symphony Hall, which are now entering upon the fourth week of their largest season. As a lad in his 'teens he became the ardent disciple of Pietro Mascagni. Conducting with distinction in Brescia, Rome, and Milan at the age of twenty-three, he first came to America with Mascagni and his opera company as the master's chief assistant. Since then his fame has been international. This is his fourth season at the Pops. Three organizations will celebrate at the Pops during the coming week. On Monday the Boston Athletic Association, on Tuesday the Simmons Col-

Progress of The Pops

Elsewhere on these pages is printed the programme of the Pop Concert at Symphony Hall this evening—the miscellany of well-liked pieces usual on Saturday night. For the earlier days of next week three "special nights" are announced—one for the Boston Athletic Club on Monday; another for Simmons College on Tuesday; a third for the Boston City Club on Thursday. On all three occasions, however, there will be room and welcome for the general public. Mr. Jacchia's programmes will bring back favorite pieces of past seasons like Händel's Largo and Offenbach's overture to his opéra-bouffe, "Orphée Aux Enfers"; renew acquaintance with the slow movement of Dvorák's symphony, "From the New World" and sundry dances in Chaikovsky's ballet, "The Nutcracker"; and make known for the first time hereabouts (on Tuesday) an Intermezzo from Mr. Hadley's opera, "Cleopatra's Night," recently represented at the Metropolitan, and an Allegretto for Strings from a Ballet Suite by Miss Mabel Daniels. As for the orchestra, it keeps its familiar virtues; while all else that goes with the Pops—dry or wet—is of like standard quality.

TONIGHT AT THE POPS

Agide Jacchia and his famous orchestra of Symphony players will present the following programme tonight at the Pops:

1 March, Stars and Stripes.....Sousa
2 Overture to "Pique Dame".....Suppe
3 "Loin du Bal".....Gillet
4 Fantasia, "Aida".....Verdi
5 Marche Slave.....Tschaikowsky
6 Ave Maria.....Schuber-Wilhelmj
(For solo violin, strings and organ)
7 An American Idyl "Indian Summer"
Herbert
8 Overture to "Rienzi".....Wagner
9 Selection, "Apple Blossoms".....Kreisler
10 Dance of the Gnomes.....Carroll
11 Waltz, "Pomone".....Waldteufel
12 Prelude to "Carmen".....Bizet

POPS

Agide Jacchia, and his famous orchestra of Symphony players, will present the following program tonight at the Pops:

March, "Stars and Stripes".....Sousa
Overture, to "Pique Dame".....Suppe
"Loin du Bal".....Gillet
Fantasia, "Aida".....Verdi
March, "Slave".....Tschaikowsky
"Ave Maria".....Schubert-Wilhelmj
(For solo violin, strings and organ.)

POPS TONIGHT

The program for the Pop Concert in Symphony Hall tonight will be as follows:

Overture to "Il Guarany".....Gomez
Waltz from "The Bat".....Strauss
Traumerei.....Schumann
Fantasia, "Samson and Delilah" Saint-Saens
Ballet Suite, "Coppelia".....Delibes
a. Waltz. b. Czardas.
Violin solo, a. Praeludium and Allegro, Pugnani-Kreisler
b. Tambourin Chinois.....Kreisler
(Mr. Julius Theodorowicz)
Rondo Capriccioso.....Mendelssohn
First Hungarian Rhapsody.....Liszt
"My Golden Girl".....Herbert
Hymn to the Sun from "Le Coq d'Or" Rimsky-Korsakoff
Serenade from "Les Millions d'Arlequin," Drigo
Gypsy Dance from "Carmen"..Bizet

At the Pops Tonight

Prelude to "Carmen".....Bizet

...ed to boot, but he does not shoot himself

At the Pops Tonight

March, "The Merry Soldier"...Sabathil

Enesco's whirling "Roumanian Rhapsody,"

At the Pops Tonight

Overture to "La Forza del Destino" Verdi

...Waltz. Well liked pieces.

At the Pops Tonight

Coronation March.....Svendsen

At the Pops Tonight

Wagner-Programme

March from "Tannhäuser"

At the Pops Tonight

March from "Tannhäuser".....Wagner
Overture to "A Midsummer Night's Dream".....Mendelssohn
Waltz, "Espana".....Waldteufel
Fantasia, "Aida".....Verdi
Slavic March.....Chaikovsky
"Depuis le Jour," from "Louise," Charpentier
Waltzes from "Der Rosenkavalier," R. Strauss
Overture to "William Tell".....Rossini
Rakóczy March.....Liszt
Intermezzo from "Ratcliff"....Mascagni
Dubinushka.....Jacchia
Entrance of the Boyards.....Halvorsen
Conductor: A. Jacchia

POPS TONIGHT

Agide Jacchia and his illustrious forces of Symphony players will give the following program at the Pop concert t...

THE "POP" PROGRAM

For the Pop concert tonight the Boston Athletic Association has taken over a part of Symphony Hall. This concert

TONIGHT'S POP PROGRAM

Music lovers will flock to Symphony Hall tonight to hear the following Pop concert program, featuring the music of Wagner.

March from "Tannhauser".....Wagner
...of the guests into Wartburg)

AT THE POPS TONIGHT

The program for the Pop concert in Symphony Hall tonight will be as follows:

Overture to "Il Guarany".....Gomez

ROXBURY LATIN AT POPS

Although the Roxbury Latin School will hold its annual celebration at the Pops tonight, the concert will be of general interest and open to the public. The program follows:

March, "The Merry Soldier".....Sabathil
Overture "Oberon".....Weber

HARVARD NIGHT AT POPS

The annual Harvard night at the Pops, which is always a celebration on a large scale, will take place in Symphony Hall tonight. The Harvard Glee Club, 80 strong, will sing songs both with the orchestra and unaccompanied. They will be conducted by Dr. Archibald T. Davison, their regular leader. The program:

Saint-Saens

TRAVELERS AT POPS

Holding their annual convention in Boston, the United Commercial Travelers have elected to celebrate at the Pop concert in Sympony Hall tonight. As they have requisitioned the entire house, there will be no public sale. The program follows:

March, "El Capitan".....Sousa
Overture to "Light Cavalry".....Suppe
Waltz, "Girls of Baden".....Komzak
Fantasia, "Faust" (with organ).....Gounod
Pomp and Circumstance.....Elgar
Largo (with organ).....Handel
Introduction Act III, "The Jewels of the Madonna".....Wolf-Ferrari
Overture to "Rienzi".....Wagner
Selection, "Sometime"

At the Pops Tonight

Overture to "Gustave III."....Auber
Waltz, "Girls of Baden".....Komzak
Badinage.....Herbert
Fantasia

At the Pops Tonight

B. A. A. Night
But Open to the Public

Heroes' March.....Saint-Saëns
Overture to "Orpheus".....Offenbach
Whispering of the Flowers.....Blon

At the Pops Tonight

City Club Night
But Open to the Public

At the Pops Tonight

Teachers' Night
(Open to the Public)

Procession from "The Queen of

At the Pops Tonight

A Dance Programme

Galop Chromatique.....Liszt
Arazonaise from "The Cid"...Massenet
Waltz, "Blue Danube".....J. Strauss
Dance of the Hours from "La Gioconda".....Ponchielli
Ballet Music from "The Demon," Rubinstein
German Dance, "The Sleigh Ride," Mozart
Tarantella.....Jacchia
Polonaise from "Eugen Onegin," Chaikovsky
Suite from the Ballet, "Sylvia"..Delibes
Menuet à l'Antique.....Paderewski
American Dances, Past and Present
Old Jigs and Reels.

"THE POP OF POPS"

BOSTON CHAMBER OF COMMERCE NIGHT

at

THE POP CONCERTS

Symphony Hall

MONDAY EVENING, MAY 10, 1920

8:00 o'clock

A REAL BIG CHAMBER OF COMMERCE

"GET-TOGETHER EVENING"

Here in Boston

Contrary to expectation, the Intermezzo from Mr. Hadley's newest opera, 'Cleopatra's Night,' was not played at the Pop Concert last evening. Belated arrival of the orchestral parts left no time for rehearsal and Mr. Jacchia prudently put over the performance of the piece until next week. The other new number, an Allegretto for Strings from a Suite of Ballet Music by Miss Mabel Daniels, was heard according to schedule. It proved an innocent trifle, done with a light hand in the prettier ways of such ambling tunes. For this evening at The Pops Mr. Jacchia is making two resurrections—Liszt's version of the Rakoczy March, usually displaced by Berlioz's, and a forgotten overture of Auber to his opera of 1833, "Gustave III."

By the middle of July Mr. Monteux expects to return from his expedition to London and Paris in quest of new music and to spend the rest of the summer hereabouts. He is leaving New York today.

With patience we shall

Traveller

MORE 'SPECIAL' NIGHTS FOR "POPS"

The pending fifth week of Pops is crowded with special nights. On Monday May 31 the National anthem will be played in observance of Memorial day. Tuesday brings the annual Harvard night, when the very highly praised Harvard Glee Club of 60 voices will sing with the orchestra, and also by themselves, conducted by Dr. Archibald T. Davison, to whose training they owe their distinctive place among men's choruses. On Wednesday night, June 2, an entire program of dance and ballet music will probably be considered the most interesting of the week from a musical point of view. For Thursday night June 3, the Boston Teachers' Club has taken a number of seats, but this night is open to the public and all teachers are especially welcome. For Friday, June 4, the United Commercial Travelers have taken over the entire house. Tonight's program is as follows:

Overture to "Il Guarany"	Gomez
Waltz from "The Bat"	Strauss
Traumerei	Schumann
Fantasia, "Samson and Delilah"	Saint-Saens
Ballet Suite, "Coppelia," a. Waltz, b. Czardas	Delibes
Violin solo, a. Praeludium and Allegro	Pugnani-Kreisler
b. Tambourin Chinois (Mr. Julius Theodorowicz.)	Kreisler
Rondo Capriccioso	Mendelssohn
First Hungarian Rhapsody	Liszt
"My Golden Girl"	Herbert
"Hymn to the Sun," from "Le Coq d'Or"	Rimsky-Korsakoff
Serenade from "Les Millions d'Arlequin"	Drigo
Gypsy Dance, from "Carmen"	Bizet

Globe M 31

Fifth Week of the Pops

Harvard Night at the Pops comes Tuesday of this week, when the Harvard Glee Club, led by Prof A. T. Davison, will sing three a cappella selections and two with orchestral accompaniment. One of the latter is a new chorus by F. S. Converse to words by M. A. De Wolfe Howe, composed in memory of the Harvard men who fell in the war. The other numbers, as those who have heard the Glee Club recently will not need to be told, are of serious musical value and not the usual college glee club stuff.

Mr Jacchia will lead the orchestra in the usual miscellaneous array of pieces, which range this time all the way from Victor Herbert to Rimsky-Korsakoff's "Scheherzade."

Wednesday's program is made up wholly of dance music. Thursday is Boston Teacher's Night, but seats are on public sale. Friday the house is sold out to the United Commercial Travelers. Saturday's list offers the usual assortment of favorite numbers old and new. Monday "The Star Spangled Banner" and "America" will be played in honor of Memorial Day.

An Impending Week of Special Nights and Special Programmes—The Harvard Glee Club on Tuesday

NIGHT until Monday evening of next week the Pop Concerts at Symphony Hall run in usual course. Since a supplementary holiday has been added to the national holiday of Sunday, "The Star-Spangled Banner" and "America" will be inserted in the programme for Monday evening. Tuesday will bring the annual Harvard Night (open to the public) at which not only Mr. Jacchia's orchestra but also the Glee Club of the college will be heard. Dr. Davison will lead it and it will sing pieces that have justified and spread its note at recent concerts—three unaccompanied and two with orchestra. For Wednesday Mr. Jacchia has put together a curious and interesting programme of dance music. On it, for example, stand Liszt's "Chromatic Galop"; ballet music from Rubinstein's opera, "The Demon"; American jigs and reels and an actual fox-trot—to say nothing of more familiar items. For Thursday, the Boston Teachers' Club have taken many tables, but there will be room for the general public. On Friday, however, the United Commercial Travellers have taken every place in Symphony Hall—seats in the balconies as well as tables on the floor. On Saturday, three freshening pieces are listed: a Fantasia from Leoni's sinister opera of Chinatown in San Francisco, "L'Oracolo"; the Intermezzo from Mr. Hadley's new music-drama, "Cleopatra's Night," and Sibelius's sonorous tone-poem, "Finlandia." Elsewhere on these pages is printed the programme for this evening. For Monday next the proposed pieces are:

Wedding March	Mendelssohn
Overture to "The Sicilian Vespers"	Verdi
Waltz, "Thousand and One Nights"	J. Strauss
Fantasia, "Lohengrin"	Wagner
Overture, Trepak and Flower-Waltz from The Ballet, "Nutcracker"	Chaikovsky
Ecstasy	Ganne
Introduction to Act III., "The Jewels of the Madonna"	Wolf-Ferrari
Danse Macabre	Saint-Saëns
Overture to "Zampa"	Herold
Minuet from "Manon Lescaut"	Puccini
Waltz, "Waves of the Danube"	Ivanovici
Coronation March	Svendsen

Pictorial and Music Programme

Herald

TONIGHT AT THE POPS

The programme for the Pop con in Symphony Hall tonight will be as follows:

Overture to "Il Guarany"	Gomez
Waltz from "The Bat"	Strauss

TONIGHT AT THE POPS

Simmons College will celebrate at the Pop concert in Symphony Hall tonight, this being the first women's college to make this venture. The concert, however, will be open to the public and all the more interesting for this reason. The programme follows:

March from "Aida" ..... Verdi

TONIGHT AT THE POPS

The annual Harvard night at the Pops, which is always a celebration on a large scale, will take place at Symphony Hall tonight. As a special fea-

TONIGHT AT THE POPS

Although the Women's City Club will gather in numbers at the Pop concert in Symphony Hall tonight, the concert will also be open to the public. The pro-

gramme follows:

AT THE POPS TONIGHT

Tonight's Pop Concert in Symphony Hall will be in every sense public, although the graduate nurses, who are holding their annual convention this week, have taken a number of seats. The program follows:

Ganne

tention.

TONIGHT AT THE POPS

Agide Jacchia and his orchestra of 80 Symphony players will give the following programme at the Pop concert in Symphony Hall tonight:

Co have refused the	Delibes

POPS TONIGHT

The Pop concert in Symphony Hall tonight is dedicated to the New England Conservatory of Music, but is also in every sense a public occasion, and the programme which follows is of special interest:

Introduction to Act III., "Lohengrin"	Wagner
Overture to "Oberon"	Weber

TONIGHT'S POPS

Agide Jacchia and his Symphony Orchestra will play the following programme at the Pop concert in Symphony Hall tonight:

French Military March	Saint-Saens
Overture to "Poet and Peasant"	

TONIGHT AT THE POPS

The National Bankers' convention, having taken over Symphony Hall entire for the Pop Concert tonight, there will be no public sale. They will celebrate with the following Pop programme:

March from "Tannhauser"	Wagner
Overture, "Ruy Blas"	Mendelssohn
Waltz, "Espana"	Waldteufel
Fantasia, "L'Oracolo"	Leoni
"Pomp and Circumstance" (with organ)	Elgar
Traumerei	Schumann
Third Slavonic Dance	Dvorak
"Marche Slave"	Tschaikowsky
Fantasia, "Carmen"	Bizet
"Love's Dream After the Ball"	Czibulka
American Patrol	Meacham
March, "From Maine to California"	Sousa

Special Pop Nights

The most sociable and only musical gathering point hereabouts during the spring and summer is the Pop Concerts, which empty Symphony Hall every night with music of symphonic quality and dollar appeal.

The pending fifth week of Pops is crowded with special nights. On Monday (May 31) the national anthem will be played in observance of Memorial day. Tuesday brings the annual Harvard night, when the very highly praised Harvard Glee Club of 60 voices will sing, conducted by Dr. Archibald T. Davison, to whose training they owe their distinctive place among men's choruses. On Wednesday night (June 2) an entire program of dance and ballet music will probably be considered the most interesting of the week from a musical point of view. For Thursday night (June 3) the Boston Teachers' Club have taken a number of seats, but this night is open to the public and all teachers are especially welcome. For Friday (June 4) the United Commercial Travelers have taken over the entire house.

Globe

At the Pops Tonight

Overture to "Guarany" ..... Gomez

Waltz from "The Bat" ..... J. Strauss

At the Pops Tonight

Harvard Night

(Open to the Public)

Herold' Mirth ..... Saint-Saëns

At the Pops Tonight

Graduate-Nurses' Night

(Open to the Public)

Marche Lorraine ..... Ganne

At the Pops Tonight

Euclid Lodge Night

(Open to the Public)

Prelude to "Carmen" ..... Bizet

At the Pops Tonight

Women's City Club Night

(Open to the Public)

March from "Aida" ..... Verdi

(Morning, Noon and

At the Pops Tonight

The Commercial Travellers' Association Has Taken the Whole of Symphony Hall and the Concert Is Not Open to the Public

ALL BOSTON GOING TO THE POPS

Every night at Symphony Hall, except Sunday, the Pop concerts are the gathering place of all who enjoy sitting socially around a table, or from a balcony giving all their attention to the best music, the only real music which Boston affords this spring and summer time. That Mr. Jacchia can please the most popular musical tastes, and the highest, by his programs is more evident than ever this season. Nor do the audiences fail to appreciate the excellent performance of the 80 Symphony players.

Each night except Saturday of the coming week bears its special earmarks. On Monday night (May 31) the national anthem will be played in observance of Memorial day. Tuesday brings the annual Harvard night, when the highly praised Harvard Glee Club of 60 voices will sing, conducted by Dr. Davison. On Wednesday night (June 2) an entire program of dance and ballet music will be given. For Thursday night (June 3) the Boston Teachers' Club has taken a number of seats, but this night is open to the public, and all teachers are especially welcome. For Friday (June 4) the United Commercial Travelers have taken over the entire house. The programs of the fifth week follow:

MONDAY, MAY 31.

Wedding March	Mendelssohn
Overture to "The Sicilian Vespers"	Verdi
Waltz, "Thousand and One Nights"	Strauss
Fantasia, "Lohengrin"	Wagner
"The Star Spangled Banner"	
Suite, "Nutcracker"	Tschaikowsky
"Extase"	Ganne
Intermezzo, Act III., "The Jewels of the Madonna"	Wolf-Ferrari
Danse Macabre	Saint-Saens
"America"	
Overture to "Zampa"	Herold
Minuet	Puccini
Waltz, "Waves of the Danube"	Ivanovici
Coronation March	Svendsen

TUESDAY, JUNE 1.

Harvard Night

Marche Heroique	Saint-Saens
Overture to "Mignon"	Thomas
Waltz, "Summer Ballet"	Eschman
Songs with orchestra:	
Prayer of Thanksgiving	Kretschmer
"The Answer of the Stars" (In honor of the Harvard soldiers and sailors of the great war), words by M. A. DeWolfe Howe	Converse
Harvard Glee Club, A. T. Davison, conductor	
Finale of "Scheherazade"	Rimsky-Korsakoff
Allegretto for strings from Ballet Suite,	Mabel W. Daniels
Ride of the Valkyries	Wagner
Songs a cappella:	
Matona, Lovely Maiden	Lassus
My Bonnie Lass	Morley
Drake's Drum	Coleridge-Taylor
Harvard Glee Club	
Selection, "My Golden Girl"	Herbert
Slavonic Dance No. 2	Dvorak
Waltz, "Jolly Fellows"	Vollstedt
"Fair Harvard"	
"Cruiser Harvard"	Strube

WEDNESDAY, JUNE 2.

"Galop Chromatique"	Liszt
Aragonaise from "The Cid"	Massenet
Waltz, "On the Beautiful Blue Danube"	Straus
"Dance of the Hours"	Ponchielli
Ballet music from "The Demon"	Rubinstein
Germance dance, "The Sleigh Ride"	Mozart
Tarantelle (with flute solo)	Jacchia
Polonaise from "Eugen Oneigin"	Tschaikowsky
Ballet Suite, "Sylvia"	Delibes
"Menuet a l'Antique"	Paderewski
American Dances, Past and Present.	
Danse Boheme from "Carmen"	Bizet

THURSDAY, JUNE 3.

Boston Teachers' Night

Cortege from "The Queen of Sheba"	Gounod
Overture to "Zampa"	Herold
Waltz, "Vienna Blood"	Strauss
Fantasia, "Otello"	Verdi
Prelude and Love-Death from "Tristan and Isolde"	Wagner
Tarantelle (with flute solo)	Jacchia
Reve Angelique	Rubinstein
In the Hall of the Mountain King	Grieg
Selection, "Pinafore"	Sullivan
Menuet a l'Antique	Paderewski
"Indian Summer," an American Idyl	Herbert
Pomp and Circumstance (with organ)	Elgar

FRIDAY, JUNE 4.

Commercial Travelers' Night

March, "El Capitan"	Sousa
Overture to "Light Cavalry"	Suppe
Waltz, "Girls of Baden"	Komzak
Fantasia, "Faust" (with organ)	Gounod
Pomp and Circumstance	Elgar
Largo (with organ)	Handel
Introduction Act III. "The Jewels of the Madonna"	Wolf-Ferrari
Overture to "Rienzi"	Wagner
Selection, "Sometime"	Frimi
American Idyl, "Indian Summer"	Herbert
Waltz, "On the Beautiful Blue Danube"	Strauss
March, "Entrance of the Gladiators"	Fucik

SATURDAY, JUNE 5.

Cortege de Bacchus	Delibes
Overture to "Raymond"	Thomas
Waltz, "Morning Journals"	Strauss
Fantasia, "L'Oracolo"	Leoni
Finlandia	Sibelius
(Jacques Hoffman)	

TONIGHT'S POPS

Agide Jacchia and his orchestra of 80 symphony players will give the following program at the Pop concert in Symphony Hall tonight:

WOMEN'S CLUB AT POPS

Although the Women's City Club will gather in numbers at the Pop concert in Symphony Hall tonight, the concert will also be open to the public. The program follows:

Triumphal March from "Aida" ..... Verdi

POP PROGRAM TONIGHT

Although the members of Lodge will hold their annual gatherin at the Pop concert in Symphony Hall tonight, seats at all prices are on public sale. The program, which is also of general interest, follows:

TECH NIGHT AT POPS

The Massachusetts Institute of Technology will make the Pop concert at Symphony Hall tonight (which is also open to the public) an occasion of special magnitude, with songs by the Tech Club figuring on the follow-

POP CONCERT PROGRAM

Although the Professional Women's

MONDAY, JUNE 7, 192

Club has bought a number of seats in advance for tonight's Pop concert in

AT THE POPS TONIGHT

The program at the Pop concert in Symphony Hall tonight will be:

March, "Tannhauser" ..... Wagner

POP PROGRAM TONIGHT

The Pop concert in Symphony Hall tonight, while dedicated to the New England Conservatory of Music, is open to the public. The program, which follows, is of special interest:

Introduction to Act III., "Lohengrin" ..... Wagner

NEWS OF MUSIC

An Amusing Evening at The Pops with the Symphony Orchestra Playing a Fox-Trot—London Extols Cecil Fanning—Pavlova as a Peri—Dr. Muck Declines a Post—Incidents and Intentions

TWELVE pieces—all music of the dance—filled the printed programme at The Pops last evening. To them the applause of the audience added at least six more, likewise in rhythms of the dance. In a sense, a limited, a specialized one, but one, none the less, that could and did range widely. From the eighteenth century, for example, Mr. Jacchia picked not only Boccherini's Minuet, now sober, now arch, but also a playful German dance, flavored with sleigh-bells, from some nook in Mozart's exhaustless pages. There were turns in it characteristic of the composer in and out of trifles; there was also hint, now and then, of folk-tune. The French theatre yielded the conductor dances of Massenet, Delibes, Bizet—all conventionally artful and agreeable in kind. The Russians gave him the sonorous Polonaise from Chaikovsky's opera, "Eugen Onégin," and a dull number, designed to be rudely fantastic and mysteriously oriental, from the ballet-music of Rubinstein's forgotten opera, "The Demon." Even the classical Germans helped—Brahms with a Hungarian Dance; Liszt with a Chromatic Galop, flamboyant, furious, virtuoso-like with sharps and flats; and the perennial Strauss of Vienna, with his Danubean waltz. Ponchielli—"The Dance of the Hours," of course—and the conductor as composer of a Tarantella, filled Italian interstices.

Well toward the end of the concert, not even the Americans were overlooked; while, as it happened, the chosen were not the Americans of "serious music." Through jigs and reels of an older day, still lingering in rural ball-rooms—"The Arkansaw Traveler" and his kind—went the orchestra with snapping rhythms; and then passed to the fox-trot of 1920, which is "Dardanella." Never before, probably, were the whining tune and the ragtime rhythms of "Johnny" Black played by seventy-odd men from one of the ablest orchestras in the world. Never before, likewise, had that seventy strayed into such music—and found themselves at home. They pointed Mr. "Johnny" Black's music; they gave it even piquant turns of their own. Loud was the applause; quick the repetition. It is obligation of The Pops to be amusing. They were yesterday. H. T. P.

ties.

Special Pop Night for the Women's City Club

WEDNESDAY, June 9, will be Women's City Club Night at the Pop Concert in Symphony Hall. The war years and the one succeeding the armistice have of necessity restricted the more pleasureable activties of the club and this occasion is a get-together effort. An added pleasure will be the opportunity to meet Mrs. James J. Storrow, Mrs. George W. Coleman and Mrs. Roland G. Hopkins before the concert.

POP CONCERTS

Each night except Saturday this week offers special attraction at the Pop Concerts in Symphony Hall. Monday night the National Anthem will be played in observance of Memorial Day. Tuesday brings the annual Harvard night, when the Harvard Glee Club of sixty voices will sing with the orchestra and also by themselves, conducted by Dr. Archibald T. Davison. Wednesday night (June 2) an entire program of dance and ballet music will be offered. For Thursday night the Boston Teachers' Club will have part of the house. For Friday the United Commercial Travellers have taken over the entire house.

POP CONCERTS

The present Pops season is the largest this institution of thirty-five Summers has ever known. Mr. Jacchia has an instinct for the public pulse to guide him in making Pop programs, but applause is not a sufficient test. Request Night will come on Monday, June 21. Suggestions must be limited to three pieces, and must have the name and address of the voter. They may be mailed to Agide Jacchia, Symphony Hall, Boston, or dropped in the Request Night ballot box at the Massachusetts avenue entrance. Reservations have been engaged by the Professional Women's Club, Graduate Nurses, Women's City Club and Euclid Lodge this week, but the Pops are in every sense public. The same applies to Technology Night next Friday.

"THE POP OF POPS"

BOSTON CHAMBER OF COMMERCE NIGHT

at

THE POP CONCERTS

Symphony Hall

MONDAY EVENING, MAY 10, 1920

8:00 o'clock

A REAL BIG CHAMBER OF COMMERCE
"GET-TOGETHER EVENING"

An Impending Week of Special Nights and Special Programmes—The Harvard Glee Club on Tuesday

NEXT until Monday evening of next week the Pop concerts at Symphony Hall run their usual course. Since a supplementary holiday has been added to the national holiday of Sunday, "The Star-Spangled Banner" and "America" will be inserted in the programme for Monday evening. Tuesday will bring the annual Harvard Night (open to the public) at which not only Mr. Jacchia's orchestra but also the Glee Club of the college will be heard. Dr. Davison will lead it and it will sing pieces that have justified and spread its note at recent concerts—three unaccompanied and two with orchestra. For Wednesday Mr. Jacchia has put together a curious and interesting programme of dance music. On it, for example, stand Liszt's "Chromatic Galop"; ballet music from Rubinstein's opera, "The Demon"; American jigs and reels and an actual fox-trot—to say nothing of more familiar items. For Thursday, the Boston Teachers' Club have taken many tables, but there will be room for the general public. On Friday, however, the United Commercial Travellers have taken every place in Symphony Hall—seats in the balconies as well as tables on the floor. On Saturday, three freshening pieces are listed: a Fantasia from Leoni's sinister opera of Chinatown in San Francisco, "L'Oracolo"; the Intermezzo from Mr. Hadley's new music-drama, "Cleopatra's Night," and Sibelius's sonorous tone-poem, "Finlandia." Elsewhere on these pages is printed the programme for this evening. For Monday next the proposed pieces are:

Wedding March ..... Mendelssohn
Overture to "The Sicilian Vespers" ..... Verdi
Waltz, "Thousand and One Nights" ..... J. Strauss
Fantasia, "Lohengrin" ..... Wagner
Overture, Trepak and Flower-Waltz from The Ballet, "Nutcracker" ..... Chaikovsky
Ecstasy ..... Ganne
Introduction to Act III., "The Jewels of the Madonna" ..... Wolf-Ferrari
Danse Macabre ..... Saint-Saëns
Overture to "Zampa" ..... Herold
Minuet from "Manon Lescaut" ..... Puccini
Waltz, "Waves of the Danube" ..... Ivanovici
Coronation March ..... Svendsen

ALL BOSTON GOING TO THE POPS

Every night at Symphony Hall, except Sunday, the Pop concerts are the gathering place of all who enjoy sitting socially around a table, or from a balcony giving all their attention to the best music, the only real music which Boston affords in the spring and summer time. That Mr. Jacchia can please the most popular musical tastes, and the highest, by his programs is more evident than ever this season. Nor do the audiences fail to appreciate the excellent performance of the 80 Symphony players.

Each night except Saturday of the coming week bears its special earmarks. On Monday night (May 31) the national anthem will be played in observance of Memorial day. Tuesday brings the annual Harvard night, when the highly praised Harvard Glee Club of 60 voices will sing, conducted by Dr. Davison. On Wednesday night (June 2) an entire program of dance and ballet music will be given. For Thursday night (June 3) the Boston Teachers' Club has taken a number of seats, but this night is open to the public, and all teachers are especially welcome. For Friday (June 4) the United Commercial Travelers have taken over the entire house. The programs of the fifth week follow:

MONDAY, MAY 31.

Wedding March ..... Mendelssohn
Overture to "The Sicilian Vespers" ..... Verdi
Waltz, "Thousand and One Nights" ..... Strauss
Fantasia, "Lohengrin" ..... Wagner
"The Star Spangled Banner"
Suite, "Nutcracker" ..... Tschaikowsky
"Extase" ..... Ganne
Intermezzo, Act III., "The Jewels of the Madonna" ..... Wolf-Ferrari
Danse Macabre ..... Saint-Saens
"America"
Overture to "Zampa" ..... Herold
Minuet ..... Puccini
Waltz, "Waves of the Danube" ..... Ivanovici
Coronation March ..... Svendsen

TUESDAY, JUNE 1.

Harvard Night

Marche Heroique ..... Saint-Saens
Overture to "Mignon" ..... Thomas
Waltz, "Summer Ballet" ..... Eschman
Songs with orchestra:
Prayer of Thanksgiving ..... Kretschmer
"The Answer of the Stars" (in honor of the Harvard soldiers and sailors of the great war), words by M. A. DeWolfe Howe ..... Converse
Harvard Glee Club, A. T. Davison, conductor
Finale of "Scheherazade" ..... Rimsky-Korsakoff
Allegretto for strings from Ballet Suite, Mabel W. Daniels
Ride of the Valkyries ..... Wagner
Songs a cappella:
Matona, Lovely Maiden ..... Lassus
My Bonnie Lass ..... Morley
Drake's Drum ..... Coleridge-Taylor
Harvard Glee Club
Selection, "My Golden Girl" ..... Herbert
Slavonic Dance No. 2 ..... Dvorak
Waltz, "Jolly Fellows" ..... Vollstedt
"Fair Harvard"
"Cruiser Harvard" ..... Strube

WEDNESDAY, JUNE 2.

"Galop Chromatique" ..... Liszt
Aragonaise from "The Cid" ..... Massenet
Waltz, "On the Beautiful Blue Danube" Strauss
"Dance of the Hours" ..... Ponchielli
Ballet music from "The Demon" ..... Rubinstein
Germance dance, "The Sleigh Ride" ..... Mozart
Tarantelle (with flute solo) ..... Jacchia
Polonaise from "Eugen Oneigin" ..... Tschaikowsky
Ballet Suite, "Sylvia" ..... Delibes
"Menuet a l'Antique" ..... Paderewski
American Dances, Past and Present.
Danse Boheme from "Carmen" ..... Bizet

THURSDAY, JUNE 3.

Boston Teachers' Night

Cortege from "The Queen of Sheba" ..... Gounod
Overture to "Zampa" ..... Herold
Waltz, "Vienna Blood" ..... Strauss
Fantasia, "Otello" ..... Verdi
Prelude and Love-Death from "Tristan and Isolde" ..... Wagner
Tarantelle (with flute solo) ..... Jacchia
Reve Angelique ..... Rubinstein
In the Hall of the Mountain King ..... Grieg
Selection, "Pinafore" ..... Sullivan
Menuet a l'Antique ..... Paderewski
"Indian Summer," an American Idyl ..... Herbert
Pomp and Circumstance (with organ) ..... Elgar

FRIDAY, JUNE 4.

Commercial Travelers' Night

March, "El Capitan" ..... Sousa
Overture to "Light Cavalry" ..... Suppe
Waltz, "Girls of Baden" ..... Komzak
Fantasia, "Faust" (with organ) ..... Gounod
Pomp and Circumstance ..... Elgar
Largo (with organ) ..... Handel
Introduction Act III. "The Jewels of the Madonna" ..... Wolf-Ferrari
Overture to "Rienzi" ..... Wagner
Selection, "Sometime" ..... Friml
American Idyl, "Indian Summer" ..... Herbert
Waltz, "On the Beautiful Blue Danube" Strauss
March, "Entrance of the Gladiators" ..... Fucik

SATURDAY, JUNE 5.

Cortege de Bacchus ..... Delibes
Overture to "Raymond" ..... Thomas
Waltz, "Morning Journals" ..... Strauss
Fantasia, "L'Oracolo" ..... Leoni
Finlandia ..... Sibelius
(Jeannes Hoffman)

NEWS OF MUSIC

An Amusing Evening at The Pops with the Symphony Orchestra Playing a Fox-Trot—London Extols Cecil Fanning—Pavlova as a Peri—Dr. Muck Declines a Post—Incidents and Intentions

TWELVE pieces, all music of the dance—filled the appointed programme at The Pops last evening. To them the applause of the audience added at least six more, likewise in rhythms of the dance. In a sense, a limited, a specialized list, but one, none the less, that could and did range widely. From the eighteenth century, for example, Mr. Jacchia picked not only Boccherini's Minuet, now sober, now arch, but also a playful German dance, flavored with sleigh-bells, from some nook in Mozart's exhaustless pages. There were turns in it characteristic of the composer in and out of trifles; there was also hint, now and then, of folk-tune. The French theatre yielded the conductor dances of Massenet, Delibes, Bizet—all conventionally artful and agreeable in kind. The Russians gave him the sonorous Polonaise from Chaikovsky's opera, "Eugen Onégin," and a dull number, designed to be rudely fantastic and mysteriously oriental, from the ballet-music of Rubinstein's forgotten opera, "The Demon." Even the classical Germans helped—Brahms with a Hungarian Dance; Liszt with a Chromatic Galop, flamboyant, furious, virtuoso-like with sharps and flats; and the perennial Strauss of Vienna, with his Danubean waltz. Ponchielli—"The Dance of the Hours," of course—and the conductor as composer of a Tarantella, filled Italian interstices.

Well toward the end of the concert, not even the Americans were overlooked; while, as it happened, the chosen were not the Americans of "serious music." Through jigs and reels of an older day, still lingering in rural ball-rooms—"The Arkansaw Traveler" and his kind—went the orchestra with snapping rhythms; and then passed to the fox-trot of 1920, which is "Dardanella." Never before, probably, were the whining tune and the ragtime rhythms of "Johnny" Black played by seventy-odd men from one of the ablest orchestras in the world. Never before, likewise, had that seventy strayed into such music—and found themselves at home. They pointed Mr. "Johnny" Black's music; they gave it even piquant turns of their own. Loud was the applause; quick the repetition. It is obligation of The Pops to be amusing. They were yesterday. H. T. P.

Special Pop Nights

The most sociable and only musical gathering point hereabouts during the spring and summer is the Pop Concerts, which enliven Symphony Hall every night with music of symphonic quality and popular appeal.

The pending fifth week of Pops is crowded with special nights. On Monday (May 31) the national anthem will be played in observance of Memorial day. Tuesday brings the annual Harvard night, when the very highly praised Harvard Glee Club will sing with the orchestra, and also by themselves, conducted by Dr. Archibald T. Davison, to whose training they owe their distinctive place among men's choruses. On Wednesday night (June 2) an entire program of dance and ballet music will probably be considered the most interesting of the week from a musical point of view. For Thursday night (June 3) the Boston Teachers' Club have taken a number of seats, but this night is open to the public and all teachers are especially welcome. For Friday (June 4) the United Commercial Travelers have taken over the entire house.

TONIGHT AT THE POPS

Simmons College will celebrate at the Pop concert in Symphony Hall tonight, this being the first women's college to make this venture. The concert, however, will be open to the public and all the more interesting for this reason. The programme follows:

March from "Aida" ..... Verdi

TONIGHT AT THE POPS

The annual Harvard night at the Pops, which is always a celebration on a large scale, will take place at Symphony Hall tonight. As a special fea-

TONIGHT AT THE POPS

Although the Women's City Club will gather in numbers at the Pop concert in Symphony Hall tonight, the concert will also be open to the public. The pro-

AT THE POPS TONIGHT

Tonight's Pop Concert in Symphony Hall will be in every sense public, although the graduate nurses, who are holding their annual convention this week, have taken a number of seats. The program follows:

sions. It is attracting ..... (Ganne
tention.

TONIGHT AT THE POPS

Agide Jacchia and his orchestra of 80 Symphony players will give the following programme at the Pop concert in Symphony Hall tonight:

Co[illegible] have refused the ..... Delibes

POPS TONIGHT

The Pop concert in Symphony Hall tonight is dedicated to the New England Conservatory of Music, but is also in every sense a public occasion, and the programme which follows is of special interest:

Introduction to Act III., "Lohengrin" ..... Wagner
Overture to "Oberon" ..... Weber

TONIGHT'S POPS

Agide Jacchia and his Symphony Orchestra will play the following programme at the Pop concert in Symphony Hall tonight:

French Military March ..... Saint-Saens
Overture to "Poet and Peasant" ..... [illegible]

TONIGHT AT THE POPS

The National Bankers' convention, having taken over Symphony Hall entire for the Pop Concert tonight, there will be no public sale. They will celebrate with the following Pop programme:

March from "Tannhauser" ..... Wagner
Overture, "Ruy Blas" ..... Mendelssohn
Waltz, "Espana" ..... Waldteufel
Fantasia, "L'Oracolo" ..... Leoni
"Pomp and Circumstance" (with organ) ..... Elgar
Traumerei ..... Schumann
Third Slavonic Dance ..... Dvorak
"Marche Slave" ..... Tschaikowsky
Fantasia, "Carmen" ..... Bizet
"Love's Dream After the Ball" ..... Czibulka
American Patrol ..... Meacham
March, "From Maine to California" ..... Sousa

MORE 'SPECIAL' NIGHTS FOR "POPS"

The pending fifth week of Pops is crowded with special nights. On Monday May 31 the National anthem will be played in observance of Memorial day. Tuesday brings the annual Harvard night, when the very highly praised Harvard Glee Club of 60 voices will sing with the orchestra, and also by themselves, conducted by Dr. Archibald T. Davison, to whose training they owe their distinctive place among men's choruses. On Wednesday night, June 2, an entire program of dance and ballet music will probably be considered the most interesting of the week from a musical point of view. For Thursday night June 3, the Boston Teachers' Club has taken a number of seats, but this night is open to the public and all teachers are especially welcome. For Friday, June 4, the United Commercial Travelers have taken over the entire house. Tonight's program is as follows:

Overture to "Il Guarany" ..... Gomez
Waltz from "The Bat" ..... Strauss
Traumerei ..... Schumann
Fantasia, "Samson and Delilah" ..... Saint-Saens
Ballet Suite, "Coppelia," a. Waltz ..... Delibes
b. Czardas ..... Delibes
Violin solo, a. Praeludium and Allegro ..... Pugnani-Kreisler
b. Tambourin Chinois ..... Kreisler
(Mr. Julius Theodorowicz.)
Rondo Capriccioso ..... Mendelssohn
First Hungarian Rhapsody ..... Liszt
"My Golden Girl" ..... Herbert
"Hymn to the Sun," from "Le Coq d'Or" ..... Rimsky-Korsakoff
Serenade from "Les Millions d'Arlequin" ..... Drigo
Gypsy Dance, from "Carmen" ..... Bizet

Fifth Week of the Pops

Harvard Night at the Pops comes Tuesday of this week, when the Harvard Glee Club, led by Prof A. T. Davison, will sing three a cappella selections and two with orchestral accompaniment. One of the latter is a new chorus by F. S. Converse to words by M. A. De Wolfe Howe, composed in memory of the Harvard men who fell in the war. The other numbers, as those who have heard the Glee Club recently will not need to be told, are of serious musical value and not the usual college glee club stuff.

Mr Jacchia will lead the orchestra in the usual miscellaneous array of pieces, which range this time all the way from Victor Herbert to Rimsky-Korsakoff's "Scheherazade."

Wednesday's program is made up wholly of dance music. Thursday is Boston Teacher's Night, but seats are on public sale. Friday the house is sold out to the United Commercial Travelers. Saturday's list offers the usual assortment of favorite numbers old and new. Monday "The Star Spangled Banner" and "America" will be played in honor of Memorial Day.

At the Pops Tonight

Overture to "Il Guarany" ..... Gomez
Waltz from "The Bat" ..... J. Strauss

At the Pops Tonight

Harvard Night
(Open to the Public)

Heroic March ..... Saint-Saëns

At the Pops Tonight

Graduate-Nurses' Night
(Open to the Public)

Marche Lorraine ..... Ganne

At the Pops Tonight

Euclid Lodge Night
(Open to the Public)

Prelude to "Carmen" ..... Bizet

At the Pops Tonight

Women's City Club Night
(Open to the Public)

March from "Aida" ..... Verdi
"Morning, Noon and

At the Pops Tonight

The Commercial Travellers' Association Has Taken the Whole of Symphony Hall and the Concert Is Not Open to the Public

WOMEN'S CLUB AT POPS

Although the Women's City Club will gather in numbers at the Pop concert in Symphony Hall tonight, the concert will also be open to the public. The program follows:

Triumphal March from "Aida" ..... Verdi

POP PROGRAM TONIGHT

Although the members of [illegible] Lodge will hold their annual gathering at the Pop concert in Symphony Hall tonight, seats at all prices are on public sale. The program, which is also of general interest, follows:

TECH NIGHT AT POPS

The Massachusetts Institute of Technology will make the Pop concert at Symphony Hall tonight (which is also open to the public) an occasion of special magnitude, with songs by the Tech Glee Club figuring on the follow-

POP CONCERT PROGRAM

Although the Professional Women's [illegible]

MONDAY, JUNE 7, 192[illegible]

Club has bought a number of seats in advance for tonight's Pop concert in

AT THE POPS TONIGHT

The program at the Pop concert in Symphony Hall tonight will be:

March, "Tannhauser" ..... Wagner

POP PROGRAM TONIGHT

The Pop concert in Symphony Hall tonight, while dedicated to the New England Conservatory of Music, is open to the public. The program which follows, is of special interest:

Introduction to Act III., "Lohengrin" ..... Wagner

Special Pop Night for the Women's City Club

WEDNESDAY, June 9, will be Women's City Club Night at the Pop Concert in Symphony Hall. The war years and the one succeeding the armistice have of necessity restricted the more pleasureable activties of the club and this occasion is a get-together effort. An added pleasure will be the opportunity to meet Mrs. James J. Storrow, Mrs. George W. Coleman and Mrs. Roland G. Hopkins before the concert.

POP CONCERTS

Each night except Saturday of this week offers special attractions at the Pop Concerts in Symphony Hall. Monday night the National Anthem will be played in observance of Memorial Day. Tuesday brings the annual Harvard night, when the Harvard Glee Club of sixty voices will sing with the orchestra and also by themselves, conducted by Dr. Archibald T. Davison. Wednesday night (June 2) an entire program of dance and ballet music will be offered. For Thursday night the Boston Teachers' Club will have part of the house. For Friday the United Commercial Travellers have taken over the entire house.

POP CONCERTS

The present Pops season is the largest this institution of thirty-five Summers has ever known. Mr. Jacchia has an instinct for the public pulse to guide him in making Pop programs, but applause is not a sufficient test. Request Night will come on Monday, June 21. Suggestions must be limited to three pieces, and must have the name and address of the voter. They may be mailed to Agide Jacchia, Symphony Hall, Boston, or dropped in the Request Night ballot box at the Massachusetts avenue entrance. Reservations have been engaged by the Professional Women's Club, Graduate Nurses, Women's City Club and Euclid Lodge this week, but the Pops are in every sense public. The same applies to Technology Night next Friday.

BOSTON CHAMBER OF COMMERCE NIGHT AT THE POPS
MONDAY, MAY 10TH
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia, Conductor
SPECIAL PROGRAMME

1. March, "Second Connecticut" ..... Reeves
2. Overture, "Light Cavalry" ..... Suppé
3. Waltz, "Estudiantina" ..... Waldteufel
4. Fantasia from "Cavalleria Rusticana" ..... Mascagni

Fifteen minutes intermission to visit your friends

5. Second Hungarian Rhapsody ..... Liszt
6. Souvenir ..... Drdla
7. Pomp and Circumstance ..... Elgar
8. Overture, "William Tell" ..... Rossini

Fifteen minutes for them to visit you

9. Selection, "Monsieur Beaucaire" ..... Messager
10. "Indian Summer," "An American Idyl" ..... Herbert
(First time at the Pop Concerts)
11. Waltz, "On the Beautiful Blue Danube" ..... Strauss
12. March, "El Capitan" ..... Sousa

Your Committee on Meetings and Assemblies has a new event for the members of the Chamber. This time it is a Pop Concert. Many members have wanted a chance to bring their families and friends to a Chamber affair and this gives them that opportunity.

A wonderful program has been arranged by Conductor Agide Jacchia and the orchestra of 80 symphony players. Hear the finest orchestra in the world playing popular music.

A sociable evening, nothing else.

No one will be asked to buy or sell new building stock.

No one will be asked to subscribe to anything.

No one will be asked to get new members.

Just a great big "get together evening" for Chamber members and their friends.

The time is 8:00 p.m., Monday, May 10th.

The place is Symphony Hall.

Regular Pop Concert prices, $1.00, 75c and 50c.

Seats at tables on the floor are $1.00 with a few at 75c. First Balcony seats are 75c and 50c.

All tickets on sale at the Chamber only.

Members may reserve a table by buying five seats. Tickets will be sold on the basis of first come, first served, the early applicants getting the best seats.

Fill out and return at once the application on the back of this page.

Committee on Meetings and Assemblies

Robert S. Weeks, Chairman

M. J. Brines	Frederick E. Jennings
E. Fred Cullen	George F. Kendall
Roger Flint	Maurice A. McBride
J. T. Gilman	Clarence G. McDavitt

An Impending Week of Special Nights and Special Programmes—The Harvard Glee Club on Tuesday

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Wedding March ..... Mendelssohn
Overture to "The Sicilian Vespers" ..... Verdi
Waltz, "Thousand and One Nights" ..... J. Strauss
Fantasia, "Lohengrin" ..... Wagner
Overture, Trepak and Flower-Waltz from The Ballet, "Nutcracker" ..... Chaikovsky
Ecstasy ..... Ganne
Introduction to Act III., "The Jewels of the Madonna" ..... Wolf-Ferrari
Danse Macabre ..... Saint-Saëns
Overture to "Zampa" ..... Herold
Minuet from "Manon Lescaut" ..... Puccini
Waltz, "Waves of the Danube" ..... Ivanovici
Coronation March ..... Svendsen

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MONDAY, MAY 31.

Wedding March ..... Mendelssohn
Overture to "The Sicilian Vespers" ..... Verdi
Waltz, "Thousand and One Nights" ..... Strauss
Fantasia, "Lohengrin" ..... Wagner
"The Star Spangled Banner"
Suite, "Nutcracker" ..... Tschaikowsky
"Extase" ..... Ganne
Intermezzo, Act III., "The Jewels of the Madonna" ..... Wolf-Ferrari
Danse Macabre ..... Saint-Saens
"America"
Overture to "Zampa" ..... Herold
Minuet ..... Puccini
Waltz, "Waves of the Danube" ..... Ivanovici
Coronation March ..... Svendsen

TUESDAY, JUNE 1.

Harvard Night

Marche Heroique ..... Saint-Saens
Overture to "Mignon" ..... Thomas
Waltz, "Summer Ballet" ..... Eschman
Songs with orchestra:
Prayer of Thanksgiving ..... Kretschmer
"The Answer of the Stars" (In honor of the Harvard soldiers and sailors of the great war), words by M. A. DeWolfe Howe ..... Converse
Harvard Glee Club, A. T. Davison, conductor
Finale of "Scheherazade" ..... Rimsky-Korsakoff
Allegretto for strings from Ballet Suite, ... Mabel W. Daniels
Ride of the Valkyries ..... Wagner
Songs a cappella:
Matona, Lovely Maiden ..... Lassus
My Bonnie Lass ..... Morley
Drake's Drum ..... Coleridge-Taylor
Harvard Glee Club
Selection, "My Golden Girl" ..... Herbert
Slavonic Dance No. 2 ..... Dvorak
Waltz, "Jolly Fellows" ..... Vollstedt
"Fair Harvard"
"Cruiser Harvard" ..... Strube

WEDNESDAY, JUNE 2.

"Galop Chromatique" ..... Liszt
Aragonaise from "The Cid" ..... Massenet
Waltz, "On the Beautiful Blue Danube" ..... Strauss
"Dance of the Hours" ..... Ponchielli
Ballet music from "The Demon" ..... Rubinstein
Germance dance, "The Sleigh Ride" ..... Mozart
Tarantelle (with flute solo) ..... Jacchia
Polonaise from "Eugen Oneigin" ..... Tschaikowsky
Ballet Suite, "Sylvia" ..... Delibes
"Menuet a l'Antique" ..... Paderewski
American Dances, Past and Present.
Danse Boheme from "Carmen" ..... Bizet

THURSDAY, JUNE 3.

Boston Teachers' Night
Cortege from "The Queen of Sheba" ..... Gounod
Overture to "Zampa" ..... Herold
Waltz, "Vienna Blood" ..... Strauss
Fantasia, "Otello" ..... Verdi
Prelude and Love-Death from "Tristan and Isolde" ..... Wagner
Tarantelle (with flute solo) ..... Jacchia
Reve Angelique ..... Rubinstein
In the Hall of the Mountain King ..... Grieg
Selection, "Pinafore" ..... Sullivan
Menuet a l'Antique ..... Paderewski
"Indian Summer," an American Idyl ..... Herbert
Pomp and Circumstance (with organ) ..... Elgar

FRIDAY, JUNE 4.

Commercial Travelers' Night
March, "El Capitan" ..... Sousa
Overture to "Light Cavalry" ..... Suppe
Waltz, "Girls of Baden" ..... Komzak
Fantasia, "Faust" (with organ) ..... Gounod
Pomp and Circumstance ..... Elgar
Largo (with organ) ..... Handel
Introduction Act III. "The Jewels of the Madonna" ..... Wolf-Ferrari
Overture to "Rienzi" ..... Wagner
Selection, "Sometime" ..... Friml
American Idyl, "Indian Summer" ..... Herbert
Waltz, "On the Beautiful Blue Danube" ..... Strauss
March, "Entrance of the Gladiators" ..... Fucik

SATURDAY, JUNE 5.

Cortege de Bacchus ..... Delibes
Overture to "Raymond" ..... Thomas
Waltz, "Morning Journals" ..... Strauss
Fantasia, "L'Oracolo" ..... Leoni
Finlandia ..... Sibelius
(Jacques Hoffman)

NEWS OF MUSIC

An Amusing Evening at The Pops with the Symphony Orchestra Playing a Fox-Trot—London Extols Cecil Fanning—Pavlova as a Peri—Dr. Muck Declines a Post—Incidents and Intentions

Twelve pieces, all music of the dance—filled the appointed programme at The Pops last evening. To them the applause of the audience added at least six more, likewise in rhythms of the dance. In a sense, a limited, a specialized one, but one, none the less, that could and did range widely. From the eighteenth century, for example, Mr. Jacchia picked not only Boccherini's Minuet, now sober, now arch, but also a playful German dance, flavored with sleigh-bells, from some nook in Mozart's exhaustless pages. There were turns in it characteristic of the composer in and out of trifles; there was also hint, now and then, of folk-tune. The French theatre yielded the conductor dances of Massenet, Delibes, Bizet—all conventionally artful and agreeable in kind. The Russians gave him the sonorous Polonaise from Chaikovsky's opera, "Eugen Onégin," and a dull number, designed to be rudely fantastic and mysteriously oriental, from the ballet-music of Rubinstein's forgotten opera, "The Demon." Even the classical Germans helped—Brahms with a Hungarian Dance; Liszt with a Chromatic Galop, flamboyant, furious, virtuoso-like with sharps and flats; and the perennial Strauss of Vienna, with his Danubean waltz. Ponchielli—"The Dance of the Hours," of course—and the conductor as composer of a Tarantella, filled Italian interstices.

Well toward the end of the concert, not even the Americans were overlooked; while, as it happened, the chosen were not the Americans of "serious music." Through jigs and reels of an older day, still lingering in rural ball-rooms—"The Arkansaw Traveler" and his kind—went the orchestra with snapping rhythms; and then passed to the fox-trot of 1920, which is "Dardanella." Never before, probably, were the whining tune and the ragtime rhythms of "Johnny" Black played by seventy-odd men from one of the ablest orchestras in the world. Never before, likewise, had that seventy strayed into such music—and found themselves at home. They pointed Mr. "Johnny" Black's music; they gave it even piquant turns of their own. Loud was the applause; quick the repetition. It is obligation of The Pops to be amusing. They were yesterday. H. T. P.

ties. "An

Special Pop Nights

The most sociable and only musical gathering point hereabouts during the spring and summer is the Pop Concerts, which enliven Symphony Hall every night by music of symphonic quality and popular appeal.

The pending fifth week of Pops is crowded with special nights. On Monday (May 31) the national anthem will be played in observance of Memorial day. Tuesday brings the annual Harvard night, when the very highly praised Harvard Glee Club will sing with the orchestra, and also by themselves, conducted by Dr. Archibald T. Davison, to whose training they owe their distinctive place among men's choruses. On Wednesday night (June 2) an entire program of dance and ballet music will probably be considered the most interesting of the week from a musical point of view. For Thursday night (June 3) the Boston Teachers' Club have taken a number of seats, but this night is open to the public and all teachers are especially welcome. For Friday (June 4) the United Commercial Travelers have taken over the entire house.

Special Pop Night for the Women's City Club

WEDNESDAY, June 9, will be Women's City Club Night at the Pop Concert in Symphony Hall. The war years and the one succeeding the armistice have of necessity restricted the more pleasureable activties of the club and this occasion is a get-together effort. An added pleasure will be the opportunity to meet Mrs. James J. Storrow, Mrs. George W. Coleman and Mrs. Roland G. Hopkins before the concert.

POP CONCERTS

Each night except Saturday of this week offers special attractions at the Pop Concerts in Symphony Hall. Monday night the National Anthem will be played in observance of Memorial Day. Tuesday brings the annual Harvard night, when the Harvard Glee Club of sixty voices will sing with the orchestra and also by themselves, conducted by Dr. Archibald T. Davison. Wednesday night (June 2) an entire program of dance and ballet music will be offered. For Thursday night the Boston Teachers' Club will have part of the house. For Friday the United Commercial Travellers have taken over the entire house.

POP CONCERTS

The present Pops season is the largest this institution of thirty-five Summers has ever known. Mr. Jacchia has an instinct for the public pulse to guide him in making Pop programs, but applause is not a sufficient test. Request Night will come on Monday, June 21. Suggestions must be limited to three pieces, and must have the name and address of the voter. They may be mailed to Agide Jacchia, Symphony Hall, Boston, or dropped in the Request Night ballot box at the Massachusetts avenue entrance. Reservations have been engaged by the Professional Women's Club, Graduate Nurses, Women's City Club and Euclid Lodge this week, but the Pops are in every sense public. The same applies to Technology Night next Friday.

...ore in Boston

Contrary to expectation, the Intermezzo from Mr. Hadley's newest opera, 'Cleopatra's Night,' was not played at the Pop Concert last evening. Belated arrival of the orchestral parts left no time for rehearsal and Mr. Jacchia prudently put over the performance of the piece until next week. The other new number, an Allegretto for Strings from a Suite of Ballet Music by Miss Mabel Daniels, was heard according to schedule. It proved an innocent trifle, done with a light hand, of the prettier ways of such ambling tunes. For this evening at The Pops Mr. Jacchia is making two resurrections—Liszt's version of the Rakoczy March, usually displaced by Berlioz's, and a forgotten overture of Auber to his opera of 1833, "Gustave III."

By the middle of July Mr. Monteux expects to return from his expedition to London and Paris in quest of new music and to spend the rest of the summer somewhere about. He is leaving New York today.

With patience we shall ...

TONIGHT AT THE POPS

The programme for the Pop con... in Symphony Hall tonight will be as follows:

Overture to "Il Guarany" ..... Gomez
Waltz from "The Bat" ..... Strauss

TONIGHT AT THE POPS

Simmons College will celebrate at the Pop concert in Symphony Hall tonight, this being the first women's college to make this venture. The concert, however, will be open to the public and all the more interesting for this reason. The programme follows:

March from "Aida" ..... Verdi

TONIGHT AT THE POPS

The annual Harvard night at the Pops, which is always a celebration on a large scale, will take place at Symphony Hall tonight. As a special fea...

TONIGHT AT THE POPS

Although the Women's City Club will gather in numbers at the Pop concert in Symphony Hall tonight, the concert will also be open to the public. The programme follows:

AT THE POPS TONIGHT

Tonight's Pop Concert in Symphony Hall will be in every sense public, although the graduate nurses, who are holding their annual convention this week, have taken a number of seats. The program follows:

sions. It is attracting ... Ganne
tention.

TONIGHT AT THE POPS

Agide Jacchia and his orchestra of 80 Symphony players will give the following programme at the Pop concert in Symphony Hall tonight:

Co... have refused the ... Delibes

POPS TONIGHT

The Pop concert in Symphony Hall tonight is dedicated to the New England Conservatory of Music, but is also in every sense a public occasion, and the programme which follows is of special interest:

Introduction to Act III., "Lohengrin" ..... Wagner
Overture to "Oberon" ..... Weber

TONIGHT'S POPS

Agide Jacchia and his Symphony Orchestra will play the following programme at the Pop concert in Symphony Hall tonight:

French Military March ..... Saint-Saens
Overture to "Poet and Peasant" ..... Saint-Saens

TONIGHT AT THE POPS

The National Bankers' convention, having taken over Symphony Hall entire for the Pop Concert tonight, there will be no public sale. They will celebrate with the following Pop programme:

March from "Tannhauser" ..... Wagner
Overture, "Ruy Blas" ..... Mendelssohn
Waltz, "Espana" ..... Waldteufel
Fantasia, "L'Oracolo" ..... Leoni
"Pomp and Circumstance" (with organ) ..... Elgar
Traumerei ..... Schumann
Third Slavonic Dance ..... Dvorak
"Marche Slave" ..... Tschaikowsky
Fantasia, "Carmen" ..... Bizet
"Love's Dream After the Ball" ..... Czibulka
American Patrol ..... Meacham
March, "From Maine to California" ..... Sousa

At the Pops Tonight

Overture to "Il Guarany" ..... Gomez
Waltz from "The Bat" ..... J. Strauss

At the Pops Tonight

Harvard Night
(Open to the Public)

Heroic March ..... Saint-Saëns

At the Pops Tonight

Graduate-Nurses' Night
(Open to the Public)

Marche Lorraine ..... Ganne

At the Pops Tonight

Euclid Lodge Night
(Open to the Public)

Prelude to "Carmen" ..... Bizet

At the Pops Tonight

Women's City Club Night
(Open to the Public)

March from "Aida" ..... Verdi
"Morning, Noon and

At the Pops Tonight

The Commercial Travellers' Association Has Taken the Whole of Symphony Hall and the Concert Is Not Open to the Public

WOMEN'S CLUB AT POPS

Although the Women's City Club will gather in numbers at the Pop concert in Symphony Hall tonight, the concert will also be open to the public. The program follows:

Triumphal March from "Aida" ..... Verdi

POP PROGRAM TONIGHT

Although the members of ... Lodge will hold their annual gatherin... at the Pop concert in Symphony Hall tonight, seats at all prices are on public sale. The program, which is also of general interest follows:

TECH NIGHT AT POPS

The Massachusetts Institute of Technology will make the Pop concert at Symphony Hall tonight (which is also open to the public) an occasion of special magnitude, with songs by the Tech Glee Club figuring on the follow-

POP CONCERT PROGRAM

Although the Professional Women's ... Club has bought a number of seats in advance for tonight's Pop concert in ...

AT THE POPS TONIGHT

The program at the Pop concert in Symphony Hall tonight will be:

March, "Tannhauser" ..... Wagner

POP PROGRAM TONIGHT

The Pop concert in Symphony Hall tonight, while dedicated to the New England Conservatory of Music, is open to the public. The program which follows, is of special interest:

Introduction to Act III., "Lohengrin" ... Wagner

MONDAY, JUNE 7, 192...

...th Week of the Pops

...rd Night at the Pops comes ... of this week, when the Har...ee Club, led by Prof A. T. ... will sing three a cappella ... and two with orchestral ac...ment. One of the latter is a ...rus by P. S. Converse to words ... De Wolfe Howe, composed in ... of the Harvard men who fell ...ar. The other numbers, as ... have heard the Glee Club ... will not need to be told, are of ...musical value and not the ...llege glee club stuff. The ...chia will lead the orchestra in ... miscellaneous array of pieces, ...nge this time all the way from ...erbert to Rimsky-Korsakoff's ...zade."

...day's program is made up ... of dance music. Thursday is ...Teacher's Night, but seats are ...ic sale. Friday the house is ... to the United Commercial ...s. Saturday's list offers the ...sortment of favorite numbers ... new. Monday "The Star ... Banner" and "America" will ... in honor of Memorial Day.

INFORMATION OBSCURED

REQUEST NIGHT AT POPS

The 85 members of the Boston Symphony Orchestra who play every night at the Pop concerts in Symphony Hall, under the illustrious leadership of Mr. Jacchia, give such delight that the present season is the largest that this institution of 35 summers has ever known. Mr. Jacchia has an instinct for the public pulse to guide him in making Pop programs, but applause is not a sufficient test. Primitive peoples demonstrated their approval or disapproval in crowds, controlling their administration by clashing sword against shield, or gnashing their teeth. A civilized democracy, however, must use the ballot, and hence the annual request programs, determined entirely by public vote. Request night this season will come on Monday, June 21. Suggestions must be limited to three pieces, and must have the name and address of the voter. They may be mailed to Agide Jacchia, Symphony Hall, Boston, or dropped in the "Request Night" ballot box at the Massachusetts avenue entrance.

Although sections of Symphony Hall have been engaged by the Professional Women's Club for Monday, June 7, and by the graduate nurses, the Women's City Club and Euclid lodge for the succeeding nights, these Pop concerts are in every sense public. The same applies to Technology night on Friday, June 11. The week's programs follow:

MONDAY

Cortege from "The Queen of Sheba"....Gounod
Overture to "The Merry Wives of Windsor"....Nicolai
Waltz, "Les Sirenes"....Waldteufel
Fantasia, "Manon"....Massenet
Ballet Suite "Sylvia"....Delibes
Prelude Religieux....Lang
Saint-d'Amour....Elgar
Ride of the Valkyries....Wagner
Selection, "My Golden Girl"....Herbert
Anitra's Dance....Grieg
Waltz, "Wine, Woman and Song"....Strauss
The Fairest of the Fair....Sousa

TUESDAY

Marche Lorraine....Ganne
Overture to "Light Cavalry"....Suppe
"The Lost Chord"....Sullivan
Selection, "Carmen"....Bizet
"The Star Spangled Banner"
Suite, "Peer Gynt"....Grieg
Minuet....Bolzoni
Sextet from "Lucia di Lammermoor"....Donizetti
Overture to "William Tell"....Rossini
Selection, "Chimes of Normandy"....Planquette
Largo (with organ)....Handel
"Rose of No Man's Land"....Caddigan
March, "The Merry Soldiers"....Sabathil

WEDNESDAY

Triumphal March from "Aida"....Verdi
Overture, "Morning, Noon and Night"....Suppe
Waltzs "Roses from the South"....Strauss
Fantasia, "La Tosca"....Puccini
Prelude to "Lohengrin"....Wagner
Hungarian Dance No. 1....Brahms
"Depuis le Jour" from "Louise"....Charpentier
Ouverture Solennelle, "1812"....Tschaikowsky
Suite from "Carmen"....Bizet
Reve Angelique....Rubinstein
Scherzo from "Midsummer Night's Dream"....Mendelssohn
Pomp and Circumstance No. 2....Elgar

THURSDAY

Prelude to "Carmen"....Bizet
Overture to "The Magic Flute"....Mozart
Waltz, "Dornroeschen"....Tschaikowsky
Fantasia, "Pagliacci"....Leoncavallo
Second Hungarian Rhapsody....Liszt
Harp solo (Mr. Holy)
Love-Death from "Tristan and Isolde"....Wagner
Finale of First Symphony for Organ and Orchestra....Guilmant
Organ: Mr. Humphrey
Selection, "Yo San"....R. L. Harlow
Tarantelle (with flute solo)....Jacchia
Waltz, "Artist's Life"....Strauss
Backocz March....Berlioz

FRIDAY

Technology Night
Entrance of the Boyards....Halvorsen
Overture to "William Tell"....Rossini
Waltz, "Estudiantina"....Waldteufel
Selection, "Patsey" (1920 Tech show)
Bacchanale from "Tannhauser"....Wagner
Hungarian Dance No. 1 in G minor....Brahms
Fantasia, "Aida"....Verdi
Songs by the Technology Glee Club
Selection, "My Golden Girl"....Herbert
"The Lost Chord" (with trumpet solo)....Sullivan
Waltz, "Jolly Fellows"....Vollstedt
Stein Song....Bullard

SATURDAY

March from "Tannhauser"....Wagner
Overture to "The Bartered Bride"....Smetana
Prelude, "The Deluge"....Saint-Saens
Fantasia, "Carmen"....Bizet
Dance of the Hours from "La Gioconda"....Ponchielli
Valse Triste....Sibelius
Enfantillage (Children at Play)....Van Westerhout
Ouverture Solennelle "1812"....Tschaikowsky
Rhapsody, "Espana"....Chabrier
Narcissus....Nevin
Dance of the Camorists, from the "Jewels of the Madonna"....Wolf-Ferrari
Invitation to the Dance....Weber-Berlioz

POP CONCERT CLOSES NURSES' CONVENTION

Miss Jessie E. Grant Is Elected President of Organization

The two days' convention of the Massachusetts State Nurses' Association, held in the Assembly Hall of the Boston University College of Business Administration, came to a close last night with a pop concert in Symphony Hall, attended by more than 300 of the delegates. Business sessions were held in the morning and afternoon when Carrie M. Hall, R. N., spoke on the importance of teaching chemistry before drugs, solutions and materia medica. Officers elected included: President, Miss Jessie E. Grant; vice-president, Miss Mary Coonahan; secretary, Miss Melissa Cooke. A tea for the delegates was given in Trinity Church parish hall.

"EUCLID NIGHT" AT THE POP CONCERT

Prominent Masons of Greater Boston yesterday attended "Euclid night" at the Pops. Compositions by members of the fraternity were played, and Guilmant's Finale of First Symphony. Honorary worshipful master of

TONIGHT'S POP PROGRAM

Agide Jacchia and his Symphony Orchestra will play the following program at the Pop concert in Symphony Hall tonight:

French military march....Saint-Saens
Overture to "Poet and Peasant"....Suppe
Waltz, "Il Bacio"....Arditi
Fantasia, "Lucia di Lammermoor"....Donizetti
Overture to "Sakuntala"....Goldmark
Sevilliana from "Don Cesar de Bazan"....Masenet
Adagio Pathetique....Godard
Ballet Music from "La Gioconda"....Ponchielli
Selection, "Apple Blossoms"....Kreisler
Reverie, "Voice of Chimes"....Luigini
Barcarole from "The Tales of Hofmann"....Offenbach
Stars and Stripes Forever....Sousa

MUSIC AND MUSICIANS

Mr Jacchia as Program Maker

Possibly a few listeners with a speculative turn of mind have wondered from time to time why the programs at the Pop concerts seem to satisfy so great a variety of tastes. If they have looked at the problem of program making from the point of view of the conductor, and realized the difficulties Mr Jacchia has to face, they are probably inclined as the writer is to congratulating him on his tact and skill.

Choosing music to be performed at a series of Symphony concerts is a difficult job, but Mr Monteux, whatever his trials in satisfying both the people who turn up their noses at all music earlier than Debussy and those who deride everything written since the death of Beethoven, is at least never obliged to consider people with no knowledge of, and therefore no taste, for great music.

Mr Jacchia, besides pleasing both classicists and modernists, must also consider the large number of people who claim to know nothing about music except what they like. If he gave nothing but pieces from the regular Symphony repertory he would disgruntle many in his audiences. If he gave no such music he would displease as many others. If he never chose anything not familiar to the majority of his audience he would bore all the people who are tired of the "Largo," "Traumerei," the "1812 Overture" and his other old standbys. Yet there are plenty of listeners who would be perfectly satisfied to hear only their favorite composition on their occasional visits to the Pops.

Then there are all the numerous special nights, with special audiences demanding college songs and what not to be considered. To satisfy every one in short, the programs must be a hash of everything from Sousa to Mozart. Yet who is there who never tires of hash?

Nights of Russian music, dance music, Wagner, Italian opera and so on are the way out of the monotony of variety. If the miscellany on other occasions contains some pieces you don't care for remember that part of the audience likes them, and that these concerts are for the general public which never agrees on matters of taste.

This week's programs illustrate all the above generalizations. There is no night when the house is reserved as a whole, but various organizations have engaged portions of it for each evening except Saturday. Friday is Tech night. The others are Monday, the Professional Women's Club; Tuesday, the Graduate Nurses'; Wednesday, the Women's City Club, and Thursday, Euclid Lodge. All of these are open to the public.

June 22

Events and Comments

Request Night this season at the Pops will come on Monday, June 21. Suggestions must be limited to three pieces, and must have the name and address of the voter. They may be mailed to Agide Jacchia, Symphony Hall, Boston, or dropped in the "Request Night" ballot box at the Massachusetts av entrance.

stage training.

The sketch calls for picturesque costuming. There is a bevy of pretty girls, lots of graceful dancing and tuneful songs.

Record June 7

"PRELUDE RELIGIEUX" AT SYMPHONY TONIGHT

The members of the Professional Women's Club have bought up Symphony Hall for this evening and a prominent member of the club, Miss Edith Lang, will have the honor of having her "Prelude Religieux" played by the orchestra. A very exceptional program has been arranged and a varied number of "requests" and encores will be responded to and Mrs. Marie Dewing Faelten, the president, will receive the guests.

DON'T YOU music lovers like to watch Agide Jacchia's left hand when he's conducting at the Pops

Conductor Jacchia is a "hand and finger," more than "baton," leader of musicians.

Haven't you noticed he seems to lead with the finger or wrist motion of that left hand even more than he does with baton? First it's the little finger raised or dropped an inch, or sometimes less. Then the forefinger, ditto. Then the slightest raising up or down, of the whole hand with an indescribably delicate wrist motion. Yes, Mr. Jacchia is truly a "left-hand-and-finger" conductor," if ever there was one. Incidentally, his wife and daughter, Elsa, are leaving Rimini, on shores of the Adriatic, Italy, latter part of July, to join him here, after being separated since last October. "Bambina" that was, is no longer a "baby." "She's almost up to here," says "Agide," pointing to his shoulder. It will be a "Jacchia family reunion" during August, with no work for the "pater" until the opening of proposed four weeks' season of Pops in

'POPS' PROGRAM FOR THE WEEK

Music hath such charms at the nightly Pop concerts in Symphony Hall that out of the six weeks traversed in the present season, four have individually exceeded in attendance any previous week in Pops history. And Conductor Agide Jacchia has wrought further changes with his superfine Symphony orchestra and with the persuasive powers of music. Making no outward demands on the audiences which once conversed steadily around their tables from eight to eleven, he has enchanted them into silence during each piece, almost without their knowing it. The infectious zest of his conducting is one reason, and another is the variety and eventfulness of his programs, wherein the popular numbers of the minute vie as best they may with the popular numbers having pretensions to immortality.

On Monday, June 14, the New England Conservatory of Music will have their annual night at the Pops. This occasion will also be public, and the program, with the feature of a female chorus of fifty voices, led by Mr. George W. Chadwick, the Conservatory Director, will be of especial general interest. Save for Wednesday, June 16, and Thursday, June 17, for which nights Boston University and the Annual Convention of the American Institute of Banking, respectively, have engaged Symphony Hall entire, every night of the week will be public. The programs follow:

MONDAY

New England Conservatory Night
Introduction to Act III, "Lohengrin"....Wagner
Overture to "Oberon"....Weber
Waltz, "Estudiantina"....Waldteufel
Tempest Scene from "Otello"....Verdi
Finale of "Scheherazade"....Rimsky-Korsakoff
Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion
(a) Spring Chorus from "Samson and Delilah"....Saint-Saens
(b) Chorus of Fairies, "A Midsummer Night's Dream"....Mendelssohn
(Female chorus from N. E. Conservatory, George W. Chadwick, Conductor)
"Lochinvar." Ballade for Baritone and Orchestra....Chadwick
(Soloist—Mr. F. M. Wempel)
Lyric Overture....Paul White
Fantasia, "Madama Butterfly"....Puccini
American Idyl, "Indian Summer"....Herbert
Russian Dance, "Trepak"....Tschaikowsky
Ride of the Valkyries....Wagner

TUESDAY

French Military March....Saint-Saens
Overture to "Poet and Peasant"....Suppe
Waltz, "Il Bacio"....Arditi
Fantasia, "Lucia di Lammermoor"....Donizetti
Overture to "Sakuntala"....Goldmark
Sevilliana from "Don Cesar de Bazan"....Massenet
Adagio Pathetique....Godard
Ballet Music from "La Gioconda"....Ponchielli
Selection, "Apple Blossoms"....Kreisler
Reverie, "Voice of Chimes"....Luigini
Barcarole from "The Tales of Hofmann"....Offenbach
Stars and Stripes Forever....Sousa

POP CONCERTS

Music hath such charms at the nightly Pop concerts in Symphony Hall that out of the six weeks traversed in the present season, four have individually exceeded in attendance any previous week in Pops history. And Conductor Agide Jacchia has won new favor with the variety

gland—JUNE 13, 1920

of his programs, wherein the popular numbers of the minute vie as best they may with the popular numbers having pretensions to immortality. Tomorrow the New England Conservatory of Music students will have their annual night. A female chorus led by George W. Chadwick will be a feature. Save for Wednesday and Thursday, every night of the week will be public.

MUSIC NOTES

THE POPS

Music hath such charms at the nightly Pop concerts in Symphony Hall that out of the six weeks traversed in the present season, four have individually exceeded in attendance any previous week in the Pops' history. Conductor Agide Jacchia has wrought further changes with his superfine orchestra and with the persuasive powers of music. Making no outward demands on the audiences which once conversed steadily around their tables from 8 to 11, he has enchanted them into silence during each piece, almost without their knowing it.

On Monday, June 14, the New England Conservatory of Music will have their annual night at the Pops. This occasion will also be public, and the programme, with the feature of a female chorus of 50 voices, led by Mr. George W. Chadwick, the Conservatory director, will be of especial general interest. Save for Wednesday, June 16, and Thursday, June 17, for which nights Boston University and the annual convention of the American Institute of Banking, respectively, have engaged Symphony Hall entire, every night of the week will be public.

PROGRESS OF THE POPS

Special Nights for Next Week—Fresh Pieces on Mr. Jacchia's Lists—An Assisting Chorus from the Conservatory

FOR two evenings next week the public must deny itself the pleasure of The Pops at Symphony Hall—on Wednesday, when the students and the alumni of Boston University have taken the whole house, and on Thursday, when the American Institute of Banking has done likewise. On the other hand Tuesday, Friday and Saturday will be nobody's nights, except the public's, Mr. Jacchia's and the orchestra's. For all three, moreover, he has made promising programmes. On Tuesday, he will bring back Goldmark's sensuous and songful overture to the Hindu play, "Sakuntala"; on Friday, Mr. Mimart of the orchestra will be heard as soloist in two pieces for clarinet; while on Saturday three movements of a Japanese suite by a Japanese composer, Yamada, will be heard for the first time in Boston along with a new waltz, "Marigold," by the resident Mr. Repper, and Liszt's rhapsody, "Carnival in Pest."

For the remaining evening of the new week—Monday—Mr. Jacchia has set a programme also out of the ordinary. The night is "New England Conservatory Night," and a chorus of women from that school, with Mr. Chadwick conducting, will sing a fragment from Saint-Saëns's opera, "Samson and Delilah," and a number from Mendelssohn's music to Shakspeare's fantasy, "A Midsummer Night's Dream." Mr. Chadwick's vivid and vigorous Ballad for Baritone and Orchestra, "Lochinvar," will also be heard with Mr. Wemple for singer. It is music of the composer's prime, deserving more frequent performance than it receives. A "Lyric Overture" written by Paul White of the Conservatory will also be played. With these exceptions, the progress of The Pops through a seventh week will be normal.

Seventh Week of the Pop Concerts at Symphony Hall

The seventh week of the "Pops" at Symphony Hall will begin tomorrow with the annual night of the New England Conservatory of Music. This occasion will also be public, and the program, with the feature of a female chorus of 50 voices, led by George W. Chadwick, the conservatory director, will be of especial general interest.

Save for Wednesday, June 16, and Thursday, June 17, for which nights Boston University and the annual convention of the American Institute of Banking, respectively, have engaged the hall entire, every night of the week will be public.

In tomorrow's program F. M. Wempe will be soloist in the Chadwick number, "Lochinvar." The selections are as follows: Introduction to act 3, "Lohengrin," Wagner; overture to "Oberon," Weber; waltz, "Estudiantia," Waldteufel; tempest scene from "Othello," Verdi; finale of "Schehorazeade," Rimsky Korsakoff; Spring chorus from "Samson and Delilah," Saint-Saens; chorus of fairies, "A Midsummer Night's Dream," Mendelssohn; female chorus from the New England Conserv-

At the Pops Tonight

March from "Tannhäuser".....Wagner

At the Pops Tonight

New England Conservatory Night
(Open to the Public)
Introduction to Act III., "Lohengrin."

At the Pops Tonight

Boston University Night
(Open to the Public)
Wedding March .....Mendelssohn
Overture to "Le Lac des Fées"..Auber

At the Pops Tonight

French Military March.....Saint-Saëns
Overture to "Poet and Peasant"..Suppé
Waltz, "Il Bacio".....Arditi
Fantasia, "Lucia".....Donizetti
Overture to "Sakuntala".....Goldmark
Sevillana from "Don César de Bazan"
Massenet
Adagio Pathétique .....Godard
Ballet Music from "La Gioconda"
Ponchielli
Selection, "Apple Blossoms"
Kreisler-Jacobs
Revery, "Voice of Chimes".....Luigini
Barcarole from "The Tales of Hoffmann"
Offenbach
March, "Stars and Stripes Forever,"
Sousa
Conductor: A. Jacchia.

BOSTON GLOBE—SATURDAY, JUNE 5,

, BANQUET AND VISIT END TRAVELERS' CONVENTION

BOSTON POST, SATURDAY, JUNE 5, 192

Commercial Travelers Given City's Greeting

GRAND OFFICERS OF THE UNITED COMMERCIAL TRAVELLERS. They will guide the bagmen's order during the year and are, left to right, first row: Everett B. Stacey, grand junior counselor; Charles P. Dogherty, past grand counselor. Rear row, left to right: George E. Stevens, grand treasurer; Thomas H. Hersey, grand page; D. P. McKenna, executive committee; George A. Daniels, grand sentinel, and Alley R. Knight, grand conductor.

A concert at the Pops, Symphony Hall, furnished entertainment for fully 2000 members, delegates and friends of the United Commercial Travellers last evening at the close of the second day of their convention. Mayor Peters and Grand Counsellor Charles Poole, elected yesterday, made brief remarks.

Mayor Peters was given a hearty ovation when he entered the crowded hall, and was later applauded when Chairman Harry N. Guterman, assistant United States district attorney, announced the Mayor's contribution to

At the conclusion of this, adjournment was taken to the American House where more than 350 of the visiting commercial travelers, their wives and women friends attended the annual banquet of the Bagmen. Great Ruler Everet B. Stacey presided.

In the evening the visitors went in a body to the "Pops" at Symphony Hall. Every number on the program was applauded until the orchestra played encores.

Mayor Peters welcomed the travelers. Gov Coolidge could not attend the concert because of the prorogation of the Legislature.

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E. A. Finney, head of the personal service, represented the firm and welcomed the guests. He outlined the many activities for the betterment of its fellow-workers.

Miss Mary Hopkins, educational director, gave an entertaining address on the problems confronting the Department of Education in the store. She also staged a one-act drama, assisted by Miss

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B. Seigm
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, A. Loveland, W. G. George, A. C.

TRAVELERS GO TO POP CONCERT

Addressed by Mayor Peters —Convention Ends Business Sessions

PARADE AND OUTING PLANNED FOR TODAY

Delegates to the 25th annual convention of the New England council, United Commercial Travelers of America, and their guests, attended the pop concert given by the Boston Symphony orchestra in Symphony hall last night. Mayor Peters welcomed the gathering to the city, and Charles A. Poole, newly elected grand councilor of the organization, also spoke.

INFORMATION OBSCURED

REQUEST NIGHT AT POPS

The 85 members of the Boston Symphony Orchestra who play every night at the Pop concerts in Symphony Hall, under the illustrious leadership of Mr. Jacchia, give such delight that the present season is the largest that this institution of 35 summers has ever known. Mr. Jacchia has an instinct for the public pulse to guide him in making Pop programs, but applause is not a sufficient test. Primitive peoples demonstrated their approval or disapproval in crowds, controlling their administration by clashing sword against shield, or gnashing their teeth. A civilized democracy, however, must use the ballot, and hence the annual request programs, determined entirely by public vote. Request night this season will come on Monday, June 21. Suggestions must be limited to three pieces, and must have the name and address of the voter. They may be mailed to Agide Jacchia, Symphony Hall, Boston, or dropped in the "Request Night" ballot box at the Massachusetts avenue entrance.

Although sections of Symphony Hall have been engaged by the Professional Women's Club for Monday, June 7, and by the graduate nurses, the Women's City Club and Euclid lodge for the succeeding nights, these Pop concerts are in every sense public. The same applies to Technology night on Friday, June 11. The week's programs follow:

MONDAY

Cortege from "The Queen of Sheba"....Gounod
Overture to "The Merry Wives of Windsor" Nicolai
Waltz, "Les Sirenes".....Waldteufel
Fantasia, "Manon".....Massenet
Ballet Suite "Sylvia".....Delibes
Prelude Religieux.....Lang
Salut d'Amour.....Elgar
Ride of the Valkyries.....Wagner
Selection, "My Golden Girl".....Herbert
Anitra's Dance.....Grieg
Waltz, "Wine, Woman and Song".....Strauss
The Fairest of the Fair.....Sousa

TUESDAY

Marche Lorraine.....Ganne
Overture to "Light Cavalry".....Suppe
"The Lost Chord".....Sullivan
Selection, "Carmen".....Bizet
"The Star Spangled Banner"
Suite, "Peer Gynt".....Grieg
Minuet.....Bolzoni
Sextet from "Lucia di Lammermoor".Donizetti
Overture to "William Tell".....Rossini
Selection, "Chimes of Normandy".Planquette
Largo (with organ).....Handel
"Rose of No Man's Land".....Caddigan
March, "The Merry Soldiers".....Sabathil

WEDNESDAY

Triumphal March from "Aida".....Verdi
Overture, "Morning, Noon and Night".Suppe
Waltz, "Roses from the South".....Strauss
Fantasia, "La Tosca".....Puccini
Prelude to "Lohengrin".....Wagner
Hungarian Dance No. 1.....Brahms
"Depuis le Jour" from "Louise"...Charpentier
Ouverture Solennelle, "1812"....Tschaikowsky
Suite from "Carmen".....Bizet
Reve Angelique.....Rubinstein
Scherzo from "Midsummer Night's Dream" Mendelssohn
Pomp and Circumstance No. 2.....Elgar

THURSDAY

Prelude to "Carmen".....Bizet
Overture to "The Magic Flute".....Mozart
Waltz, "Dornroeschen".....Tschaikowsky
Fantasia, "Pagliacci".....Leoncavallo
Second Hungarian Rhapsody.....Liszt
Harp solo (Mr. Holy)
Love-Death from "Tristan and Isolde".Wagner
Finale of First Symphony for Organ and Orchestra.....Guilmant
Organ: Mr. Humphrey
Selection, "Yo San".....R. L. Harlow
Tarantelle (with flute solo).....Jacchia
Waltz, "Artist's Life".....Strauss
Rackoczy March.....Berlioz

FRIDAY

Technology Night
Entrance of the Bovards.....Halvorsen
Overture to "William Tell".....Rossini
Waltz, "Estudiantina".....Waldteufel
Selection, "Patsey" (1920 Tech show)
Bacchanale from "Tannhauser".....Wagner
Hungarian Dance No. 1 in G minor....Brahms
Fantasia, "Aida".....Verdi
Songs by the Technology Glee Club
Selection, "My Golden Girl".....Herbert
"The Lost Chord" (with trumpet solo).Sullivan
Waltz, "Jolly Fellows".....Vollstedt
Stein Song.....Bullard

SATURDAY

March from "Tannhauser".....Wagner
Overture to "The Bartered Bride"....Smetana
Prelude, "The Deluge".....Saint-Saens
Fantasia, "Carmen".....Bizet
Dance of the Hours from "La Gioconda" Ponchielli
Valse Triste.....Sibelius
Enfantillage (Children at Play).Van Westerhout
Ouverture Solennelle "1812".....Tschaikowsky
Rhapsody, "Espana".....Chabrier
Narcissus.....Nevin
Dance of the Camorists, from the "Jewels of the Madonna".....Wolf-Ferrari
Invitation to the Dance.....Weber-Berlioz

POP CONCERT CLOSES NURSES' CONVENTION

Miss Jessie E. Grant Is Elected President of Organization

The two days' convention of the Massachusetts State Nurses' Association, held in the Assembly Hall of the Boston University College of Business Administration, came to a close last night with a pop concert in Symphony Hall, attended by more than 300 of the delegates. Business sessions were held in the morning and afternoon when Carrie M. Hall, R. N., spoke on the importance of teaching chemistry before drugs, solutions and materia medica. Officers elected included: President, Miss Jessie E. Grant; vice-president, Miss Mary Coonahan; secretary, Miss Melissa Cooke. A tea for the delegates was given in Trinity Church parish hall.

"EUCLID NIGHT" AT THE POP CONCERT

Prominent Masons of Greater Boston yesterday attended "Euclid night" at the Pops. Compositions by members of the fraternity were played, and Guilmant's Finale of First Symphony. Hon[illegible] master of

TONIGHT'S POP PROGRAM

Agide Jacchia and his Symphony Orchestra will play the following program at the Pop concert in Symphony Hall tonight:

French military march.....Saint-Saens
Overture to "Poet and Peasant".....Suppe
Waltz, "Il Bacio".....Arditi
Fantasia, "Lucia di Lammermoor".....Donizetti
Overture to "Sakuntala".....Goldmark
Sevilliana from "Don Cesar de Bazan".Massenet
Adagio Pathetique.....Godard
Ballet Music from "La Gioconda".....Ponchielli
Selection, "Apple Blossoms".....Kreisler
Reverie, "Voice of Chimes".....Luigini
Barcarole from "The Tales of Hoffmann".....Offenbach
Stars and Stripes Forever.....Sousa

MUSIC AND MUSICIANS

Mr Jacchia as Program Maker

Possibly a few listeners with a speculative turn of mind have wondered from time to time why the programs at the Pop concerts seem to satisfy so great a variety of tastes. If they have looked at the problem of program making from the point of view of the conductor, and realized the difficulties Mr Jacchia has to face, they are probably inclined, as the writer is to congratulating him on his tact and skill.

Choosing music to be performed at a series of Symphony concerts is a difficult job, but Mr Monteux, whatever his trials in satisfying both the people who turn up their noses at all music earlier than Debussy and those who deride everything written since the death of Beethoven, is at least never obliged to consider people with no knowledge of, and therefore no taste, for great music.

Mr Jacchia, besides pleasing both classicists and modernists, must also consider the large number of people who claim to know nothing about music except what they like. If he gave nothing but pieces from the regular Symphony repertory he would disgruntle many in his audiences. If he gave no such music he would displease as many others. If he never chose anything not familiar to the majority of his audience he would bore all the people who are tired of the "Largo," "Traumerei," the "1812 Overture" and his other old standbys. Yet there are plenty of listeners who would be perfectly satisfied to hear only their favorite composition on their occasional visits to the Pops.

Then there are all the numerous special nights, with special audiences demanding college songs and what not to be considered. To satisfy every one in short, the programs must be a hash of everything from Sousa to Mozart. Yet who is there who never tires of hash?

Nights of Russian music, dance music, Wagner, Italian opera and so on absorb the way out of the monotony of variety. If the miscellany on other occasions contains some pieces you don't care for remember that part of the audience likes them, and that these concerts are for the general public which never agrees on matters of taste.

This week's programs illustrate all the above generalizations. There is no night when the house is reserved as a whole, but various organizations have engaged portions of it for each evening except Saturday. Friday is Tech night. The others are Monday, the Professional Women's Club; Tuesday, the Graduate Nurses'; Wednesday, the Women's City Club, and Thursday, Euclid Lodge. All of these are open to the public.

June 22.

Events and Comments

Request Night this season at the Pops will come on Monday, June 21. Suggestions must be limited to three pieces, and must have the name and address of the voter. They may be mailed to Agide Jacchia, Symphony Hall, Boston, or dropped in the "Request Night" ballot box at the Massachusetts av entrance.

Stage Lighting.

The sketch calls for picturesque costuming. There is a bevy of pretty girls, lots of graceful dancing and tuneful songs.

"PRELUDE RELIGIEUX" AT SYMPHONY TONIGHT

The members of the Professional Women's Club have bought up Symphony Hall for this evening and a prominent member of the club, Miss Edith Lang, will have the honor of having her "Prelude Religieux" played by the orchestra. A very exceptional program has been arranged and a varied number of "requests" and encores will be responded to and Mrs. Marie Dewing Faelten, the president, will receive the guests.

DON'T YOU music lovers like to watch Agide Jacchia's left hand when he's conducting at the Pops?

Conductor Jacchia is a "hand and finger," more than "baton," leader of musicians.

Haven't you noticed he seems to lead with the finger or wrist motion of that left hand even more than he does with baton? First it's the little finger raised or dropped an inch, or sometimes less. Then the forefinger, ditto. Then the slightest raising, up or down, of the whole hand with an indescribably delicate wrist motion. Yes, Mr. Jacchia is truly a "left-hand-and-finger" conductor," if ever there was one. Incidentally, his wife and daughter, Elsa, are leaving Rimini, on shores of the Adriatic, Italy, latter part of July, to join him here, after being separated since last October. "Bambina" that was, is no longer a "baby." "She's almost up to here," says "Agide," pointing to his shoulder. It will be a "Jacchia family reunion" during August, with no work for the "pater" until the opening of proposed four weeks' season of Pops in

'POPS' PROGRAM FOR THE WEEK

Music hath such charms at the nightly Pop concerts in Symphony Hall that out of the six weeks traversed in the present season, four have individually exceeded in attendance any previous week in Pops history. And Conductor Agide Jacchia has wrought further changes with his superfine Symphony orchestra and with the persuasive powers of music. Making no outward demands on the audiences which once conversed steadily around their tables from eight to eleven, he has enchanted them into silence during each piece, almost without their knowing it. The infectious zest of his conducting is one reason, and another is the variety and eventfulness of his programs, wherein the popular numbers of the minute vie as best they may with the popular numbers having pretensions to immortality.

On Monday, June 14, the New England Conservatory of Music will have their annual night at the Pops. This occasion will also be public, and the program, with the feature of a female chorus of fifty voices, led by Mr. George W. Chadwick, the Conservatory Director, will be of especial general interest. Save for Wednesday, June 16, and Thursday, June 17, for which nights Boston University and the Annual Convention of the American Institute of Banking, respectively, have engaged Symphony Hall entire, every night of the week will be public. The programs follow:

MONDAY

New England Conservatory Night
Introduction to Act III, "Lohengrin"..Wagner
Overture to "Oberon".....Weber
Waltz, "Estudiantina".....Waldteufel
Tempest Scene from "Otello".....Verdi
Finale of "Scheherazade"...Rimsky-Korsakoff
Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion
(a) Spring Chorus from "Samson and Delilah".....Saint-Saens
(b) Chorus of Fairies, "A Midsummer Night's Dream".....Mendelssohn
(Female chorus from N. E. Conservatory, George W. Chadwick, Conductor)
"Lochinvar." Ballade for Baritone and Orchestra.....Chadwick
(Soloist—Mr. F. M. Wempel)
Lyric Overture.....Paul White
Fantasia, "Madama Butterfly".....Puccini
American Idyl, "Indian Summer".....Herbert
Russian Dance, "Trepak".....Tschaikowsky
Ride of the Valkyries.....Wagner

TUESDAY

French Military March.....Saint-Saens
Overture to "Poet and Peasant".....Suppe
Waltz, "Il Bacio".....Arditi
Fantasia, "Lucia di Lammermoor"...Donizetti
Overture to "Sakuntala".....Goldmark
Sevilliana from "Don Cesar de Bazan" Massenet
Adagio Pathetique.....Godard
Ballet Music from "La Gioconda"...Ponchielli
Selection, "Apple Blossoms".....Kreisler
Reverie, "Voice of Chimes".....Luigini
Barcarole from "The Tales of Hofmann" Offenbach
Stars and Stripes Forever.....Sousa

POP CONCERTS

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gland—JUNE 13, 1920

of his programs, wherein the popular numbers of the minute vie as best they may with the popular numbers having pretensions to immortality. Tomorrow the New England Conservatory of Music students will have their annual night. A female chorus led by George W. Chadwick will be a feature. Save for Wednesday and Thursday, every night of the week will be public.

MUSIC NOTES

THE POPS

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PROGRESS OF THE POPS

Special Nights for Next Week—Fresh Pieces on Mr. Jacchia's Lists—An Assisting Chorus from the Conservatory

FOR two evenings next week the public must deny itself the pleasure of The Pops at Symphony Hall—on Wednesday, when the students and the alumni of Boston University have taken the whole house, and on Thursday, when the American Institute of Banking has done likewise. On the other hand Tuesday, Friday and Saturday will be nobody's nights, except the public's, Mr. Jacchia's and the orchestra's. For all three, moreover, he has made promising programmes. On Tuesday, he will bring back Goldmark's sensuous and songful overture to the Hindu play, "Sakuntala"; on Friday, Mr. Mimart of the orchestra will be heard as soloist in two pieces for clarinet; while on Saturday three movements of a Japanese suite by a Japanese composer, Yamada, will be heard for the first time in Boston along with a new waltz, "Marigold," by the resident Mr. Repper, and Liszt's rhapsody, "Carnival in Pest."

For the remaining evening of the new week—Monday—Mr. Jacchia has set a programme also out of the ordinary. The night is "New England Conservatory Night," and a chorus of women from that school, with Mr. Chadwick conducting, will sing a fragment from Saint-Saëns's opera, "Samson and Delilah," and a number from Mendelssohn's music to Shakspeare's fantasy, "A Midsummer Night's Dream." Mr. Chadwick's vivid and vigorous Ballad for Baritone and Orchestra, "Lochinvar," will also be heard with Mr. Wemple for singer. It is music of the composer's prime, deserving more frequent performance than it receives. A "Lyric Overture" written by Paul White of the Conservatory will also be played. With these exceptions, the progress of The Pops through a seventh week will be normal.

Seventh Week of the Pop Concerts at Symphony Hall

The seventh week of the "Pops" at Symphony Hall will begin tomorrow with the annual night of the New England Conservatory of Music. This occasion will also be public, and the program, with the feature of a female chorus of 50 voices, led by George W. Chadwick, the conservatory director, will be of especial general interest.

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In tomorrow's program F. M. Wempel will be soloist in the Chadwick number, "Lochinvar." The selections are as follows: Introduction to act 3, "Lohengrin," Wagner; overture to "Oberon," Weber; waltz, "Estudiantia," Waldteufel; tempest scene from "Othello," Verdi; finale of "Schehorazade," Rimsky Korsakoff; Spring chorus from "Samson and Delilah," Saint-Saens; chorus of fairies, "A Midsummer Night's Dream," female chorus from the New England Conserv-

At the Pops Tonight

March from "Tannhäuser".....Wagner

At the Pops Tonight

New England Conservatory Night
(Open to the Public)
Introduction to Act III, "Lohengrin,"

At the Pops Tonight

Boston University Night
(Open to the Public)
Wedding March.....Mendelssohn
Overture to "Le Lac des Fées"..Auber

At the Pops Tonight

French Military March.....Saint-Saëns
Overture to "Poet and Peasant"..Suppé
Waltz, "Il Bacio".....Arditi
Fantasia, "Lucia".....Donizetti
Overture to "Sakuntala".....Goldmark
Sevilliana from "Don César de Bazan" Massenet
Adagio Pathétique.....Godard
Ballet Music from "La Gioconda" Ponchielli
Selection, "Apple Blossoms" Kreisler-Jacoby
Revery, "Voice of Chimes".....Luigini
Barcarole from "The Tales of Hoffmann" Offenbach
March, "Stars and Stripes Forever," Sousa
Conductor: A. Jacchia.

BOSTON GLOBE SATURDAY, JUNE 5.

, BANQUET AND VISIT END TRAVELERS' CONVENTION

BOSTON POST, SATURDAY, JUNE 5, 192

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MUSIC AND MUSICIANS

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Boston University Night at the Pops. Entire house taken.

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Overture to "The Beautiful Galatea".....Borch
Clarinet Solo (Mr. Paul Mimart).....Suppe
(a) Petite Valse.....
(b) Quasi "Fox Trot".....E. B. Hill
Fantasia, "Rigoletto".....
Suite "L'Arlesienne" No. 1.....Verdi
(a) Minuet (b) Carillon.....Bizet
Largo from the "New World" Symphony
Whispering of the Flowers.....Dvorak
First Hungarian Rhapsody.....Blon
Selection, "The Rainbow Girl".....Liszt
Prelude.....Hirsch
Waltz, "Artist's Life".....Rachmaninoff
Overture Solennelle "1812".....Strauss
Tschaikowsky

SATURDAY

March from "The Prophet".....Meyerbeer
Overture to "Phedre".....Massenet
Waltz, "Vienna Blood".....Strauss
Fantasia, "Aida".....
Rhapsody, "Carnival in Pestch".....Verdi
Hymn to "St. Cecilia" (with organ)...Liszt
Japanese Suite.....Koscah Yamada
(a) Sarashi (b) O Edo (c) Kapore
Marche Slave.....Tschaikowsky
Selection, "Mlle. Modiste".....Herbert
Sextet from "Lucia di Lammermoor".....Donizetti
Waltz, "Marigold".....Repper
March, "Sambre et Meuse".....Planquette

MUSIC NOTES

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PROGRESS OF THE POPS

Special Nights for Next Week—Fresh Pieces on Mr. Jacchia's Lists—An Assisting Chorus from the Conservatory

FOR two evenings next week the public must deny itself the pleasure of The Pops at Symphony Hall—on Wednesday, when the students and the alumni of Boston University have taken the whole house, and on Thursday, when the American Institute of Banking has done likewise. On the other hand Tuesday, Friday and Saturday will be nobody's nights, except the public's, Mr. Jacchia's and the orchestra's. For all three, moreover, he has made promising programmes. On Tuesday, he will bring back Goldmark's sensuous and songful overture to the Hindu play, "Sakuntala"; on Friday, Mr. Mimart of the orchestra will be heard as soloist in two pieces for clarinet; while on Saturday three movements of a Japanese suite by a Japanese composer, Yamada, will be heard for the first time in Boston along with a new waltz, "Marigold," by the resident Mr. Repper, and Liszt's rhapsody, "Carnival in Pest."

For the remaining evening of the new week—Monday—Mr. Jacchia has set a programme also out of the ordinary. The night is "New England Conservatory Night," and a chorus of women from that school, with Mr. Chadwick conducting, will sing a fragment from Saint-Saëns's opera, "Samson and Delilah," and a number from Mendelssohn's music to Shakspeare's fantasy, "A Midsummer Night's Dream." Mr. Chadwick's vivid and vigorous Ballad for Baritone and Orchestra, "Lochinvar," will also be heard with Mr. Wemple for singer. It is music of the composer's prime, deserving more frequent performance than it receives. A "Lyric Overture" written by Paul White of the Conservatory will also be played. With these exceptions, the progress of The Pops through a seventh week will be normal.

Seventh Week of the Pop Concerts at Symphony Hall

The seventh week of the "Pops" at Symphony Hall will begin tomorrow with the annual night of the New England Conservatory of Music. This occasion will also be public, and the programme, with the feature of a female chorus of 50 voices, led by George W. Chadwick, the conservatory director, will be of especial general interest.

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At the Pops Tonight

March from "Tannhäuser".....Wagner

At the Pops Tonight

New England Conservatory Night
(Open to the Public)
Introduction to Act III., "Lohengrin."

At the Pops Tonight

Boston University Night
(Open to the Public)
Wedding March.....Mendelssohn
Overture to "Le Lac des Fées"..Auber

At the Pops Tonight

French Military March.....Saint-Saëns
Overture to "Poet and Peasant"..Suppé
Waltz, "Il Bacio".....Arditi
Fantasia, "Lucia".....Donizetti
Overture to "Sakuntala".....Goldmark
Sevillana from "Don César de Bazan"
Massenet
Adagio Pathétique.....Godard
Ballet Music from "La Gioconda"
Ponchielli
Selection, "Apple Blossoms"
Kreisler-Jacoby
Revery, "Voice of Chimes".....Luigini
Barcarole from "The Tales of Hoffmann"
Offenbach
March, "Stars and Stripes Forever,"
Sousa

Conductor: A. Jacchia.

"PRELUDE RELIGIEUX" AT SYMPHONY TONIGHT

The members of the Professional Women's Club have bought up Symphony Hall for this evening and a prominent member of the club, Miss Edith Lang, will have the honor of having her "Prelude Religieux" played by the orchestra. A very exceptional program has been arranged and a varied number of "requests" and encores will be responded to and Mrs. Marie Dewing Faelten, the president, will receive the guests.

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[illegible] from "Don Cesar de Bazan".Massenet
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DON'T YOU music lovers like to watch Agide Jacchia's left hand when he is conducting at the Pops

Conductor Jacchia is a "hand and finger," more than "baton," leader of musicians.

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BOSTON POST, SATURDAY, JUNE 5, 192

Commercial Travelers Given City's Greeting

GRAND OFFICERS OF THE UNITED COMMERCIAL TRAVELLERS.
They will guide the bagmen's order during the year and are, left to right, first row, Everett B. Stacey, grand junior counselor; Charles P. Dogherty, past grand counselor. Rear row, left to right: George E. Stevens, grand treasurer; Thomas H. Hersey, grand page; D. P. McKenna, executive committee; George A. Daniels, grand sentinel, and Alley R. Knight, grand conductor.

A concert at the Pops, Symphony Hall, furnished entertainment for fully 2000 members, delegates and friends of the United Commercial Travellers last evening at the close of the second day of their convention. Mayor Peters and Grand Counsellor Charles Poole, elected yesterday, made brief remarks.

Mayor Peters was given a hearty ovation when he entered the crowded hall, and was later applauded when Chairman Harry N. Guterman, assistant United States district attorney, announced the Mayor's contribution to

At the conclusion of this, adjournment was taken to the American House where more than 350 of the visiting commercial travelers, their wives and women friends attended the annual banquet of the Bagmen. Great Ruler Everet B. Stacey presided.

In the evening the visitors went in a body to the "Pops" at Symphony Hall. Every number on the program was applauded until the orchestra played encores.

Mayor Peters welcomed the travelers. Gov Coolidge could not attend the concert because of the prorogation of the Legislature.

[illegible] Poole of W[illegible]

[illegible], W. P. [illegible]
B. Seigm[illegible]
ing, Left to Right—R. H. Cross,
', A. Loveland, W. G. George, A. C.

Yesterday noon the wives of the delegates were entertained by Jordan Marsh Company in the exhibition hall on the seventh floor of the Annex Store, about 600 being in attendance. The visitors were greeted by a group of girls dressed in white and ushered into the hall, which was made attractive with cut flowers.

E. A. Finney, head of the personal service, represented the firm and welcomed the guests. He outlined the many activities for the betterment of its fellow-workers.

Miss Mary Hopkins, educational director, gave an entertaining address on the problems confronting the Department of Education in the store. She also staged a one-act drama, assisted by M[illegible]

TRAVELERS GO TO POP CONCERT

Addressed by Mayor Peters —Convention Ends Business Sessions

PARADE AND OUTING PLANNED FOR TODAY

Delegates to the 25th annual convention of the New England council, United Commercial Travelers of America, and their guests, attended the pop concert given by the Boston Symphony orchestra in Symphony hall last night. Mayor Peters welcomed the gathering to the city, and Charles A. Poole, newly elected grand councilor of the organization, also spoke.

THE BOSTON GLOBE—SATURDAY, JUNE 5,

AGMEN'S FROLIC, BANQUET AND VISIT TO POPS END TRAVELERS' CONVENTION

INFORMATION OBSCURED

REQUEST NIGHT AT POPS

The 85 members of the Boston Symphony Orchestra who play every night at the Pop concerts in Symphony Hall, under the inspiring leadership of Mr. Jacchia, give such delight that the present season is the largest that this institution of 35 summers has ever known. Mr. Jacchia has an instinct for the public pulse to guide him in making Pop programs, but applause is not a sufficient test. Primitive peoples demonstrated their approval or disapproval in crowds, controlling their administration by clashing sword against shield, or gnashing their teeth. A civilized democracy, however, must use the ballot, and hence the annual request programs, determined entirely by public vote. Request night this season will come on Monday, June 21. Suggestions must be limited to three pieces, and must have the name and address of the voter. They may be mailed to Agide Jacchia, Symphony Hall, Boston, or dropped in the "Request Night" ballot box at the Massachusetts avenue entrance.

Although sections of Symphony Hall have been engaged by the Professional Women's Club for Monday, June 7, and by the graduate nurses, the Women's City Club and Euclid lodge for the succeeding nights, these Pop concerts are in every sense public. The same applies to Technology night on Friday, June 11. The week's programs follow:

MONDAY

Cortege from "The Queen of Sheba"...Gouned
Overture to "The Merry Wives of Windsor"...Nicolai
Waltz, "Les Sirenes"...Waldteufel
Fantasia, "Manon"...Massenet
Ballet Suite "Sylvia"...Delibes
Prelude Religieux...Lang
Salut d'Amour...Elgar
Ride of the Valkyries...Wagner
Selection, "My Golden Girl"...Herbert
Anitra's Dance...Grieg
Waltz, "Wine, Woman and Song"...Strauss
The Fairest of the Fair...Sousa

TUESDAY

Marche Lorraine...Ganne
Overture to "Light Cavalry"...Suppe
"The Lost Chord"...Sullivan
Selection, "Carmen"...Bizet
"The Star Spangled Banner"
Suite "Peer Gynt"...Grieg
Minuet...Bolzoni
Sextet from "Lucia di Lammermoor"...Donizetti
Overture to "William Tell"...Rossini
Selection, "Chimes of Normandy"...Planquette
Largo (with organ)...Handel
"Rose of No Man's Land"...Caddigan
March, "The Merry Soldiers"...Sabathil

WEDNESDAY

Triumphal March from "Aida"...Verdi
Overture, "Morning, Noon and Night"...Suppe
Waltz, "Roses from the South"...Strauss
Fantasia, "La Tosca"...Puccini
Prelude to "Lohengrin"...Wagner
Hungarian Dance No. 4...Brahms
"Depuis le Jour" from "Louise"...Charpentier
Overture Solennelle, "1812"...Tschaikowsky
Suite from "Carmen"...Bizet
Reve Angelique...Rubinstein
Scherzo from "Midsummer Night's Dream"...Mendelssohn
Pomp and Circumstance No. 2...Elgar

THURSDAY

Prelude to "Carmen"...Bizet
Overture to "The Magic Flute"...Mozart
Waltz, "Dornroeschen"...Tschaikowsky
Fantasia, "Pagliacci"...Leoncavallo
Second Hungarian Rhapsody...Liszt
Harp solo (Mr. Holy)
Love-Death from "Tristan and Isolde"...Wagner
Finale of First Symphony for Organ and Orchestra...Guilmant
Organ, Mr. Humphrey
Selection, "Yo San"...R. L. Harlow
Tarantelle (with flute solo)...Jacchia
Waltz, "Artist's Life"...Strauss
Rackoczy March...Berlioz

FRIDAY

Technology Night
Entrance of the Bovards...Halvorsen
Overture to "William Tell"...Rossini
Waltz, "Estudiantina"...Waldteufel
Selection, "Patsey" (1920 Tech show)
Bacchanale from "Tannhauser"...Wagner
Hungarian Dance No. 1 in G minor...Brahms
Fantasia, "Aida"...Verdi
Songs by the Technology Glee Club
Selection, "My Golden Girl"...Herbert
"The Lost Chord" (with trumpet solo)...Sullivan
Waltz, "Jolly Fellows"...Vollstedt
Stein Song...Bullard

SATURDAY

March from "Tannhauser"...Wagner
Overture to "The Bartered Bride"...Smetana
Prelude, "The Deluge"...Saint-Saens
Fantasia, "Carmen"...Bizet
Dance of the Hours from "La Gioconda"...Ponchielli
Valse Triste...Sibelius
Enfantillage (Children at Play)...Van Westerhout
Ouverture Solennelle "1812"...Tschaikowsky
Rhapsody, "Espana"...Chabrier
Narcissus...Nevin
Dance of the Camorists, from the "Jewels of the Madonna"...Wolf-Ferrari
Invitation to the Dance...Weber-Berlioz

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...Forever...Sousa

MUSIC AND MUSICIANS

Mr Jacchia as Program Maker

Possibly a few listeners with a speculative turn of mind have wondered from time to time why the programs at the Pop concerts seem to satisfy so great a variety of tastes. If they have looked at the problem of program making from the point of view of the conductor, and realized the difficulties Mr. Jacchia has to face, they are probably inclined, as the writer is to congratulating him on his tact and skill.

Choosing music to be performed at a series of Symphony concerts is a difficult job, but Mr Monteux, whatever his trials in satisfying both the people who turn up their noses at all music earlier than Debussy and those who deride everything written since the death of Beethoven, is at least never obliged to consider people with no knowledge of, and therefore no taste, for great music.

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Stage training.

The sketch calls for picturesque costuming. There is a bevy of pretty girls, lots of graceful dancing and tuneful songs.

Record June 7

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Fantasia, "Rigoletto"...Verdi
Suite "L'Arlesienne" No. 1...Bizet
(a) Minuet (b) Carillon...
Largo from the "New World" Symphony...Dvorak
Whispering of the Flowers...Blon
First Hungarian Rhapsody...Liszt
Selection, "The Rainbow Girl"...
Prelude...Rachmaninoff
Waltz, "Artist's Life"...Strauss
Overture Solennelle "1812"...Tschaikowsky

SATURDAY

March from "The Prophet"...Meyerbeer
Overture to "Phedre"...Massenet
Waltz, "Vienna Blood"...Strauss
Fantasia, "Aida"...Verdi
Rhapsody, "Carnival in Pestch"...Liszt
Hymn to St. Cecilia" (with organ)...Gounod
Japanese Suite...Koscak Yamada
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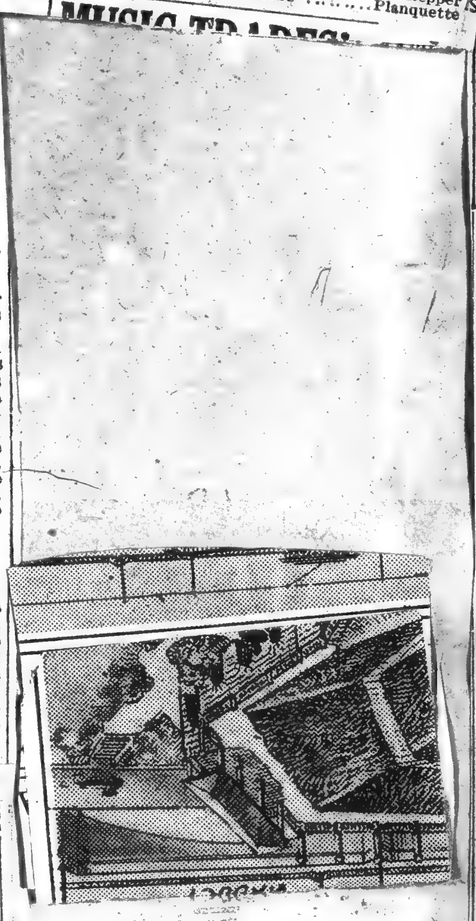
Selection, "Mlle. Modiste"...Herbert
Sextet from "Lucia di Lammermoor"...Donizetti
Waltz, "Marigold"...Repper
March, "Sambre et Mense"...Planquette



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PROGRESS OF THE POPS

Special Nights for Next Week—Fresh Pieces on Mr. Jacchia's Lists—An Assisting Chorus from the Conservatory

FOR two evenings next week the public must deny itself the pleasure of The Pops at Symphony Hall—on Wednesday, when the students and the alumni of Boston University have taken the whole house, and on Thursday, when the American Institute of Banking has done likewise. On the other hand Tuesday, Friday and Saturday will be nobody's nights, except the public's, Mr. Jacchia's and the orchestra's. For all three, moreover, he has made promising programmes. On Tuesday, he will bring back Goldmark's sensuous and songful overture to the Hindu play, "Sakuntala"; on Friday, Mr. Mimart of the orchestra will be heard as soloist in two pieces for clarinet; while on Saturday three movements of a Japanese suite by a Japanese composer, Yamada, will be heard for the first time in Boston along with a new waltz, "Marigold," by the resident Mr. Repper, and Liszt's rhapsody, "Carnival in Pest."

For the remaining evening of the new week—Monday—Mr. Jacchia has set a programme also out of the ordinary. The night is "New England Conservatory Night," and a chorus of women from that school, with Mr. Chadwick conducting, will sing a fragment from Saint-Saëns's opera, "Samson and Delilah," and a number from Mendelssohn's music to Shakspeare's fantasy, "A Midsummer Night's Dream." Mr. Chadwick's vivid and vigorous Ballad for Baritone and Orchestra, "Lochinvar," will also be heard with Mr. Wemple for singer. It is music of the composer's prime, deserving more frequent performance than it receives. A "Lyric Overture" written by Paul White of the Conservatory will also be played. With these exceptions, the progress of The Pops through a seventh week will be normal.

Seventh Week of the Pop Concerts at Symphony Hall

The seventh week of the "Pops" at Symphony Hall will begin tomorrow with the annual night of the New England Conservatory of Music. This occasion will also be public, and the program, with the feature of a female chorus of 50 voices, led by George W. Chadwick, the conservatory director, will be of especial general interest.

Save for Wednesday, June 16, and Thursday, June 17, for which nights Boston University and the annual convention of the American Institute of Banking, respectively, have engaged the hall entire, every night of the week will be public.

In tomorrow's program F. M. Wemple will be soloist in the Chadwick number, "Lochinvar." The selections are as follows: Introduction to act 3, "Lohengrin," Wagner; overture to "Oberon," Weber; waltz, "Estudiantia," Waldteufel; pest scene from "Othello," Verdi; "Ride of "Schehorazeade," Rimsky Korsakoff; Spring chorus from "Samson and Delilah," Saint-Saens; chorus of fairies, "A Midsummer Night's Dream," female chorus from the New England Conserv-

At the Pops Tonight

March from "Tannhäuser"...Wagner

At the Pops Tonight

New England Conservatory Night
(Open to the Public)
Introduction to Act III., "Lohengrin."

At the Pops Tonight

Boston University Night
(Open to the Public)
Wedding March...Mendelssohn
Overture to "Le Lac des Fées"...Auber

At the Pops Tonight

French Military March...Saint-Saëns
Overture to "Poet and Peasant"...Suppé
Waltz, "Il Bacio"...Arditi
Fantasia, "Lucia"...Donizetti
Overture to "Sakuntala"...Goldmark
Sevillana from "Don César de Bazan"...Massenet
Adagio Pathétique...Godard
Ballet Music from "La Gioconda"...Ponchielli
Selection, "Apple Blossoms"...Kreisler-Jacobi
Revery, "Voice of Chimes"...Luigini
Barcarole from "The Tales of Hoffmann"...Offenbach
March, "Stars and Stripes Forever,"...Sousa

Conductor: A. Jacchia.

THE BOSTON GLOBE—SATURDAY, JUNE 5,

AGMEN'S FROLIC, BANQUET AND VISIT TO POPS END TRAVELERS' C

BOSTON POST, SATURDAY, JUNE 5, 192

Commercial Travelers Given City's Greeting

GRAND OFFICERS OF THE UNITED COMMERCIAL TRAVELLERS. They will guide the bagmen's order during the year and are, left to right, first row: Everett B. Stacey, grand junior counselor; Charles P. Dogherty, past grand counselor. Rear row, left to right: George E. Stevens, grand treasurer; Thomas H. Hersey, grand page; D. P. McKenna, executive committee; George A. Daniels, grand sentinel, and Alley R. Knight, grand conductor.

A concert at the Pops, Symphony Hall, furnished entertainment for fully 2000 members, delegates and friends of the United Commercial Travellers last evening at the close of the second day of their convention. Mayor Peters and Grand Counsellor Charles Poole, elected yesterday, made brief remarks.

Mayor Peters was given a hearty ovation when he entered the crowded hall, and was later applauded when Chairman Harry N. Guterman, assistant United States district attorney, announced the Mayor's contribution to

At the conclusion of this, adjournment was taken to the American House where more than 350 of the visiting commercial travelers, their wives and women friends attended the annual banquet of the Bagmen. Great Ruler Everet B. Stacey presided.

In the evening the visitors went in a body to the "Pops" at Symphony Hall. Every number on the program was applauded until the orchestra played encores.

Mayor Peters welcomed the travelers. Gov Coolidge could not attend the concert because of the prorogation of the Legislature.

WANTED
GRADUATE ENGINEER
ABOUT 35 years of age; a man competent to make himself at home among steam turbines, water wheels, generators, motors and transmission, sanitation, heating and ventilating; society desires
N. Y., N. H. & H.
ROOM 446, SOUTH
Apply R. D. FITZMAU

ll, W. P. Webber, C. T. Lawton, G. B. Seigmous Jr, R. S. Beck, E. B. ing, Left to Right—R. H. Cross, . A. Loveland, W. G. George, A. C.

Yesterday noon the wives of the delegates were entertained by Jordan Marsh Company in the exhibition hall on the seventh floor of the Annex Store, about 600 being in attendance. The visitors were greeted by a group of girls dressed in white and ushered into the hall, which was made attractive with cut flowers.

E. A. Finney, head of the personal service, represented the firm and welcomed the guests. He outlined the many activities for the betterment of its fellow-workers.

Miss Mary Hopkins, educational director, gave an entertaining address on the problems confronting the Department of Education in the store. She also staged a one-act drama, assisted by M

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TWO CENTS.

SYMPHONY MEN ASK MORE PAY

81 Players Demand $1000 Increase —30 Apply for Admission to Union—30 Others to Quit

JUDGE FREDERICK P. CABOT,
President of the Boston Symphony Orchestra.

A demand for increased wages on the part of 81 members of the Boston Symphony Orchestra, simultaneously with a revival of the long feud which has been in existence for years between the Musical Union and the Boston Symphony, have brought about new and sensational developments at Symphony Hall.

The claim of these players is that

Continued on Page 12—Fifth Col.

AY, FEBRUARY 18, 1920

SYMPHONY MEN ARE OUT FOR MORE PAY

Continued from First Page

their average wage—the rate does not apply to specially paid leaders of the different sections of the orchestra, men of world-fame as virtuosos on their instruments—equals about $35 a week for the year round. They ask a raise of $1000 a year, or a little less than $20 a week.

This advance has not thus far been granted and the trustees of the Boston Symphony, of whom Judge Frederick P. Cabot is the leader, have refused to treat with the men as a body.

30 APPLY TO UNION

In addition to the wage situation as between the men and Symphony Hall, there is the further circumstance, according to members of the orchestra, that 30 men have signed applications and paid their application fee of $25 for entrance to the union, and that fully 30 more—according to these musicians' statements—have offers to play in other American symphony orchestras, which are unionized, at higher wages than they receive as members of the Boston body.

Judge Cabot is reported as having said in a recent address to members of the orchestra that the existing guarantee fund for the Boston Symphony Orchestra of $2,000,000 could not be drawn upon to pay more wages, and that this was the only source from which wages could be increased, without simply incurring additional deficits at the end of the year.

Operation Costs Increase

The enormous increase in the cost of transportation for the orchestra tours, of which a great many are undertaken in the course of the season, and the equal increase in the cost of all operations connected with this organization are items which have to be considered, as well as possible or impossible increases of wages.

Following Judge Cabot's speech, it is claimed, certain players suggested a raise in the price of tickets. To this Judge Cabot replied that it was a problem impossible of consideration at this time. The obvious reason for this is that by far the greater number of seats for the Symphony concerts are sold at a certain scale of prices for the entire season and that nearly all of the seats in Symphony Hall are now owned by subscribers who have paid the stated price for them for the season of 1919-20.

Invoke Contract Labor Law

It was intimated in a quarter, which came to the knowledge of the players, that if a number of them wished to walk out it would be possible to replace them by at least 50 better players who could be imported from Europe, as has been done so extensively in the past. To this the Musical Union has made a counter intimation that if any such course be attempted the union will invoke the laws now existing in the United States against the importation of contract labor from abroad.

This was not done when the German players were discharged from the Boston Symphony Orchestra in 1918, because it was felt that such a course would have been unpatriotic to say the least. It is also a fact that the French band, from which a number of the members of the Boston Symphony, who replaced the Germans, were engaged, was then in the United States, so that the engagement of certain of the French band players as members of the Boston Symphony was technically different from importing these players into this country from Europe.

Provides $200 Penalty

If members of the Boston Symphony Orchestra break their contract by leaving the orchestra before the time specified in the written agreement, they are susceptible to a fine of $200. The Musical Union imposed a similar kind of a fine, and a fine of about the same figure, if members leave it to join a non-union body.

The Symphony players, who are dissatisfied with their wages, claim that they wish very much to stay with the Boston orchestra, but cannot afford to do so at the present wage rate and with the embarrassment of the present high cost of living. Some of these men feel bitter, claiming that they have been with the orchestra for many years, without a change of salary, and that it is impossible for them to be faithful to the distinguished band of which they are members without adequate compensation for their services.

It was always the policy of the late Major Henry L. Higginson, steadily adhered to as long as he lived, that no member of the Boston Symphony Orchestra could belong to it and the Musical Union at the same time. From time to time a member joined, and immediately resigned or was dismissed from the orchestra. Major Higginson believed, and apparently the present board of trustees also believe, that it would be impossible to maintain the standard of performance which has made the Boston Symphony Orchestra the greatest orchestra in the world if union standards, union hours and all the rest of the union conditions had to be followed. This view has been sustained by many well-informed music lovers or musicians.

Unlimited Rehearsals

One reason for the phenomenal capacities of the Boston Symphony is the fact that the men are engaged in a way which makes it possible for the conductor to call as many rehearsals as many days in the week and for as many hours practically as he desires. Neither outside teaching nor other outside business can interfere with the call for rehearsals, and all Boston Symphony conductors have gone ahead on this plan, sparing neither themselves nor their men to attain the results desired. Furthermore, the Boston Symphony conductor is absolute artistic ruler in his sphere. He engages or discharges his men in accordance with his opinion as to their fitness and reliability. He can enforce the most rigid discipline.

The policy of Symphony Hall has always been to engage the best conductor available, give him carte blanche in his rehearsals and his programme making and make him wholly responsible for musical results. The artistic and the business direction of Symphony Hall have been clearly separate though co-operating in an extremely effective and frictionless manner. This is the end still sought by the Boston Symphony management, which with its players now faces one of the many problems of the aftermath of the war.

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STON GLOBE—WEDNESDAY, FEBRUARY 18,

SYMPHONY PLAYERS DEMAND INCREASE

Trustees Refuse to Treat With Men as a Body —Make No Move to Grant More Wages

That some 80-odd members of the Boston Symphony Orchestra have presented a demand for an increased wage amounting to $1000 a year, to the trustees of the Symphony, and that the trustees, of whom Judge Frederick P. Cabot is president, have thus far refused to treat with the men as a body, and have made no move to date to grant the increase, was admitted as being true by Louis H. Mudgett, the manager of Symphony Hall, this morning.

The situation, it is understood, does not affect the specially paid section leaders, but rather the rank and file of the great musical organization, which has long been ranked as second to none in America and one of the finest in the world.

Present rates of pay, the members claim, make their weekly stipend average about $35, throughout the year. The raise asked for would be in the vicinity of $20 a week. Under the existing scale, the musicians point out, they meet with continual embarrassment in the solution of the question of living.

Their loyalty to the famous musical organization is having a bitter tussle with the exigencies of existence and they feel, in many cases, that under present circumstances it would be impossible to stand the strain much longer. Few of them express any desire to break with the Symphony, although some have resigned, from time to time.

On the other hand, the position of the trustees of the Symphony is declared to be compelled by many factors. One of these is the cost of orchestral tours, which has increased enormously of late.

Still another is the fact that the seats at Symphony, in the majority of cases are taken on subscription for the season, and this precludes any increase in this direction, at least for another season. It is declared by trustees that the $2,000,000 guarantee fund for the Boston Symphony cannot be drawn upon for wage increases.

Simultaneous with this question of wage increase demands, there has come to light once more the question of unionizing musicians in the employ of the Symphony.

The whole matter at present is in the air, but that some adjustment will be evolved, such that it may not effect the standards of performance, nor work injustice to the players, is the freely-expressed hope of not a few of the lovers of music in Boston.

Judge Cabot said that since Maj. Henry L. Higginson had relinquished control of the orchestra, those who had been responsible for its maintenance—a number of generous donors who had stepped into the breach—had contributed double the amount Maj. Higginson had put into the orchestra annually.

He said Maj. Higginson at no time put in more than $50,000 a year.

Judge Cabot said he had addressed members of the orchestra in a body, explaining the situation to them thoroughly. He said he did not believe the question of "unionism" entered into the matter. He said the players themselves knew there had been talk of unionizing the orchestra some time ago.

The trustees have no objection to the members belonging to a union, but he contended an orchestra of this sort should not be subject to any outside influences.

NO PAY BOOST FOR PLAYERS OF SYMPHONY

Judge Cabot Says 1919 Deficit Was $100,000

Trustees of the Boston Symphony Orchestra will launch a compaign for $2,000,000 for the upkeep of the organization, it was announced today by Judge Frederick P. Cabot, head of the trustees, following the report that the 81 players had demanded an increase of $1000 a year.

Judge Cabot made it plain that in view of the probable deficit of $100,000 this year, the trusteees could not grant the increase. He declared emphatically that the orchestra will continue, at any rate, whether any of the members leave or not.

Denies Controversy

"I hope that the orchestra will go on, and that there will be no deterioration in the quality of its music," said Judge Cabot.

He said that the trustees had no controversy with the players whatsoever. He realized, he said, that living expenses had increased to such an extent that many members of the orchestra with families were unable to get along on their present salaries, which are said to average $35.

His position, and that of the trustees, he said, was a peculiar one, as the trustees were not conducting an industry

(Continued on Page Two, Column 2.)

RAISE FUND FOR SYMPHONY

Continued from First Page

re they must try to show a profit or are dividends.

Neither are we in a position to grant demands that may be made by the ers for more pay," Judge Cabot ased.

dge Cabot explained that the deficit year totalled more than $93,000, and this year it would probably run $100,000.

scussing the campaign for $2,000,000, ge Cabot said the trustees had not nded to make official announcement he drive until May 1. The discord atening to disrupt the organization he orchestra, he said, made it necesfor him to announce his attitude.

Would Double Deficit

he endowment fund would be used to e up the deficit, so the trustees would not be obliged to depend wholly on benefactors who have made liberal donations during the past two years.

Judge Cabot said that the granting of increases of $1000 a year to each of the Symphony players would cause the annual deficit to amount to over $200,000. The endowment fund proposed would have to be doubled if the increases were granted, he said. Judge Cabot was unable to predict what effect the news of the "row" between the players and the Musicians' Union would have on the launching of the campaign. He said plans for raising so large a fund must be well laid before the drive was announced.

NO INCOME FOR ADDITIONAL SALARIES

TRUSTEES AND PLAYERS OF THE SYMPHONY ORCHESTRA AT AN IMPASSE—THE PROJECTED ENDOWMENT FUND

There is no occasion as yet "to view with alarm" the present "unrest" in the Symphony Orchestra, or to harrow up dark forebodings of many changes next season in the personnel of the band. Only a year ago, it is wise to recall, rumor announced many departures from the orchestra, whereas in fact they proved to be few—no more indeed than would befall in ordinary course among a hundred men. These are the days, moreover when arrangements are made for the season next to come in which process all concerned naturally manœuvre for favorable position. Expiring contracts between management and players are under consideration for renewal; proposals for the revision of existing agreements may be made; decisions for the future are generally in order. This year, again, the circumstances are unusual and difficult, because competition for able and practised players is running high among the orchestras of the East. Mr. Bodanzky and the controlling powers of the New Symphony Orchestra in New York are eager to better the personnel of that band; while Mr. Stokowski and the management of the Philadelphia Orchestra neglect no opportunity to improve their forces. In a word, the market for players in symphony orchestras is a rising market and a market by no means over-stocked.

This background sets in clearer light present negotiations between players and trustees in the Symphony Orchestra over the making of new contracts and revision of old. A fifth of the band—the twenty men who lead the several instrumental choirs—are not concerned in them, since they are content with present salaries The remaining four-fifths of the band—the rank and file in the larger sense of the word—have asked as a body for an increase in pay of $1000 a year, alike in contracts about to be renewed and in contracts previously made and now in force. They give the usual reasons for such increase—the higher cost of living, the general rise in salaries, the present demand for orchestral players of the better sort. No question of the orchestra as a unionized or a "non-unionized" body enters into this request; no threats or warnings as to the future accompany it. The players have no more than made known their desires;

Continued on Page Eight

NO INCOME FOR ADDITIONAL SALARIES

Continued from Page One

given the reasons for them and prepared for negotiations concerning them.

On the other side, the trustees of the orchestra, speaking through Judge Cabot as president, find themselves in a no less difficult position. They are quite willing to negotiate with the eighty players either collectively or individually as the players may prefer. In fact, Judge Cabot has already discussed the proposals with the men as a body. Furthermore, they are well aware of the conditions that prompt the request for larger salaries and by no means disposed to minimize them. On the other hand, they are virtually without means to grant the desired increases. The present guarantee fund meets the annual deficit between receipts and expenditures as they now are—say $100,000 a year—but makes no provision for additional fixed charges. New sources of income are not easy to discover. It might be possible to raise the price of seats next season for the concerts in Boston and in other cities, but in such decision the willingness of the public to pay them must be considered. Moreover, such an increase would hardly provide the needed $100,000 in annual income for the salaries by and large. An additional month of "The Pops," say in September of each year, would increase fractionally the salaries of the players, but by less than a fifth of what they are now asking. In a word, while the spirit of the trustees, as Judge Cabot spoke for them, was willing the treasury was weak.

Finally, a plan of the trustees, not hitherto disclosed, enters materially into the difficulties of the situation and the negotiations. The board has been laying plans to ask of the public in general a permanent endowment fund of $2,000,000 for the Symphony Concerts, the income of which would regularly meet the annual deficit of $100,000 and place the orchestra on a firm financial footing for the future. Within a few weeks the campaign for such an endowment was to begin and certain contributions to it have already been promised: If, however, eighty-odd men are each to receive $1000 more in annual salary, the fixed charges of the orchestra would increase yearly by approximately $100,000. To provide this sum in income, another $2,000,000 would be necessary as endowment and to ask the public for $4,000,000 seems to the trustees a dubious, if not an altogether impracticable undertaking.

PERILS OF AERIAL FLIGHT

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CABOT REFUSES WAGE RAISE OF SYMPHONY MEN

Harmony does not reign in the ranks of the musicians and the management of the Boston Symphony Orchestra. Members of the famous organization want a rasie in wages.

They claim their average wage is $35 a week. This is the sum received by them for orchestra work. It of course does not include the money they are allowed to make through outside performances or through teaching. Neither does this $35 wage apply to the leaders of various sections of the orchestra, who receive additional compensation. The $35 weekly wage is estimated, not on actual weeks of working, but on a yearly basis.

The men now want a flat raise of $1000 a year. This advance, so report in Symphony Hall circles goes, has not been granted. Judge Frederick P. Cabot, the head of the orchestra's trustees, has refused to treat the men in a body.

The demands for increased wages is complicated by another situation. Members of the orchestra state that already some 30 out of the 81 members have signed applications and paid their advance fee of $25 for entrance into the Musical Union. Fully 30 more have offers to play in other symphony orchestras, which are unionized and which pay higher wages than the Boston Symphony Orchestra.

Only Fund Available

In denying advances in wages Judge Cabot stated the $2,000,000 guarantees fund of the orchestra could not be drawn on for higher wages and that this was the only source from which wages could be increased without incurring additional deficits at the end of the year. He pointed out that traveling and other necessary expenses had increased immensely. The trustees of the orchestra could, in case of a walkout, import many excellent players from Europe, as they have done before, at a moment's notice. It is understood that if such a plan is pursued the Musical Union may invoke laws against the importation of contract labor from abroad.

Maj. Henry L. Higginson, when in charge of the orchestra, always insisted that no member of the orchestra be a member of the Musical Union. Apparently the new trustees are to hold to the same course. Symphony backers say that in order to maintain the standard of the orchestra there must be unlimited rehearsals and that the conductor was to be the artistic master with full powers to "hire and fire" men at will.

Wed. Feb 18

DISPUTE MAY BE SYMPHONY'S END

Majority of Players Demand Raise in Pay; Some Have American ned Union

The Boston Symphony Orchestra, the most famous organization of its kind in the world, is threatened with disruption because of dissatisfaction on the part of a majority of the players, it was learned today.

Wage increase demands, the revival of the feud with the Musical Union, and offers said to have been received to play in other orchestras were named as disputed points.

It is understood that eighty-one members of the orchestra asked for a raise of $1,000 a year, or a little less than $20 a week, claiming that their average wage is about $35.

Judge Frederick P. Cabot, president, and the trustees of the Symphony refuse to treat with the men as a body, and the advance has not been granted.

Thirty musicians have further signed applications to the Musical Union, it was stated, and paid fees of $25 for entrance, which was a violation of the policy of the late Major Henry L. Higginson. It is said that the trustees hold the same opinion, that no man can be a member of the Symphony and the Musical Union at the same time.

In a recent address Judge Cabot is reported as having told members of the orchestra that the existing guaranteeing fund for the Symphony of $2,000,000 could not be drawn upon to pay more wages. Furthermore, he is reported as saying that this was the only source from which wage increases could come without simply incurring additional deficits.

The suggestion that the price of tickets be increased was met by the statement that the greater number of seats are sold at a certain scale at the beginning of the season.

SYMPHONY PLAYERS' RAISE UP TO PUBLIC

Globe Feb 19

Higher Pay Possible Only With $4,000,000 Fund

It rests with the music-loving public to contribute freely to the endowment fund of the Boston Symphony Orchestra, if the demands for increase in salaries by 80 percent of the membership are to be met, according to Judge Frederick P. Cabot, chairman of the trustees.

The situation at present is somewhat acute owing to the fact that the younger men of the organization feel their demands should be met. They say they are not getting a living wage and that the average weekly salary at present is $35 a week. They ask for an increase of $1000 a year.

Judge Cabot said last night that the annual deficit of the orchestra amounts to about $100,000, and this has been met from year to year by gifts from friends of the orchestra. It was felt that a better plan would be to raise an endowment fund of $2,000,00, the proceeds of which would meet this annual deficiency.

Dr Cabot Explained to Musicians

"I explained the financial situation to the members of the organization as a group," said Dr Cabot, "and showed them that unless the public contributed the money there was little hope of meeting their demands. If the public is sufficiently interested they will give. I hope they will. It would be a public calamity to Boston to lose the Boston Symphony Orchestra. It means so much to our city life.

"The plan for a $2,000,000 endowment fund has been under consideration for some time, but there have been so many demands on the public purse that we have been holding back and felt that no campaign for funds should be launched before May 1. We have asked some well-known people to contribute and they have come forward generously, thereby making a substantial nucleus of the fund.

"But to increase the wages of the players $1000 a year would mean that instead of an endowment fund of $2,00,000 we would have to secure just twice that sum, $4,000,000. The matter is one of vital importance to all the people of the city. We want them to give, and hope they will."

Speaking of the demands of the men, Judge Cabot said that so far as he is aware there is no general desire upon the part of the men to become affiliated with a union organization, although he said he believed the men were using this in a measure to secure ther demands.

"I believe," he added, "that these men should be paid a living wage in keeping with their position in life."

Only 80 Men Seek Increases

Of the 100 men in the orchestra, only 80 are concerned in the demand for increased salaries. The other 20, the men who lead the several instrumental choirs, are content with their present salaries. Of those who ask an increase, many have contracts about to expire, while others ask that despite their present contracts they be included in the list of those to receive increases.

Judge Cabot readily consented to a conference with the men and talked to them as a group, defining clearly the financial situation and explaining that new sources of income were not easy to get. He told them of the plan to raise an endowment fund of $2,000,000 to meet the annual deficit of $100,000, so as to place the orchestra on a firm financial footing in future years. He pointed out to them the difficulty of meeting such demands, which would mean the raising of an endowment fund twice as [illegible]

ASK PUBLIC AID FOR SYMPHONY

Herald Feb 19

Trustees, Unable to Raise Artists' Pay, to Start $2,000,000 Drive

ENDOWMENT TO END A DOUBLED DEFICIT

Trustees of the Boston Symphony Orchestra will launch a campaign for $2,000,000 for the upkeep of the organization, it was announced yesterday by Judge Frederick P. Cabot, head of the trustees, following the report that the 81 players had demanded an increase of $1000 a year.

Judge Cabot made it plain that in view of the probable deficit of $100,000 this year, the trustees could not grant the increase. He declared emphatically that the orchestra will continue, at any rate, whether any of the members leave or not.

Denies Controversy

"I hope that the orchestra will go on, and that there will be no deterioration in the quality of its music," said Judge Cabot.

He said that the trustees had no controversy with the players whatsoever. He realized, he said, that living expenses had increased to such an extent that many members of the orchestra with families were unable to get along on their present salaries, which are said to average $35.

His position, and that of the trustees, he said, was a peculiar one, as the trustees were not conducting an industry where they must try to show a profit or declare dividends.

"Neither are we in a position to grant any demands that may be made by the players for more pay," Judge Cabot asserted.

Judge Cabot explained that the deficit last year totalled more than $93,000, and that this year it would probably run over $100,000.

Would Double Deficit

Discussing the campaign for $2,000,000, Judge Cabot said the trustees had not intended to make official announcement of the drive until May 1. The discord threatening to disrupt the organization of the orchestra, he said, made it necessary for him to announce his attitude.

The endowment fund would be used to make up the deficit, so the trustees would not be obliged to depend wholly on benefactors who have made liberal donations during the past two years.

Judge Cabot said that the granting of increases of $1000 a year to each of the Symphony players would cause the annual deficit to amount to over $200,000. The endowment fund proposed would have to be doubled if the increases were granted, he said. Judge Cabot was unable to predict what effect the news of the "row" between the players and the Musicians' Union would have on the launching of the campaign. He said plans for raising so large a fund must be well laid before the drive was announced.

Judge Cabot said that since Maj. Henry L. Higginson had relinquished control of the orchestra, those who had been responsible for its maintenance—a number of generous donors who had stepped into the breach—had contributed double the amount Maj. Higginson had put into the orchestra annually.

He said Maj. Higginson at no time put in more than $50,000 a year.

Judge Cabot said he had addressed members of the orchestra in a body, explaining the situation to them thoroughly. He said he did not believe the question of "unionism" entered into the matter. He said the players themselves knew there had been talk of unionizing the orchestra some time ago.

The trustees have no objection to the members belonging to a union, but he contended an orchestra of this sort should not be subject to any outside influences.

SYMPHONY MEN PAY UP UNION FEE

But 5 Get $35 Scale With Bonus of $250

Post Feb 20

A number of the members of the Boston Symphony Orchestra have filed applications for membership in the Boston Musicians' Union and have deposited $25—one-half of the initiation fee—with the union, according to F. C. Kingman, president of the union, in a statement issued yesterday.

WERE NOT SOLICITED

Mr. Kingman stated that the members of the Symphony Orchestra who have filed applications for the union were not solicited by the union. The president of the union said: "While it would be against our policy to state at this time how many applications have been filed for membership with our union by members of the Boston Symphony Orchestra, I do not think that I am exaggerating when I say that quite a number of applications have been made and $25, half of our entrance fee, has been pledged with the applications as an instance of good faith.

"While we naturally welcome the Symphony players of this city with open arms, I desire to point out that their movement to join us this time is purely voluntary, and I do not blame them for taking it. In fact the Boston Symphony Orchestra is the only Symphony in the country that is not affiliated with the American Federation of Musicians.

Other Orchestras Union

"Every other Symphony Orchestra in the United States belongs and as you know there have been several attempts here in the past by these men to come in with us.

"The only trouble in the past has been the failure of the management of the Boston Symphony Orchestra to meet one of the cardinal obligations of the American Federation of Musicians, and that is that every effort must first be made to secure musicians in the United States before the federation will permit any management to go outside for a man.

Can Import Exceptional Men

"The management of the Boston Symphony Orchestra in the past has desired the federation to grant them the privilege to go outside of this country for members for their orchestra at their convenience, which has been denied by the federation and still is.

"By that the federation does not mean that it bars a management from going outside for an exceptional man, but as the International stands first for Americanism it will not permit that to become a practice and will not give permission to anybody in this respect."

A representative of the Post inquired yesterday afternoon concerning the accuracy of the statements of musicians of the Boston Symphony Orchestra to the effect that the average salary received by members of the Boston Symphony was $35 a week. It can be authoritatively stated that these figures are not exact.

Five Get $35 for 40 Weeks

There are five men now in the Boston Symphony Orchestra who receive the minimum wage of $35 a week for 40 weeks. This wage is paid for the subscription symphony concerts in the winter and also for 10 weeks of Pop concerts in the spring and early summer, which requires very little rehearsing, but for which the players are paid the same amount that they receive for the winter concerts.

For the remaining 12 weeks of the session all men who receive less than $3000 a year are paid $20 a week for doing nothing for the Boston Symphony during that time in the form of a bonus of $250.

In addition to these emoluments all of the Symphony players teach, most of them organize small ensemble organizations of their own, and are completely at liberty to accept hotel engagements in the summer or earn money through their music in any way that does not conflict with the duties at rehearsals and during concerts of the Boston Symphony Orchestra. It may be stated that the average scale of wages is considerably higher than $35 a week.

BOSTON EVENING

MUSIC AND MUSICIANS

ENDOWMENT FOR THE SYMPHONY ORCHESTRA

Feb

A Way Out of Present Difficulties—The Wisdom of a Test of the Public—More Manœuvring for Position—The Flonzaleys and Three Classic Quartets—Programmes in Prospect

No sympnony orchestra in the United States can maintain itself out of the income its concerts yield. If it is to keep a high standard of repertory and performance, it must not over-tax conductor and players with too frequent journeying from its seat, with too many concerts at home and abroad in the short space of the "musical season" in America. Similarly, if it is to hold its public in the cities in which it is regularly heard, the scale of prices for its concerts must not be set higher than is the custom of the hour. If it is to enjoy a desirable, even a necessary prestige, it must employ a conductor of signal ability and pay him well; it must assemble players of proportionate quality and proportionately compensate them; it must have ample opportunity for rehearsal and ample means to command "assisting artists," occasional choruses and other decorations to concerts of the first order. By the test of years, no orchestra so organized, so remunerated and so working from season to season can pay its way, however numerous, widespread and faithful its public may be.

Under these conditions, a symphony orchestra in the United States must be sustained by an individual benefactor who annually pays the deficit between receipts and expenditures; by a body of guarantors who do likewise; or by an endowment, either permanent or assured through a substantial period. In Mr. Higginson's day the Boston Symphony Orchestra was maintained by a single "patron"; the New York Symphony Orchestra—Mr. Damrosch's—is now so supported by Mr. Flagler. Various guarantors stand ready to provide the New Symphony Orchestra in New York—Mr. Bodanzky's—with necessary funds; most of the symphony orchestras in the Middle West are similarly kept in being; the Boston Orchestra is at present so sustained. In Philadelphia, after no little effort, an endowment fund collected from many subscribers will meet the deficits of Mr. Stokowski's orchestra through a term of years. Beyond these three, no methods for the maintaining of a symphony orchestra in America have borne the test of actual application.

Here in Boston, the Symphony Orchestra flourished when it was sustained by a single "patron." When he withdrew his support, no single man stood ready to succeed him and none is likely to present himself. A board of trustees undertook the control of the orchestra; sundry guarantors, privately pledged, agreed to pay deficits through three seasons. These trustees and these guarantors have met as best they might a rising scale of expenses which keeps annual revenue short of annual expenditure by, approximately, $100,000. Players in the orchestra now ask increases in salary that would add almost another $100,000 to this deficit. As present costs of living go, as present standards of compensation run in their calling, their request is reasonable, even though gradual adjustment, individual case by individual case, might lower the sum total of these increases. The trustees reply that they have not the income wherewith to meet this expenditure, however warranted it may be. The outcome, for the moment is an impasse, which the dictionary defines as a passage open at only one end.

That "open end" may, with reason, be direct request to the community for a permanent endowment for the Symphony Orchestra sufficient to meet present and future vicissitude. The trustees have, for months been meditating such a step; they might as advisedly take it as enter upon fresh solicitation of private subscriptions to meet new needs. Either this community, bye and large, regards the Symphony Orchestra as an institution worth maintaining—or it does not. Either the public of the Symphony Concerts takes enough pleasure in them to sustain them—or it does not. Either a few individuals care enough for symphonic music in Boston to contribute largely to the continuance of it—or they do not. Either all three categories wish the Symphony Orchestra adequately provided with income according to the needs of the time—or they do not. A canvass of the city and the suburbs for an endowment fund, large enough to assure the future of the Symphony Concerts would clear the air of the uncertainties, the cross-purposes, the temporary expedient that now more or less becloud them. If the endowment or a large part of it were subscribed, then the Symphony Orchestra would be supported, as it should be, by so much of the community as takes pride and pleasure in it. If the outcome were a failure, then the temper of the community toward the Symphony Concerts would at last stand clear and private benefaction could decide whether or not it would continue them for its own satisfaction, from its own sense of obligation.

And Now the Union

The reported application of various players in the Symphony Orchestra for membership in the Musicians' Protective Association—otherwise "the union"—seems no more than a tactical manœuvre in the present controversy with the trustees of the band over a general increase of salaries. If the applicants purpose to leave the Symphony Orchestra at the end of the season, unless their requests are granted, and are now tentatively seeking employment elsewhere, membership in the union is an advantage, even a necessity. They know, moreover, that so long as they do their work and fulfill their obligations at Symphony Hall, no one in authority there will molest them because they have joined the union. If the secession should be general among those who ask higher salaries, tactics would still plausibly explain it. In that case, the union might urge for the increases with whatever influence it possesses, might ask the trustees to accept its rules and scales, might raise obstacles to new comers into the orchestra. As a matter of fact, nineteen out of every twenty men in the Symphony Orchestra care not a turn of their hands for the union, except as a means to aid them toward the higher salaries they are now seeking. In turn, the officers of the union amusingly delude themselves if, and when, they profess any other view of the reported "secession." Fluent "bunk" about "Americanism"—familiar cloak to many a selfish interest—as little serves any of the actual merits of the case.

SYMPHONY MUSICIANS MAY SOON JOIN UNION

Conference in Progress Over an Agreement

Globe

While nobody connected with the Boston Musicians' Union or the Boston Symphony Orchestra would talk for publication last night, it is practically certain that the players in the orchestra will soon be members of the union affiliated with the American Federation of Labor. This belief is based on a conference yesterday at the headquarters of the Musicians' Union, St Botolph and Garrison sts, participated in by a delegation from the performers, Thomas F. Gamble, general secretary of the International Musicians' Association, and the officers of the local union.

Another meeting is scheduled for today to further discuss the local situation, and it is expected that a complete understanding will be reached, and possibly an agreement by which the players in the orchestra will affiliate with the union in a body.

LABOR NOTES

Herald Feb 83

SYMPHONY MEN FIRM FOR UNION

Orchestra Members May Soon Enter Labor Ranks as Body

70 P. C. SAID TO HAVE VOTED TO JOIN

As the result of a conference between a delegation representing the players of the Boston Symphony Orchestra, Thomas F. Gamble, general secretary of the American Federation of Musicians' and the board of directors of the Boston union of the International at the St. Botolph street headquarters of the local, it is believed that an arrangement will soon be reached by which the Symphony players will come into the union as a body.

Another conference is scheduled for today, at which the local situation will be further discussed.

70 P. C. Vote to Join

It has been stated by representatives of the players that more than 70 per cent. of the members of the Boston Symphony Orchestra have voted to join the local union of musicians and it has been definitely made known by Pres. F. C. Kingman of the local that a large number of applications for membership, accompanied by half of the entrance fee of $50, have been filed by the players.

Mr. Gamble arrived in this city from New Hampshire late Saturday night for today's conference, and expects to remain here for some time.

Globe Feb 84

MOST OF SYMPHONY MEN HEAD FOR UNION

Applications of About 60 Musicians Filed

Following a meeting yesterday afternoon at the headquarters of Boston Musicians' Union on St Botolph st, it was announced that a majority of the Boston Symphony Orchestra had taken out application blanks for membership in the union and had paid their initiation fees; also that a committee of seven members had been appointed for handling all publicity and to interview the trustees of the orchestra, with the intent of settling wage differences.

Present at the meeting were 67 of the total membership of 95 men that compose the orchestra. Thomas F. Gamble, secretary to Pres Weber of the American Federation of Musicians, from New York, went over the entire situation. Also present were F. C. Kingman, president of Boston Musicians' Local 9; H. P. Liehr, secretary of the local; William Dodge of the directors, and Arthur Berenson, who has been retained as counsel for the Symphony men.

Members of the adjustment committee stated that 36 players in the orchestra had applied for union membership several weeks ago which with those who applied for membership yesterday will bring the total up to at least 60 and that additional applications are expected today.

"All we want is justice," said Carl Gardner of the committee, who said Judge F. P. Cabot, chairman of the trustees, had been autocratic in his attitude toward the members of the orchestra. "It is not so much a matter of pay," Mr Gardner continued, "although the Boston Symphony players are the lowest paid by one-half of any orchestra in the country."

Mr Gardner stated that players in all other symphony orchestras in the country are members of the American Federation of Musicians. The average pay of the Boston men is $35 weekly, he said, while in Detroit the minimum is $45 and only two men are paid as low as that. Mr Gardner added that in other cities $70 weekly is being offered for second violinists in symphony orchestras. He said the Boston men wanted a minimum rate, but just what will be asked has not been decided.

The Boston players are now allowed $5 a day for expenses while on trips out of town, whereas in 1914 they were allowed only $4. Owing to the increase in hotel rates and other expenses, Mr Gardner said this additional $1 is not enough.

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Post Feb 24 BOS

SYMPHONY MEN JOIN HUB UNION

Mojority of Players Make Application for Membership

Sixty-seven of the players of the Boston Symphony Orchestra, out of the total number of 100, attended the meeting held yesterday afternoon at the headquarters of the Boston Musicians' Union, St. Botolph street, to discuss the question of affiliation with the union.

Thomas F. Gamble, secretary to President Weber of the American Federation of Musicians, from New York, went over the entire situation, and there were also present F. C. Kingman, president of Boston Musicians' Local 9; H. P. Liehr, secretary of the local; William Dodge of the board of directors, and Attorney Arthur Berenson, who has been appointed counsel for the Symphony men.

INITIATION FEES PAID

It was announced after the meeting that a majority of the members of the orchestra have taken out application blanks and paid their initiation fee to become members of the American Federation of Musicians. A committee of seven members of the orchestra was appointed for the purpose of handling all publicity and to interview the management of the orchestra with the intent of settling existing differences.

Members of this committee stated that 36 players in the orchestra applied for membership in the union several weeks ago and yesterday enough additional applied to bring the number up to 60. More applications are expected today.

"All we want is justice," said Carl Gardner, a member of the committee, who alleged that the attitude of Judge F. P. Cabot, chairman of the trustees, was "absolutely autocratic," and he would only deal individually with the players. "It is not so much a matter of pay, although the Boston Symphony Orchestra players are the lowest paid of any orchestra in the country," said Mr. Gardner.

Mr. Gardner stated that "the players in all other symphony orchestras in the country are members of the American Federation of Musicians. The average pay of players in the Boston orchestra is about $35 a week, or less than a Boston Elevated motorman gets, although some of the more noted players g much more. In Detroit the minimum pay of symphony orchestra players i $45 a week," he said, "and only tw men are paid that."

In other cities of the country they are offering $70 a week for second violin players in symphony orchestras, he declared. The players of the Boston orchestra want a minimum rate of pay but just what will be asked for has not yet been decided, he said.

Although the purchasing power of the dollar has shrunk to less than one-half since 1914 the pay of the members of the Boston orchestra remains about the same, Mr. Gardner declared, but they were allowed $5 a day for expenses when they went on out-of-town trips, while in 1914 $4 a day was allowed. Hotel rates, etc., in other cities had gone up, however, so this $1 raise was not enough, he said.

[redacted]

FEBRUARY 24, 1920

...S LEADER

American

Symphony Injured by Cabot, Says Player

Judge Frederick P. Cabot, chairman of the trustees of the Boston Symphony Orchestra, is demoralizing this famous musical organization by his autocratic methods, asserts Carl Gardner, a member of the orchestra, in commenting on their attempts to unionize.

Gardner asserts that the increase of from $4 to $5 per day allotted to the members for travelling expenses is totally inadequate to enable the players to live properly while performing away from this city. He pointed out that it was impossible to even obtain a hotel room for this amount, aside from the other expenses incurred by the men.

It is said, and they were usually

Herald Feb 24

ORCHESTRA IS NOW UNIONIZED

Chairman Gardner Reports 60 of 95 Symphony Players Enrolled

WILL NEGOTIATE FOR HIGHER PAY

The Boston Symphony Orchestra has become unionized, according to statement last night by Carl Gardner, chairman of a committee of seven Symphony players appointed to conduct negotiations between the union and the trustees.

Chairman Gardner declared that 60 out of the 95 members of the orchestra have already enrolled and paid their initiation fees to the Boston Musicians' Protective Association, and that the remaining members would probably enroll within a day or two.

Has Assurance of Players

The fact that yesterday was a holiday, which brought outside engagements to many of the players, he declared, prevented their attendance at the conference held at union headquarters on St. Botolph street, but he had received assurances from the absentees that warranted his assections that the orchestra had become unionized. While there were but 36 players in the union two weeks ago when the demands were first made for increase in salaries, today there are 60 members.

At the conference yesterday there were present in addition to the Symphony members, Thomas F. Gamble, international secretary of the American Federation of Musicians; Fred C. Kingman, president of the Boston local; Herman P. Liehr, secretary of the Boston local; William Dodge, chairman of the board of directors, and Arthur Berenson, attorney for the Symphony players.

Following the conference Chairman Gardner stated:

"All we want is justice. The attitude of Judge F. E. Cabot, chairman of the trustees of the Boston Symphony Orchestra, is autocratic. He wants to deal with the players only as individuals. It is not merely a question of salary with the players, although the Boston Symphony Orchestra is the lowest paid symphony orchestra in the country. The pay averages less than $35 a week, while the players in Detroit and other orchestras in the country enjoy a minimum of $45. We have joined the union, and we intend to remain in the union and stick by it."

TO CONFER TODAY ON MUSICIANS' DEMANDS

Symphony Players' Counsel to See Judge Cabot

Barring Attorney From Meeting of Men Almost Starts Trouble

A conference has been arranged for 9 o'clock this morning between Judge Frederick P. Cabot, chairman of the directors of the Boston Symphony Orchestra, and Arthur Berenson, counsel for the members of the orchestra who have recently affiliated with the American Federation of Musicians.

This conference is the result of the demands of the men that a wage increase of $1000 a year be granted each member. The conference will be held at the offices of Judge Cabot in the Exchange Building.

Arrangements for the conference were made shortly after Mr Berenson was refused admittance to a meeting of the union members of the orchestra which was being held at Symphony Hall. The alleged refusal of the management of the orchestra to allow the attorney to attend the meeting aroused so much indignation among the players that immediate trouble was feared by the leaders for a time.

Following the refusal to admit attorney Berenson to the meeting, a conference was held at the office of attorney Berenson by himself and Fredric Fradkin, concert-master of the orchestra, and Carl E. Gardner, publicity manager of the union committee. During this meeting Mr Berenson telephoned to Judge Cabot and arranged the conference for today.

Mr Fradkin, after the talk with attorney Berenson, said: "You can say for me that unless the unionizing of the orchestra is accepted by the trustees after my present contract expires, I will not renew it."

England

TWO CENTS Post Feb 19 Established 1

PLAN MORE PAY TO MEN OF SYMPHONY

Cabot Outlines Scheme for Fall Pop Season at Full Salaries--Band to Be Continued

Omitting any reference to the Musicians' Union, but emphasizing the management's willingness to confer with individuals regarding contracts, Judge Frederick T. Cabot, president of the Symphony trustees, yesterday addressed members of the Symphony Orchestra and made plain to each one that the orchestra, which has been maintained for 39 years, will be continued.

Judge Cabot read the salary list, which showed that the salary expenses

Continued on Page 6—First Column

Plans for More Pay to Boston Symphony Men

Continued from First Page

have been increased 30 per cent since 1914.

The players contend that the 30 per cent has not been distributed proportionately, but that those getting the largest salaries have received the largest increases, greater in proportion to their salary than the raises received by the lesser lights in the company.

SUBMIT SALARY LIST

A committee of players, who are union members, will be allowed to examine the salary list and following this examination their plans for handling the present situation will be discussed.

The president of the trustees in his address yesterday urged the members whose contracts are about to expire to notify the management at once whether or not they intend to renew them.

Meanwhile the unionization of the orchestra is being carried on.

Many of the advantages enjoyed by members of the local organization that are not privileged to those in other orchestras throughout the country were pointed out by Judge Cabot in his address.

Will Be Endowed

His remarks in full follow:

"This orchestra has been maintained for 39 years. It is going to continue to be maintained. This is to be done for the present through the generosity of persons making annual gifts and ultimately through the income of money given as an endowment for the purpose of its continuance. There is no occasion on the ground of such fear for any member of the orchestra to seek a position elsewhere.

"The first point then is that this orchestra is to be continued with its traditional standards of excellence.

Cost of Maintenance Doubled

"The orchestra at present is being supported by annual contributions, the total of which is twice as large as the amount paid by Major Higginson in any one of the first 37 years of its existence. In other words, to support it it is now costing more than double what it ever cost before.

"The total of salaries paid to the musicians is today 30 per cent greater than it was in 1914. In 1918 every musician receiving less than $3000 a year was given an additional payment of $250 a year, regardless of whether he had or did not have a continuous contract at a fixed sum. Furthermore, where contracts expired and new contracts were entered into, so far as possible other increases were given.

Eight Paid Minimum

"Payments to all musicians receiving less than $3000 a year are distributed weekly throughout the year, the rate of payment being higher during the 40 weeks of the Symphony concert season and Pop concert season than in summer when no services are required of the musicians.

"One member of the orchestra whose service is required at only some of the concerts is now being paid $1450 a year. Seven members are now being paid $1650 a year. All other members are paid at least $1850 a year and a large number much more.

40 Weeks of Service

"For the purpose of comparison with other orchestras the length of service should be taken into consideration. In this orchestra, for the men who care to play in the Pop concerts as well as the Symphony concerts, there are 49 weeks of service. In most orchestras the time of employment is only from 28 to 30 weeks, and in only one other orchestra is employment for so long a period as that in Boston.

"On the basis of 30 weeks of service the annual payment of $1650 is equivalent to $55 a week and $1850 is equivalent to $61.68 a week; on the basis of 40 weeks of service, $1650 is equivalent to $41.25 a week and $1850 is equivalent to $46.25 a week.

Plan Fall Pop Season

"Furthermore, the trustees are ready to carry on the Pop concerts for an additional season of four or five weeks beginning at Labor Day and running until the opening of the Symphony concerts, and to pay the musicians during that additional Pop season the full salary paid them during the spring Pop season.

"The second point made clear is, then, that the present minimum salaries apply to only eight men in the orchestra and that the opportunity is given to the members to play for four or five additional weeks in Pop concerts in September and to be paid an additional sum for that service.

"When the orchestra travels, each musician is allowed $5 a day for his living expenses. With one exception this compares with $4 a day allowed in other orchestras.

Pension Fund Membership

"The members of this orchestra have the privilege of membership in a pension fund, the amount of payment to them, or, in the event of death, to their widow or minor children, depending on length of service. A substantial portion of the money available for pensions comes from concerts which the members themselves give for the purpose during each year, a right which is secured to them under their contract.

"The members of the orchestra are entitled, according to length of service, to death benefit and disability payments under group insurance paid for by the trustees.

Long Term Contracts

"In other orchestras contracts are made only from year to year. In this orchestra they may be and usually are made for two to three years at a time. In no orchestra has there been a greater permanence of employment for a man of proved artistic ability than in this orchestra.

"On Feb. 6, 1920, a large proportion of the orchestra united in a written request for an increase in compensation of each member, stating that 'any increase less than $1000 a year would be futile,' and asking for a reply not later than Feb. 20, 1920. February 14, on behalf of the trustees, the president met the entire orchestra as a group and pointed out that the increase which was insisted upon as a minimum would require contributions from the public of $100,000 a year, in addition to the present contributions of $100,000 made for running the orchestra, or that, if a permanent fund was raised to maintain the orchestra, it would require $4,000,000 instead of $2,000,000, and that in the absence of such gifts from generous citizens, either annually or to an endowment fund, it was impossible to grant the request.

Revise Prices of Tickets

"He further stated that some increase in salaries, such as had been given in previous years, would be possible by revising the prices of tickets to the concerts and that that matter had for some time been under consideration by the trustees.

"He stated that in the case of members whose contracts were expiring; in the case of members then receiving the minimum pay, and in the case of the basses, even though they had continuing contracts, the matter of salaries would be gone over. Before closing the meeting he stated he would post definite hours when he would be glad to confer with members as to their salaries. This was done.

Committee of Members

"It is suggested by some members of the orchestra that it might be advisable to have the members select a committee of three—one from the brass section, one from the wood wind and one from the string—to advise with the members of the orchestra and the trustees to promote the general good of the entire orchestra, but not to pass upon the artistic merits of any member, that being properly a matter for the conductor.

"This suggestion is entirely satisfactory to the trustees. Indeed, they will be glad at any time to consider with individual members of a committee of the orchestra any matter affecting the general welfare or individual welfare of its members.

About Renewal of Contracts

"To sum up: Those members whose contracts are about to expire are requested to notify the management at once whether they wish to continue as members of the orchestra. If they do, the details of their new contracts will be taken up forthwith. All others who have any statement which they wish to make are requested to make such statement to the management now.

"It is important for the trustees to know without delay to what extent, if at all, there are any places to be filled in the orchestra so that they may select the best personnel for any such places, because, in any event, the Boston Symphony Orchestra is to be carried on and its great qualities maintained."

PLAN RAISE FOR SYMPHONY MEN

Trustees Agree to Meet Players' Committee and Permit Examination of Salary List

A truce has been declared in the controversy between the players of the Boston Symphony and the management and as the result of the trustees' offer to permit the members to examine the orchestra's salary list a committee of players will take this subject under consideration and then present whatever demands for salary increases that the situation warrants.

Frederick T. Cabot, president of the orchestra trustees, in addressing the players, said that the organization must be maintained under any circumstances and that plans are now being discussed by the management to grant the men more money. He urged the players whose contracts are about to expire to notify the trustees whether they desire to continue with the band.

NO MENTION OF UNION.

All reference to the members joining the local musicians' union was omitted.

He pointed out the many advantages enjoyed by members of the Boston orchestra denied members of other organizations. He said that if the trustees were to grant their demand for an increase of $1,000 yearly in salary it would entail an expense of $4,000,000, which, he pointed out, was a sum almost impossible to obtain even with larger public subscriptions and by increasing the price of admissions.

TRUSTEES' STATEMENT.

The trustees' statement follows in part:

"This orchestra has been maintained for thirty-nine years. It is going to continue to be maintained. This is to be done for the present through the generosity of persons making annual gifts and ultimately through the income of money given as an endowment for the purpose of its continuance. There is no occasion on the ground of such fear for any member of the orchestra to seek a position elsewhere.

"The orchestra at present is being supported by annual contributions, the total of which is twice as large as the amount paid by Major Higginson in any one of the first thirty-seven years of its existence.

"The total salaries paid to the musicians is today thirty per cent. greater than it was in 1914. In 1918, every musician receiving less than $3,000 a year was given an additional payment of $250 a year, regardless of whether he had or did not have a continuing contract at a fixed sum.

"Payments to all musicians receiving less than $3,000 a year are distributed weekly throughout the year, the rate of payment being higher during the forty weeks of the Symphony concert season and Pop concert season than in Summer when no services are required of the musicians.

NEARLY ALL GET $1,850.

"One member of the orchestra whose service is required at only some of the concerts is now being paid $1,450 a year. Seven members are now being paid $1,650 a year. All other members are paid at least $1,850 a year and a large number much more.

"The present minimum salaries apply to only eight men in the orchestra and that the opportunity is given to the members to play for four or five additional weeks in Pop Concerts in September and to be paid an additonal sum for that service.

"When the orchestra travels, each musician is allowed $5 a day for his living expenses. With one exception, this compares with $4 a day allowed in other orchestras.

"The members of this orchestra have the privilege of membership in a pension fund, the amount of payment to them, or, in the event of death, to their widow or minor children, depending on length of service.

"The members are entitled, according to length of service, to death benefit and disability payments under group insurance paid for by the trustees."

ACCUSED IN THEFT

SYMPHONY TO TABOO UNION

Trustees, in Address to Orchestra, Ask Number of Places to Be Filled

PLAYERS TO GIVE THEIR REPLY SOON

Judge Frederick P. Cabot, chairman of the trustees of the Boston Symphony Orchestra, read a long paper dealing with the salary list and expenses of the orchestra at the regular rehearsal yesterday afternoon, but made no direct reference to the labor union, which claims 60 of the 95 players.

That the trustees are not disposed to recognize the affiliation of members with the Boston Musicians' Protective Association and the American Federation of Musicians is indicated in one paragraph of the trustees' statement dealing with contracts between the musicians and the trustees.

Hints of Places to Be Filled

"It is important," the statement reads, "for the trustees to know without delay to what extent, if at all, there are any places to be filled in the orchestra, so that they may select the best personnel for any such places, because, in any event, the Boston Symphony Orchestra is to be carried on and its great qualities maintained."

A meeting of the full committee of the players will be called in the immediate future to consider the trustees' case as stated and to formulate a reply.

The statement of the trustees follows:

"This orchestra has been maintained for 39 years. It is going to continue to be maintained. This is to be done for the present through the generosity of persons making annual gifts and, ultimately, through the income of money given as an endowment for the purpose of its continuance. There is no occasion on the ground of such fear for any member of the orchestra to seek a position elsewhere.

"The first point then is, that this orchestra is to be continued with its traditional standards of excellence.

Cost Has Been Doubled

"The orchestra at present is being supported by annual contributions, the total of which is twice as large as the amount paid by Maj. Higginson in any one of the first 37 years of its existence. In other words, to support it is now costing more than double what it ever cost before. The total salaries paid to the musicians is today 30 per cent. greater than it was in 1914. In 1918 every musician receiving less than $3000 a year was given an additional payment of $250 a year, regardless of whether he had or did not have a continuing contract at a fixed sum. Furthermore, where contracts expired and new contracts were entered into, so far as possible other increases were given.

"Payments to all musicians receiving less than $3000 a year are distributed weekly throughout the year, the rate of payment being higher during the 40 weeks of the Symphony concert season and Pop concert season than in summer, when no services are required of the musicians.

"One member of the orchestra whose service is required at only some of the concerts, is now being paid $1450 a year. Seven members are now being paid $1650 a year. All other members are paid at least $1850 a year and a large number

[illegible] of Service

[illegible] of comparison with [illegible] length of service [illegible] consideration. In [illegible] play in the Pop concerts as well as the Symphony concerts, there are 40 weeks of service. In most orchestras the time of employment is only from 28 to 30 weeks, and in only one other orchestra is employment for so long a period as that in Boston. On the basis of 30 weeks of service, the annual payment of $1650 is equivalent to $55 a week and $1850 is equivalent to $61.68 a week; on the basis of 40 weeks of service, $1650 is equivalent to $41.25 a week and $1850 is equivalent to $46.25 a week. Furthermore, the trustees are ready to carry on the Pop concerts for an additional season of four or five weeks beginning at Labor Day and running until the opening of the Symphony concerts, and to pay the musicians during that additional Pop season the full salary paid them during the spring Pop season. The second point made clear is, then, that the present minimum salaries apply to only eight men in the orchestra, and that the opportunity is given to the members to play for four or five additional weeks in Pop concerts in September and to be paid an additional sum for that service.

"When the orchestra travels, each musician is allowed $5 a day for his living expenses. With one exception, this compares with $4 a day allowed in other orchestras.

Pension Fund Privileges

"The members of this orchestra have the privilege of membership in a pension fund, the amount of payment to them, or, in the event of death, to their widow or minor children, depending on length of service. A substantial portion of the money available for pensions comes from concerts which the members themselves give for the purpose during each year, a right which is secured to them under their contract.

"The members of the orchestra are entitled, according to length of service, to death benefit and disability payments under group insurance paid for by the trustees.

"In other orchestras contracts are made only from year to year. In this orchestra they may be and usually are made for two to three years at a time. In no orchestra has there been a greater permanence of employment for a man of proved artistic ability than in this orchestra.

Refers to Salary Demands

"On Feb. 6, 1920 a large proportion of the orchestra united in a written request for an increase in compensation of each member, stating that 'any increase less than $1000 a year would be futile,' and asking for a reply not later than Feb. 20, 1920. Feb. 14, on behalf of the trustees, the president met the entire orchestra as a group and pointed out that the increase which was insisted upon as a minimum would require contributions from the public of $100,000 a year in addition to the present contributions of $100,000 made for running the orchestra, or that, if a permanent fund was raised to maintain the orchestra, it would require $4,000,000 instead of $2,000,000, and that in the absence of such gifts from generous citizens, either annually or to an endowment fund, it was impossible to grant the request.

"He further stated that some increase in salaries, such as had been given in previous years, would be possible by revising the prices of tickets to the concerts and that that matter had for some time been under consideration by the trustees.

"He stated that in the case of members whose contracts were expiring, and in the case of members then receiving the minimum pay, and in the case of the basses, even though they had continuing contracts, the matter of salaries would be gone [illegible]

closing the meeting he stated he would post definite hours when he would be glad to confer with members as to their salaries. This was done.

Demands a Show-Down

"It is suggested by some members of the orchestra that it might be advisable to have the members select a committee of three, one from the brass section, one from the wood wind, and one from the string, to advise with the members of the orchestra and the trustees to promote the general good of the entire orchestra, but not to pass upon the artistic merits of any member, that being properly a matter for the conductor. This suggestion is entirely satisfactory to the trustees. Indeed, they will be glad at any time to consider with individual members of a committee of the orchestra any matter affecting the general or individual welfare of its members.

"To sum up: Those members whose contracts are about to expire are requested to notify the management at once whether they wish to continue as members of the orchestra. If they do, the details of their new contracts will be taken up forthwith. All others who have any statement which they wish to make are requested to make such statements to the management now. It is important for the trustees to know without delay to what extent, if at all, there are any places to be filled in the orchestra so that they may select the best personnel for any such places, because in any event, the Boston Symphony Orchestra is to be carried on and its great qualities maintained."

SUGGESTS FALL POPS TO INCREASE PAY

Pres Cabot Asks Symphony Players to Say Now Whether They Wish to Continue—Orchestra to Go On, Anyway

At the close of the rehearsal of the Symphony Orchestra yesterday afternoon, Judge Frederick P. Cabot, president of the trustees of the orchestra, made an address to the musicians in reply to their recent salary demands. He said:

"This orchestra has been maintained for 39 years. It is going to continue to be maintained. This is to be done for the present through the generosity of persons making annual gifts and ultimately through the income of money given as an endowment for the purpose of its continuance. There is no occasion on the ground of such fear for any member of the orchestra to seek a position elsewhere.

"The first point then is, that this orchestra is to be continued with its traditional standards of excellence.

"The orchestra at present is being supported by annual contributions, the total of which is twice as large as the amount paid by Maj Higginson in any one of the first 37 years of its existence. In other words, to support it is now costing more than double what it ever cost before.

Increases Since 1914

"The total of salaries paid to the musicians is today 30 percent greater than it was in 1914.

"In 1918 every musician receiving less than $3000 a year was given an additional payment of $250 a year, regardless of whether he had or did not have a continuing contract at a fixed sum. Furthermore, where contracts expired and new contracts were entered into, so far as possible other increases were given.

"Payments to all musicians receiving less than $3000 a year are distributed weekly throughout the year, the rate of payment being higher during the 40 weeks of the Symphony Concert season and Pop Concert season than in Summer when no services are required of the musicians.

"One member of the orchestra, whose service is required at only some of the concerts, is now being paid $1450 a year. Seven members are now being paid $1650 a year. All other members are paid at least $1850 a year and a large number more.

"For the purpose of comparison with other orchestras the length of service should be taken into consideration. In this orchestra, for the men who care to play in the Pop Concerts as well as the Symphony Concerts, there are 40 weeks of service. In most orchestras the time of employment is only from 28 to 30 weeks and in only one other orchestra is employment for so long a period as that in Boston. On the basis of 30 weeks of service the annual payment of $1650 is equivalent to $55 a week and $1850 is equivalent to $61.68 a week; on the basis of 40 weeks of service, $1650 is equivalent to $41.25 a week and $1850 is equivalent to $46.25 a week.

Offers Full Pop Concerts

"Furthermore, the trustees are ready to carry on the Pop Concerts for an additional season of four or five weeks beginning at Labor Day and running until the opening of the Symphony Concerts, and to pay the musicians during that additional Pop season the full salary paid them during the Spring Pop season.

"The second point made clear is, then, that the present minimum salaries apply to only eight men in the orchestra and that the opportunity is given to the members to play for four or five additional weeks in Pop Concerts in September and to be paid an additional sum for that service.

"When the orchestra travels each musician is allowed $5 a day for his living expenses. With one exception, this compares with $4 a day allowed in other orchestras.

"The members of this orchestra have the privilege of membership in a pension fund, the amount of payment to them, or, in the event of death, to their widow or minor children, depending on length of service. A substantial portion of the money available for pensions comes from concerts which the members themselves give for the purpose during each year, a right which is secured to them under their contract.

"The members of the orchestra are entitled, according to length of service, to death benefit and disability payments under group insurance paid for by the trustees.

"In other orchestras contracts are made only from year to year. In this orchestra they may be and usually are made for two to three years at a time. In no orchestra has there been a greater permanence of employment for a man of proved artistic ability than in this orchestra.

Increase Asked Impossible

"On Feb 6, 1920, a large proportion of the orchestra united in a written request for an increase in compensation of each member, stating that 'any increase less than $1000 a year would be futile,' and asking for a reply not later than Feb 20, 1920.

"Feb 14, on behalf of the trustees, the president met the entire orchestra as a group and pointed out that the increase which was insisted upon as a minimum would require contributions from the public of $100,000 a year in addition to the present contributions of $100,000 made for running the orchestra, or that, if a permanent fund was raised to maintain the orchestra, it would require $4,000,000 instead of $2,000,000, and that in the absence of such gifts from generous citizens, either annually or to an endowment fund, it was impossible to grant the request.

"He further stated that some increase in salaries, such as had been given in previous years, would be possible by revising the prices of tickets to the concerts and that that matter had for some time been under consideration by the trustees.

"He stated that in the case of members whose contracts were expiring, and in the case of members then receiving the minimum pay, and in the case of the basses, even though they had continuing contracts, the matter of salaries would be gone over. Before closing the meeting he stated he would post definite hours when he would be glad to confer with members as to their salaries. This was done.

Glad to Meet Committee

"It is suggested by some members of the orchestra that it might be advisable to have the members select a committee of three, one from the brass section, one from the wood wind and one from the string, to advise with the members of the orchestra and the trustees to promote the general good of the entire orchestra, but not to pass upon the artistic merits of any member, that being properly a matter for the conductor. This suggestion is entirely satisfactory to the trustees. Indeed, they will be glad at any time to consider with individual members of a committee of the orchestra any matter affecting the general or individual welfare of its members.

"To sum up: Those members whose contracts are about to expire are requested to notify the management at once whether they wish to continue as members of the orchestra. If they do, the details of their new contracts will be taken up forthwith. All others who have any statement which they wish to make are requested to make such statements to the management now. It is important for the trustees to know without delay to what extent, if at all, there are any places to be filled in the orchestra so that they may select the best personnel for any such places, because, in any event, the Boston Symphony Orchestra is to be carried on and its great qualities maintained."

MORE ORCHESTRA MEMBERS SIGN UNION APPLICATIONS

A number of additional members of the Symphony Orchestra yesterday filled out applications for membership in the union of musicians affiliated with the American Federation of Labor, it was announced by Carl E. Gardner, publicity chairman of the committee of players. Mr Gardner said that every member of the orchestra at the rehearsal expressed sympathy with the union affiliation and, while pledges were not received from all of them, it was predicted that the orchestra will be 100 percent organized within a few days.

The committee expects to receive from Judge Frederick P. Cabot a copy of the salary list of the orchestra. It will go over the list and figure out just what increases were granted that brought the total to 30 percent, as stated by Judge Cabot.

It is claimed that many of the higher salaried artists received big increases, some as high as 75 percent, while some of the others received less than 30 percent.

MUSIC AND MUSICIANS

A SHARP TURN IN THE SYMPHONY STRIKE

Spirited Reply from the Trustees to Public and Players—Band and Concerts to Be Maintained, and Vacancies, If Any, to Be Filled as Heretofore—Salaries Compared and Defended—Possibilities of the Near Future — Seven Harps and Mr. Salzedo's Rare Qualities as Harpist

CANDOR is clearing the air in the present controversy over salaries between the trustees and the players in the Symphony Orchestra. In public and in private the musicians concerned—for the most part the secondary and the minor members of the band—have now made plain that they are seeking more than a necessary or a desirable increase in pay. Their larger purpose is to deprive the orchestra of its independence, to subject it to the exactions of a union, to establish, so far as they may, a régime that will consider above all else their ease and comfort. Hitherto those who have paid the bills of the orchestra have made the decisions in its business, while the conductor has been equally master of its music. Hereafter, if it is "unionized," both will be subject to rules imposed outside of Symphony Hall. The public of the Symphony Concerts, watching these aggressions, has wondered what the outcome would be. It has obviously feared the dissolution of the orchestra, the end of the concerts.

Through Judge Cabot, speaking to the players after a rehearsal yesterday, the trustees have now made clear and firm answer. "In any event the Boston Symphony Orchestra is to be carried on and its great qualities maintained." It has existed for thirty-nine years; it will continue to exist. So much for the groundless fears of prospective dissolution. Furthermore, those members whose contracts expire at the end of the present season and who do not care to renew them at the amplest terms the trustees can make, are invited to notify the management at once of their impending departure, so that their places may be filled by the best available musicians. In a word, the men of the orchestra must make decision forthwith—either to stay within the band or to leave it. For as many as choose to go, successors will be found, called as heretofore according to their abilities and not according to their affiliations. By so much the trustees would make an end of the present "unrest." It is the desire of the more designing agitators to continue it. The direct invitation to stay or to go brings them up with a sharp turn. With the players as individuals, with the players as represented by a committee, the trustees and the management are at all times willing to consider any matter concerning the welfare of the orchestra, except the abilities of members, judgment of which is naturally the province of the conductor. The trustees indeed are prepared to welcome a standing committee of three players—one from each choir, string, wood and brass, of the orchestra, chosen by it for such purpose. So much, again, for the mistaken assertion that the trustees of the orchestra would not deal with it collectively. Very collectively, so far, they have treated it in the present controversy.

For the rest, and now speaking to the public rather than to the orchestra itself, Judge Cabot explained the present standards in salaries and the available means by which, in degree, they could be raised. One member of the orchestra, whose services are required at only occasional concerts, receives $1450 a year; seven more are paid $1650 a year. The trustees are prepared to consider the increase of these eight minimum salaries. There are few players upon the double-bass at present obtainable in America; the market-rate for such musicians has increased accordingly: the trustees are ready to discuss larger pay for this division of the orchestra. They are likewise ready to examine each expiring contract with a view to renewal, if the individual player so desires, on the best possible terms. Toward general increase of pay, the trustees lack the means to propose more than the income from four [illegible] receive the orchestra from Mr. Higginson. Had not two or three devoted men exerted themselves to the utmost the band would then and there have ceased to exist. It has been hardly less difficult to secure the guarantees now maintaining the Symphony Concerts. Again the zeal of a few saved the day.

Those who should know are agreed that no one man in Boston is disposed to take over the orchestra and maintain it single-handed as Mr. Higginson did; that no body, large or small, of men, of women, or both, is inclined to replace the present guarantors and substitute a new control. There are grave doubts whether public and private subscription to an endowment fund would be large enough to assure the financial future of the orchestra under present fixed charges—to say nothing of doubling them by a general increase in salaries. The men of the orchestra delude themselves absurdly when they believe that the orchestra, free and independent or unionized, can command patrons and guarantors at will. They are the comic victims of sheer megalomania when they believe that the community is eager to maintain them on any terms that they may propose. Too many of them, especially among the newcomers, are letting such fatalities run away with actualities that must be endured until they can be gradually altered and abated. The older and the wiser heads in the band know more of the conditions under which it actually lives and works—[illegible] are quietly and individually renewing tracts.

BOSTON EVENING TR

CONCERT-CHRONICLE

"Unrest" in the Symphony Orchestra Takes a New Turn—Delusions of the Players About Income and Control—Mme. Hudson-Alexander's Pleasurable Concert

THE trustees of the Symphony Orchestra are unable to raise the salaries of the rank and file of the band because they lack the income wherewith to do so and see no present means to increase their revenue. They have not declared that the request of the players was unwarrantable; they have not refused to bargain with them individually or collectively; they have simply stated an exact truth—that present fixed charges consume the present income of the orchestra and that no way to enlarge that income immediately and promisingly suggests itself. Thereupon more or less members of the orchestra hasten to join the Boston Musicians' Protective Association—otherwise "the union"—and invite the newspapers to make the same clatter about such action as it pleases them to raise. Their vanity is as amusing as their noise—and as futile. If every player in the Symphony Orchestra should join the union such course would not add a penny to the revenues of the orchestra. If the union as it is expected to do, should "demand" the increase of salaries originally "requested," there will not be a dollar more in the treasury of Symphony Hall to meet it. There are players in the orchestra who will not believe that the trustees have no money for larger salaries and little or no prospect of increased income. With men who hug a delusion so far at odds with ascertainable fact it is useless to argue. They are mere tools with which intriguers play at will.

These intriguers, however, are busy with a deeper game. In their belief, as soon as a considerable part of the orchestra is unionized, the union can and will so harry the present trustees with demands, exactions, increased expenses and descent to lower standards of preparation and performance that the board will be glad to retire and to give place to a new control. That control, of course, will be wholly favorable to the union, ready to grant whatever it asks, amply provided with the necessary means to such expenditure. Who will constitute the new board and whence the great and generous subsidy will come, no one can explicitly say. There are rich women; there is this, that, or the other rich man, minded to be a lavish "patron of music"; there are rumors in the air, and so forth and so onward. Again delusion and the fostering of delusion. It was difficult to constitute a board of trustees to

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SYMPHONY CONCERT MASTER JOINS UNION

Fredric Fradkin Says He Took Step as Matter of Principle—Declares Unionization Will Benefit Orchestra

Frederic Fradkin, concert-master of the Boston Symphony Orchestra and one of the most distinguished American musicians, is the latest member of the Symphony to affiliate with the American Federation of Musicians.

Mr. Fradkin, who was the first honor graduate during his attendance at the French National Conservatory and has the distinction of being the only American violinist to win the first unanimous prize and receive a purse of 2000 francs from the French government, in a special interview today said:

"I have never asked the trustees of the Boston Symphony orchestra officially for thing—I have never been refused anything and am antagonistic to no one. I joined the union as a matter of principle. I have no intention of going elsewhere. I have been very happy here and personally have been fairly treated by the trustees.

Unionising Will Benefit Orchestra

"However, I could not sit in my chair and know that the men behind me are not getting enough salary to buy the things they need to live properly. I believe that it is to the benefit, individually and collectively, of the members of the orchestra as well as of the trustees to have the orchestra unionised. It will produce a better comradship and morale.

"Conservative people believe that the unionising of the orchestra will tend to take away from its high artistic standard. But I firmly believe that the existence of union affiliations among the members will in no way interfere with the artistic standards. It is not an antagonistic movement against the trustees. It is simply a movement for existence.

"The best musicians in America exclusive of the Boston Symphony Orchestra are union musicians and it has never been found that their union affiliations interfere with their artistic standards.

"In France every famous conductor belongs to the French Syndicate of Musicians.

Appreciates Higginson's Stand

"It is not possible today to pick up first-class musicians on every corner in Europe. Many of the most famous musicians were killed in the war and the choice is very limited. You can't take 15 men out of the orchestra and not harm it materially.

"I can understand Maj. Higginson 30 years ago going to Europe to obtain musicians, but there is a wealth of material in America now. I am sure that if we looked around seriously we'd get a high standard of choice to fill our vacant places.

"I think that with the orchestra unionized that a larger scope in obtaining material for orchestra will be possible within union circles."

Leader of Orchestra Joins A.F. of L.

Official announcement that F. Fradkin, world-renowned virtuso and concert master of the Boston Symphony Orchestra, had joined the American Federation of Musicians caused a sensation today in musical and social circles here.

Fradkin, one of the highest paid artists in the musical world, was haled as "The Idol of the Symphony" by his colleagues folowing his declaration. He paid his $25 initial dues to a director of the union folowing a rehearsal of the Symphony.

He was cheered and congratulated by the artists. The announcement of his decision spread like wild fire in the Back Bay. To say it caused a sensation is putting it mildly.

Fradkin's move was the signal for others to do likewise. As a result the offices of Local No. 9, A. F. of M., were flooded with resuests and, according to Carl Gardner, member of the orchestra, and a member of the publicity committee, there remained but a very few men who were not in the union.

Mr. Gardener wanted it made clear, however, that the talk of the artists quitting was absolutely unjustified and without foundation. He said, "The boys won't quit, that's official."

Veterans Unionize

The report that it was the younger element in the orchestra that was stirring up the union activities was denied by both Mr. Gardner and Mr. Langley of the orchestra. They pointed out that such famous players as Bedetti, 'cello; Kunze, bass; Heim, trumpet; Roth, violin; Theodorowicz, assistant concert master; Traupe, violinist; Schroeder, 'cello, all first-chair men, and men who have been with the organization many years, are now members of the union.

A meeting was held late Wednesday afternoon and it was reported by officials of the union today that all but 10 members of the orchestra have now become affiliated with the union.

To Remain Union Men

It is stated on authority that the men have no intention of severing their connection with the Boston local.

One of the directors today pointed out that members of the orchestra whose contracts are about to expire will notify the orchestra trustees of their intention to remain union members in good standing.

In answer to Judge Cabot's reply it was intimated that the local will soon be ready to act as representative of the men in their demand for the increase in salary.

It was plainly intimated by a number of the musicians that if they were forced against a stone wall that they would reveal some sensational developments within the management of the orchestra.

Will Stand With Men

It was reported unofficially today that Pierre Monteux, the conductor, was going to stand with the men. He is expected to issue a statement later, stating his position. It is awaited with much interest. Many of the conductor's close friends have joined the union. Other members feel that this is very significant.

SYMPHONY PLAYERS UNIONIZE

The Symphony Orchestra

Herald Feb 27

The statement made by the trustees of the Boston Symphony Orchestra is straightforward and reassurring. It should put an end to gossip about the present condition and the future of the orchestra. Erroneous statements have been published; there has been much idle chatter. Malicious reports have been circulated in other cities by those who, for selfish reasons, would welcome the downfall of our orchestra. Nor is the German propaganda at an end. There are some who cannot endure the thought of anyone but a German as conductor.

The trustees show irrefutably that the stories about the inadequate pay of the members have been extravagant and in some instances false. They have stated their side of the case calmly; they have contented themselves with showing the facts. And facts are stubborn things. The trustees have made no attempt at intimidation: they say to the few restless members: "If you are not satisfied, the door is open. Others, capable musicians, will be knocking for admission."

It is not surprising in these days of general discontent that a few of the younger men in the orchestra should make trouble; men who have served only a short time and are not ranked with the indispensable members. They have found relief in excited talk; they, perhaps, have been taken seriously by some, always ready to entertain gossip; by others, who were wholly unacquainted with the truth of the situation. Members that needlessly stir up strife are not wanted. If they should leave at the expiration of their contracts, their contracts would not be renewed.

The trustees begin by saying: "In any event, the Boston Symphony Orchestra is to be carried on and its great qualities maintained." That is enough. The character of the trustees is such that these words will not be misunderstood. The orchestra was never musically in a more enviable position than it is today. Its standard and its proficiency were never higher. It has for a conductor a man of great ability as a drill master; a musician of fine and catholic taste; a poetic interpreter of classic, modern and ultra-modern compositions. It is for the people of Boston to support gladly this orchestra, which has for years, is now, and will be, a source of civic pride. Nor will any demands made for this support be unreasonable, or burdensome.

Collapsing Roofs

SYMPHONY MAY REORGANIZE AS NEW ORCHESTRA

Union Members Say That Wealthy Boston Men Will Back Them, if Needed

Herald Feb 27

CLAIM 90 P. C. OF ARTISTS JOINED

A reorganization of the Boston Symphony Orchestra under a new management, with at least 90 per cent. of the present players, may follow any attempt by the trustees either to disband the orchestra or to withhold recognition of the union of the players.

This determination upon the part of the players was made clear in a statement issued yesterday for the players' committee of seven by Carl E. Gardner, publicity manager. This committee was appointed by the players and the officers of the local union of musicians to handle all negotiations for the players in the present controversy.

The contracts of a majority of the

(Continued on Page Eighteen, Column 7.)

SYMPHONY MAY BE REORGANIZED

(Continued from Page One)

musicians continue in force until July, although the management and the men have the mutual privilege of breaking the contracts before their expiration on forfeiture of $200. If the trustees refuse to do business with the committee of the players as an organization it is doubtful whether the union players will continue to keep their contracts until they expire. They intimate that they would forfeit the $200 involved and sign up under a new management.

Pierre Monteux, the present conductor of the Symphony Orchestra, according to members of the players' committee, is in sympathy with the present unionization movement. He is said to have expressed his approbation to one of the prominent players.

Frederick Fradkin, concert-master, joined the union yesterday. He is one of the highest paid concert-masters in America. He was first honor graduate during his attendance at the French National Conservatory, and is the only American violinist to win the first unanimous prize and receive a purse of 2000 francs fro mthe French government.

Union affiliation, according to Mr. Fradkin, will not interfere in any way with the artistic standards of the orchestra, and would widen the field from which to select really high-class performers. He characterized the present union movement as one for existence, and declared that he could not sit in his chair and know that the men behind him were not receiving enough salary to buy the things they

INFORMATION OBSCURED

UNION OF SYMPHONY PLAYERS ULTIMATUM TO TRUSTEES SERVED

Apply for Membership

Among other leading artists of the orchestra who have filed applications for membership in the union are Gustave Heim, first trumpet; Julius Theodorowicz, assistant concert-master; Frederick Denayer, first viola; Jean Bedetti, first cellist; Georges Laurent, first flute; Max Kunze, first bass, and Albert Sand, first clarionet.

According to a statement given out by the committee of seven yesterday, all players in the percussion section are in the union and the entire first violin section; also all second violins, except three; all violas, except one; all cellists, except one; all basses, except one, and all trombonists, except one, and virtually all first chairmen are enroled.

Mr. Gardner said unionization means the saving of the Boston Symphony Orchestra under its present management. "There is little to hold the men, under present conditions," he explained. "The present wage is insufficient for the players, and the fact of their having been non-union men has been a preventive to their receiving outside work, union men being almost universally demanded.

Changes Injure Team Work

"As a result men have left the orchestra year after year to join the union, and this year there would be a greater number leave. Under such a system it is impossible to maintain the standard to which the Boston Symphony Orchestra has been raised. The constant change in the membership of the orchestra, regardless of how artistic the individual player, is a damper to proper team work, with a resultant loss of efficiency.

"Judge Cabot claimed a year ago that his only opposition to the unionization of the orchestra was that the union prohibited the bringing of men from Europe for the orchestra. That objection is void now. For the immigration laws of the country take care of this objection, since they forbid the bringing into this country of contract labor. Thus Mr. Cabot's one objection has been removed and he should now have no objection to the union.

"As to the proposal that present members of the union continue the orchestra under a new management, as a union orchestra, I want to say that there is backing for these men, despite Judge Cabot's denial of this. There are numerous wealthy and prominent citizens of Boston who have offered aid, if it is needed."

union because he believed that only through union affiliation could the present standard of the Boston Symphony Orchestra be maintained, as it would be a benefit to the men and the directors and promote morale among the men. He said that through the union affiliation, the field would be widened from which to secure good musicians, and in France, every big conductor belongs to the French Syndicate of Musicians.

Some Who Have Signed

Among the artists to sign are Gustave Heim, first trumpet; Julius Theodorowicz, assistant concert master; Frederick Denayer, first violin; Jean Redetti, first 'cellist; Georges Laurent, first flute; Max Kunze, first bass; Albert Sand, first clarinet.

Mr Gardner says all players in the percussion section as well as the entire first violin section are now members of the union. The other sections have been unionized with the following exceptions: Three in the second violins, one viola, one 'cellist, one bass and one trombonist.

"The musicians in the Boston Symphony Orchestra affiliating with the union is the only thing that will hold this organization together," said Mr Gardner, "as they have not received a sufficient salary from the orchestra, and, being nonunion men, could get but very little work on the outside, as the universal demand for this work is for union musicians.

Promised Ample Backing

"Men have left the orchestra year after year to join the union, and this year there would be a greater number leave. Under such a system it is impossible to maintain the standard to which the Boston Symphony Orchestra has been raised. The constant change in membership of the orchestra, regardless of how artistic the individual player, is a damper to proper team work, with a resultant loss of efficiency.

"At the present time the trustees have assumed a most autocratic attitude towards the men and the men have become practically serfs. If men were to leave the orchestra now, the trustees would be able to substitute only students and mediocre musicians.

"Judge Cabot said a year ago that his only opposition to the unionization of the orchestra was that the union prohibited the bringing of men from Europe. That objection is void now, for the immigration laws of the country take care of this objection. Judge Cabot should now have no objection to the union.

"In regard to getting back for continuing under a new management, as a union orchestra, I want to say that there is ample backing in spite of Judge Cabot's denial. There are numerous wealthy and prominent citizens of Boston who have offered aid in the event it is needed."

The Detroit manager, who has had wide experience in managing famous musical organizations said:—

"I'm not here to solicit Boston's talent. If the men desire to come to the Detroit organization we are only too proud and too glad to have them. Eleven of the Boston players have voluntarily applied for admission to the Detroit orchestra. We can use them. They include some of the best artists in the Boston outfit. They could easily be termed some of Boston's favorites.

"No, Fradkin is not among them. Incidentally, I pay Fradkin a tribute for his action in joining the Musicians' Union. It was splendid. It showed a remarkable spirit.

"Our minimum wage is $50 a week. No member of the organization receives less. Every man is a member of the union. Our orchestra is prosperous, of course. We have little trouble with the men. "Joe" Webber, president of the American Federation of Musicians, has always been a fair-minded and reasonable man to do business with.

"I can't understand why the Boston management has taken such a decided stand. We have no difficulty because of the men's union affiliations. On the other hand, I can truthfully state that they do better work.

"I have talked with the men who desire to join the Detroit orchestra. I have the contracts with me. All I need is their signature. I simply want to await developments and unless some action is taken by Monday I will complete the deal and take the artists with me to Detroit.

"Of course, $35 a week for men in this particular line of work is impossible. I was surprised that any of the men were receiving such a wage."

Boston Record
Feb 27, '20

BOSTON MAY LOSE ARTISTS OF SYMPHONY

Arrival Here of Manager from Detroit Causes Sensation

The arrival of F. Sturm, manager of the Detroit Symphony Orchestra, in Boston today, caused a sensation in social and music circles when it was reported he was here to negotiate with some of the famous artists of the Boston Symphony Orchestra.

The Detroit organization is acknowledged to be the finest Symphony Orchestra in this country. The appearance of Manager Strum has caused no end of comment. He is stopping at the Hotel Westminster. Those acquainted with all angles of the orchestra's affairs declare that it means but one thing—Boston will lose some of its famous artists unless something is done immediately.

Surprised at the disclosures concerning salaries paid to some of the Symphony Orchestra artists, together with other rather sensational features which have developed during the past few hours, in the fight betyeen the players and the management, prominent Back Bay society leaders and many other old-time patrons of the Symphony concerts today pledged themselves to do what they could to bring about better conditions.

May Sever Connections

Carl Gardner, one of the Symphony player and a member of the publicity committee, stated that unless the demands of the artists were met the players would sever their connections with the organization, form a new orchestra under the same name, and continue their concert work.

It was stated that such a move would have the whole-hearted support of the present patrons.

In the meantime the fight continues to grow more interesting every hour. The move of F. Fradkin, the noted virtuoso, in joining the union, has caused much comment in musical and social circles. Many of the patrons feel that if Fradkin, one of the highest-paid artists in the country, took such a step, jeopardizing his own position, something must be radically wrong somewhere.

THREATEN TO FORM NEW SYMPHONY BAND

Orchestra Players Said to Be 90 Percent Unionized

Feb 27 1920

Ample Money Backing Declared Assured to Proposed Venture

The affiliation of the musicians in the Boston Symphony Orchestra with the American Federation of Musicians will be recognized by the directors, or the players will form a new orchestra under a new management, retaining the present name, according to Carl S. Gardner, publicity man of the union members of the orchestra.

The present orchestra is now claimed

Continued on the Sixth Page.

THREATEN TO FORM A NEW SYMPHONY BAND

Continued From the First Page.

to be practically 90 percent organized, with the leaders of sections and soloists members of the union. The musicians say they have assurance of unlimited financial backing and that the present organization, with few minor exceptions, will ocntinue to furnish entertainment to music lovers.

The majority of the contracts under which the players are now working will expire in July, and Mr Gardner said yesterday that the demands of the union men will be granted or renewals of the contracts will be refused and the men will join the proposed new organization. It is possible that wholesale resignations will follow the refusal of the directors to do business with the union. The present contracts provide for breaking the contract on the payment of $200.

Advised by Monteux to Join

Mr Gardner says that Pierre Monteux, director of the orchestra, told the men after being told that Fredric Fradkin, concert master, had joined the union, that he believed the men should affiliate and was in favor of their joining the union. Mr Gardner says that out of a membership of 95 musicians, 20 have not filled out their application blanks, but 10 of these have said they would.

Fredric Fradkin the concert master, signed the membership blank yesterday and paid his initiation fee. It is said he was one of the highest salaried concert masters in the country. He was the first honor graduate from the French National Conservatory and is the only American violinist to win the first prize and receive a purse from the French Gov-

Orchestra Is Now 100 Per Cent. Organized

A climax in the dispute of the members of the Boston Symphony Orchestra, who seek salary increases and which have been refused by the trustees, was reached this afternoon when the committee representing the musicians served notice on the trustees that the organization is nearly 100 p.c. unionized.

The committee requested that the trustees at once enter into conference with the officers representing the muscians in an effort to reach an agreement.

The notice was served on the trustees soon after it was learned that Julius Strum, manager of the Detroit Symphony Orchestra, was in this city and has offered handsome contracts to all of the leading members of the Boston Orchestra. This fact was first revealed by The Record.

Detroit Leader Here

In its letter to the trustees stating their grievances, the musicians state that while a general increase in salary of $100 p.c. is not expected, "we beg leave to state that any increase less than $1000 would be futile and unjust."

The men ask that every contract held or renewed by the members of the orchestra who have joined the union be increased by $1000, beginning with the season 1920-21.

The manager of the Detroit Orches-

(Continued on Page Four, Column Five)

Traveler Feb 87

DETROIT AFTER ARTISTS FROM HUB ORCHESTRA

Players in the Boston Symphony orchestra are underpaid, in the opinion of F. Sturm, manager of the Detroit Symphony orchestra, one of the finest in this country, who is there negotiating with some of the Boston musicians.

Manager Sturm declared that his orchestra is unionized, and said he had never had any trouble with his players. In fact, he said, unionization had led to a smoother relationship between the management and the players. He said it is the policy of the American Federation of Musicians, with which his players are identified, to do everything in its power to make the orchestra better.

Mr. Sturm said he was not here to take the Boston Symphony players away, but those acquainted with all angles of the orchestra's affairs declare his visit means that the city will lose some of its famous artists unless action is taken immediately.

Mr. Sturm has been in Boston since Wednesday night and planned to return to Detroit late today. His arrival here created a sensation in musical circles and has caused no end of comment.

He told a Traveler reporter who saw him at the Westminster today he believes the attitude of the trustees of the Boston Symphony orchestra is an injustice to the men. "I think the trustees ought to see the men's side of the case," he said.

"They ought not let any personal prejudices stand in the way," he continued. "It is perfectly natural for the men to want to be certain they will be well taken care of.

"I want it understood that I am not here to solicit men, but I am negotiating with hehbers of the Boston Symphony, who wrote to me before this agitation. Gabrilowitch, our director, would not stand for such soliciting. If members of the Boston Symphony now in the union were separated from the orchestra because ofthat fact, the trustees would find it impossible to get together a non-union orchestra of any standing."

Mr. Strum said men cannot be imported now of the calibre of the members of the Boston organization. Members of the Boston orchestra would find it impossible to compete with the present group if they were to leave the orchestra and continue to play under other backing in this city," he said.

"A community like Boston ought not let an organization of the type of the Symphony Orchestra, as now composed, get away," Mr. Sturm stated.

He said public-spirited men today are beginning to feel the necessity of having such an orchestra in their communities.

Mr. Sturm said players in the Detroit Symphony Orchestra are much better paiad than those of the Boston group. He said the lowest paid player in the Detroit Symphony earned $50 a week. The average in Boston is said to be about $35. Mr. Sturm said he could use 20 men in his orchestra at present.

It was learned today that Joseph M. Webber, national president of the American Federation of Musicians, had sent notices to every musicions' local in the country, covering a total membership of 90,000, warning all union musicians to keep away from Boston until the Symphony case is settled.

RHODE ISLAND REDS

Transcript Feb

New Gusts in the Squall

Years ago when high schools stud what was then called "civil governmen the teacher was questioning his class' abo the powers and duties of the Presiden Cabinet. "What," he asked one of t boys, "are the functions of the Secreta of the Interior?" The youth, who h barely glanced at the lesson, answer glibly that they were many and vario "Name one," suggested the teacher gent but the pupil answered not a word. P cisely the same question seems in orc to the unionized players of the Sympho Orchestra when their spokesman asse that "rich and prominent men " are rea to establish and maintain them as a re ganized band to the tune, say, of $200, or more a year. In all probability, ag there would be no answer; for it is not custom of these fiery souls, the chief whom must usually release his arc upon the snare-drum, to descend to a of particulars. Rather they set high heaven of "publicity" beyond their fondest dreams, drafting "statements" about "serfs and serfdom," decreeing the future, as though they held it in the hollow of their hands, exhilarated—to use a mild word—even in these dry days by a sense of importance they have never known and are likely never to know again. Perhaps they are proving the "Americanism" about which they say so much, by their zest for the game of bluff. It is best to leave them to these sports and pastimes. Somehow actualities usually adjust and determine such controversies as that between the trustees and the members of the Symphony Orchestra.

For the hour these actualities are a disposition on the part of the trustees to let the leaven of their recent statement of facts and policies work in the minds of the public and the players, and to await with patience and composure the next step of the aggrieved musicians. The musicians, in their turn, are making speed to join the union. They seem to be doing so for three reasons. If, by any chance, they lose their present jobs, it will be easier for them, unionized, to seek and gain others. If they remain in the Symphony Orchestra, they will have more opportunity, as members of the union, for lucrative work in free hours. Most of them, also, have persuaded themselves that somehow the union can gain them the increase of salary for which they originally asked, and which the trustees lack the means to grant in any considerable measure. Just how the union is to add the necessary income to the revenues of the orchestra does not appear. Rather the players' notion seems to be that the union can goad the trustees into an appeal to the public for additional subsidies or into resignation. Then, in the players' view, will succeed a new régime able and willing to bestow all they ask. Just how it is to be constituted, just where it is to find the money, again fails to appear. At the least, if the trustees should resent a unionized orchestra, there would be more opportunity for public strife, and to continue the controversy—if possible, with new heat—is now the breath of life to those who were eagerest to provoke it and are eagerest to prolong it in blind resentment or frank self-seeking. The mere observer notes with interest that the most zealous in these matters are various musicians brought into the band to save it, in the days of war-time hysteria, from the German influences "sapping its morale."

Mr. Carpenter's Ballet

Trans. Feb 2?

THE SYMPHONY AND THE UNIO

With increasing emphasis, as the day have passed, certain members of the Symphony Orchestra have endeavored to mak unionization appear a chief issue of the present campaign for larger salaries. Th matter was not at first brought forwar in this connection, but since it has bee thus introduced, and coupled with an at tempt, on the part of some agitating lead ers, to picture the trustees to the publi as a group of gentlemen benighted in au tocracy, it may be well that certain cardi nal truths of the case, already set out i other columns of this paper, should b reiterated.

The first point worth full public un derstanding is that affiliation of mem bers of the band with a union, even a national union, of and for their own purposes of organization, has no need to be regarded as the present casus belli. On the contrary, the president of the board of trustees, speaking for his part more than a year ago to national officers of the union, eliminated this from dispute. Upon certain conditions he welcomed the union. The conditions—being simply those of the freedom of the management to secure the best players obtainable, no matter where found, and to maintain the orchestra at the highest possible standard of artistic excellence—appealed at the time to the union's representatives, according to their own professions, no less strongly than they appeal and must always appeal to the public. The national officers returned to Chicago, saying that they would arrange for observance of these conditions. So far so good. But a change was to come. When next the delegates appeared in Boston, the position they took was that preservation of the management's freedom to maintain the best possible orchestra would require alterations in their rules which they did not propose to make.

Then and there the only real grounds of difference developed. They are grounds concerning which, in the high realm of standards where a symphony orchestra must either dwell or suffer material as well as artistic decline, there can be no concession or compromise. And, oddly enough, compromise of them would wreak its heaviest vengeance upon the players themselves. At a time when it is precisely a greater public interest and a further access of professional prestige which the orchestra needs if it is to be able to pay its men such betterments of salary as are within reason, to ask a diminution of standards which could only chill the public's interest and decrease the orchestra's resources, is a counsel of the most evident folly for all concerned.

The band being convinced that "founders and sustainers" of orchestras grow on every bush, the police will now please rope off the crowd of eager donors fighting to give the proposed organization another Symphony Hall, an additional pension fund and a world-wide reputation concocted over night.

The situation reached an acute stage yesterday when several of the organization were said to have been invited to accept better paying positions with musical organizations in other parts of the country. Julius Strum, manager of the Detroit Symphony Orchestra, was here yesterday and is said to have offered handsome contracts to some players.

While he said he was not here to solicit men to go to Detroit, he frankly stated that Detroit would gladly welcome the Boston men. It is stated that 11 Boston Symphony men have applied for admission to the Detroit orchestra.

"Our minimum wage is $50 a week," said Mr Strum, "and I don't understand why the Boston management has taken such a decided stand. We have no difficulty because of the men's union affiliations. On the other hand, I can truthfully state that they do better work.

"I have talked with the men who desire to join the Detroit orchestra and all I need is their signatures to the contracts. I simply want to await developments, and unless some action is taken by Monday, I will complete the deal and take the artists with me to Detroit."

Bids for Players Reported

William G. Dodge, delegated to take charge of the Boston situation, stated that directors of symphony orchestras from all sections of the country have either come here or communicated with leaders of the union about getting musicians. It was reported that of the 20 members not in the union, five had joined yesterday, among them being Arthur Brook, flutist, and G. Mager, trumpeter.

Pierre Monteux, conductor, denied last night the statement that he favored the members of the orchestra forming a union, claiming he had never said anything of such a nature.

Statement to the Trustees

In the statement sent yesterday to the trustees by the committee of seven, H. Ringwall, chairman, L. M. Kurkdjie, Gustave Heim, Carl S. Gardner, Otto Roth, W. Traupe and Florian Wittman, it is pointed out that in joining the union the players had adopted the only means of remedying conditions which were no longer tolerable; that they have held aloof, being members of the only important musical organization that had not joined the union, and thus lost many Summer engagements.

The committee says that any increase less than $1000 a year will be futile and unjust, and requests that all contracts held or renewed be increased by that amount beginning with the season of 1920-21. The committee continues:

"As it is not our intention to interfere with the management of this orchesetra, we will quite properly leave to the trustees the devising of methods of augmenting revenue to meet this proposed increase in salaries. But we urge that no additional concerts (over and above the average of the past) be given to defray this added expense for as our request for an increase of $1000 is solely to offset the admitted present depreciation of the value of the dollar, we believe that the expense should be borne by the public."

PRESIDENT NAMES

Globe Feb 29

IF WE WOULD DANCE

MR JULIUS STRUM, manager of the Detroit Symphony Orchestra, is in town, and he had with him a number of documents of great interest to Boston music lovers. If signed, these documents will become contracts, and will remove from the "Athens of America" a dozen of the best artists of our own orchestra. Apparently it is not too late for Boston to make its money speak, but there is no time to lose. If Boston is to hold its present position in music Boston must make up its mind to pay the violinist.

In this competitive world a hard-earned reputation for excellence in art is hard to earn, and when earned difficult to keep. There are reasons for the belief that Boston is dangerously dependent on her past.

Painters, like other mortals, sell their pictures to the highest bidder. That is why an increasing number of the most important works of living American artists have gone to Pittsburg, Buffalo, Cleveland or Chicago, instead of finding wall space in a Boston gallery.

There have been times when the custodians of learning at Cambridge have had a chill because some representative of a great fresh-water university, perhaps a State affair, has been seen in the vicinity of Harvard sq. Only recently Michigan—the name is associated with copper mines, inexpensive furniture, and all kinds of motor cars—signed up one of our most eminent medical men.

At this rate the time may come when the pictures by Copley and Stuart which hang in dwellings inhabited by our first families will be shipped West.

The sad truth is that we cannot even keep ball players unless we are willing to keep pace with the bidding.

Gardner predicted that [illegible] of the ninety-five players in the orchestra will quit at the end of the present season if their membership in the union is interfered with or if they do not get higher salaries and better working conditions.

HINT MEN MAY RESIGN.

"This is not a threat," he added. "It is merely a statement of what will happen at the end of the present season if the things we ask are not complied with. The board of trustees has been autocratic. There is much discontent among the players. Between 75 and 84 of the 95 members have already joined the union."

Mr. Gardner declared that "It is ridiculous to say that the Boston Symphony Orchestra will not give such artistic performances if its members are union players. We will give better performances, because we will be more contented. The argument that we will give inferior concerts because we join a union is ridiculous."

In a letter to the trustees, sent to Judge Frederick P. Cabot, president of the board, the players' committee declares that the majority of the orchestra members have joined the union and insist upon better working conditions and higher wages. The committee requests that "contracts existing between individual members of the Association * * * be so reformed as to enable the members to comply with the duties and obligations fixed by the by-laws of the American Federation of Musicians and the principles for which the latter organization stands."

OPPOSE DISRUPTION.

Touching on the discord in the orchestra the communication reads: "The perfection of any organization depends as much upon the material condition of its members as it does upon their skill and proficiency. There can be no approach to the goal of perfection where there exists discontent and disaffection."

Another section reads: "We wish to assure the trustees and those who are interested in the welfare of the orchestra that our course was prompted as much by a desire to maintain a high standard in the orchestra, to encourage music as an art in the United States, as it was to improve our own condition."

Those who comprised the committee are: Chairman, H. Ringwall, No. 20 Queensbury street; L. H. Kurkdjie, No. 333 Massachusetts avenue; Gustav F. Heim, No. 81 Orchard street, Jamaica Plain; Otto Roth, No. 10 Arlington stret, W. Traupe, No. 47 Paul Gore street, Jamaica Plain; Florian Wittman, No. 11 Tetlow street Roxbury, and Ernest E. Gardned, No. 61 Court street.

ON HERALD

SYMPHONY MAY LOSE PLAYERS

Trustees Hear New York and Detroit Managers Offer More Pay

UNION HEADS ADVISE MEN TO STAY HERE

The presence of musical managers from Detroit and New York, said to be here with higher wage offers to dissatisfied Boston Symphony players, last night caused fears for the integrity of the organization founded by Maj. Higginson and made famous under the baton of noted conductors. F. Sturm, manager of the Detroit Symphony Orchestra, is already on the ground.

In consequence of this development, the orchestral committee of seven, chosen by the players, and the executives of the local unions of the American Federation of Musicians, yesterday urged the players to refuse all inducements to sever their relations with the orchestra—which it is hoped to keep a Boston institution—until all possible efforts have been made and have failed.

Other Places Want Them

Other cities are reported to be desirous of securing Boston's Symphony players. These include Syracuse, N. Y., where George Eastman, the "mysterious Mr. Smith" of Technology fame, has donated $1,500,000 for the organization of a new Syracuse symphony orchestra.

The main hope of the players and of the committee of seven is the well known loyalty of the men to the Boston institution, together with the warning sent out by President Joseph N. Webber of the federation, at the instance of the executives of the Boston Musicians' Protective Association, for all union musicians to keep away from Boston and especially from the Symphony management, until the present difference has been adjusted.

The committee of seven yesterday sent a letter, through the local union, to the trustees, asking for a conference. This is in the nature of a reply to the paper recently read to the players by Judge Frederick P. Cabot, to the effect that an average increase of 30 per cent. had been granted to them since 1914. A reiteration of the players' demand for a flat increase of $1000 a year for all members of the orchestra is attached to the letter.

According to Carl S. [illegible] committee of seven, that body has received assurances from a responsible source that there is a bare possibility of city or state taking over the orchestra to maintain it as a Boston institution if an agreement is not reached.

It was recalled yesterday that during the war, when Dr. Karl Muck, then conductor, was under surveillance by United States secret service agents, members of the orchestra were assured by a prominent official at Washington that "the Boston Symphony Orchestra would be kept intact by the United States government itself" rather than permit its disintegration.

Five new applications for membership in the union were filed yesterday by Symphony players, including Arthur Brook, flute, and G. Mager, trumpet.

Sturmn Will Return

Manager Sturmn of the Detroit orchestra expressed surprise yesterday when told of the salaries paid to the Boston men. These he declared to be impossible and far below those paid to symphony players in other cities. He was induced by the local union executives to forebear urging players to leave the Boston Symphony Orchestra at this time, but he served notice that he is likely to return within a couple of weeks if the situation has not cleared, as he feared that managers from other cities might get an advantage over him. It was learned by Mr. Gardner that one member of the Boston Symphony Orchestra, not considered equal to the majority of the players, now receiving $40 a week, had been offered $75 by the Detroit manager.

Captain Johnson and his crew

Post Feb 88

DEMAND ON SYMPHONY TRUSTEES

Union Asks Flat Raise of $1000 for Each Player

The committee of seven of Boston Musicians' Union yesterday sent a communication to the board of trustees of the Boston Symphony Orchestra in which it refutes recent statements made by Judge Cabot of the board and demands a conference and a flat increase of $1000 for each player in the orchestra.

The request for a conference with the board of trustees and for the wage increase are reiterations of former demands.

MONTEUX OPPOSES MOVE

Pierre Monteux, the conductor of the orchestra, yesterday said he has never supported the players who have in their agitation for higher wages threatened to break from the orchestra. He says that from the beginning he has had no part in the dispute and that he has personally disapproved the course adopted by the men.

F. Sturm, manager of the Detroit Symphony Orchestra, was in Boston yesterday to secure players for Detroit. He said he has places for 20 musicians in his orchestra. None of the members of the Boston orchestra signed with the Detroit, preferring, they said, to await developments in the present situation.

Warning From Weber

Warning was sent out yesterday by Joseph N. Weber, international president of the American Federation of Musicians, urging all musicians to keep away from Boston and not to deal with the management of the Boston Symphony Orchestra, until the present controversy is adjusted.

Five more members of the local orchestra were said last night to have applied for admission into the local musicians' union. Among them are said to be Arthur Brooke, flutist and G. Mager, trumpet. William G. Dodge of the local union has been delegated by President Weber to assume charge of the union's part in the present controversy.

Trustees Query Fradkin

The trustees have apparently not receded from their attitude as defined in the recent statement by Judge Cabot of the board of trustes.

The determined opposition to unionism on the part of the board may be seen by its having called Fredric Fradkin, concertmaster of the Boston Symphony, yesterday afternoon to make clear his attitude on the subject of the musicians' union.

Globe Feb 28

OUTSIDERS AFTER SYMPHONY PLAYERS

Reported by Leader of the Unionized Musicians

Committee Writes to Trustees Asking for a Conference

With a large majority of Boston Symphony Orchestra musicians unionized, a committee of the organization yesterday sent to the trustees a communication stating that they had formed an organization to be known as the Boston Symphony Orchestra Members Association, had affiliated with the American Federation of Musicians and requested that the trustees appoint a time and place for a conference upon differences.

American Feb 28

SYMPHONY MEN MAY RESIGN

Warn Trustees Disruption of Band Will Follow Failure to Grant Increase

Members of Boston Symphony Orchestra have thrown down the gauntlet to the trustees, threatening disruption of the famous organization if higher wages and better working conditions under union rules are not forthcoming.

"We joined the union," said Ernest E. Gardner, one of the players' committee of seven that served the ultimatum on the trustees, "because we wish to be free men. We intend to be serfs no longer."

In this supplementary statement to a Boston American reporter Mr.

FEBRUARY 28, 1920

From Times 14 [illegible] H

New York City

WITH THE ORCHESTRAS.

Godowsky will play Liszt's A major concerto with the Philharmonic today. The program includes Brahms's Second Symphony, Sibelius's "Pinalndia," and, after the solo number, Grieg's "Peer Gynt."

The Symphony Society will give an all-Wagner program today at Aeol[illegible]

Traveler Feb 8 20

DETROIT AFTER ARTISTS FROM HUB ORCHESTRA

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Mr. Sturm has been in Boston since Wednesday night and planned to return to Detroit late today. His arrival here created a sensation in musical circles and has caused no end of comment.

He told a Traveler reporter who saw him at the Westminster today he believes the attitude of the trustees of the Boston Symphony orchestra is an injustice to the men. "I think the trustees ought to see the men's side of the case," he said.

"They ought not let any personal prejudices stand in the way," he continued. "It is perfectly natural for the men to want to be certain they will be well taken care of.

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Transcript Feb

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Years ago when high schools stud what was then called "civil governmen the teacher was questioning his class abo the powers and duties of the Presiden Cabinet. "What," he asked one of t boys, "are the functions of the Secreta of the Interior?" The youth, who h barely glanced at the lesson, answer glibly that they were many and vario "Name one," suggested the teacher gent but the pupil answered not a word. P cisely the same question seems in or to the unionized players of the Sympho orchestra when their spokesman asse that 'rich and prominent men " are rea to establish and maintain them as a re ganized band to the tune, say, of $200, or more a year. In all probability, ag there would be no answer; for it is not custom of these fiery souls, the chief whom must usually release his arc upon the snare-drum, to descend to a of particulars. Rather they set high i heaven of "publicity" beyond their fondest dreams, drafting "statements" about "serfs and serfdom," decreeing the future, as though they held it in the hollow of their hands, exhilarated--to use a mild word--even in these dry days by a sense of importance they have never known and are likely never to know again. Perhaps they are proving the "Americanism" about which they say so much, by their zest for the game of bluff. It is best to leave them to these sports and pastimes. Somehow actualities usually adjust and determine such controversies as that between the trustees and the members of the Symphony Orchestra.

For the hour these actualities are a disposition on the part of the trustees to let the leaven of their recent statement of facts and policies work in the minds of the public and the players, and to await with patience and composure the next step of the aggrieved musicians. The musicians, in their turn, are making speed to join the union. They seem to be doing so for three reasons. If, by any chance, they lose their present jobs, it will be easier for them, unionized, to seek and gain others. If they remain in the Symphony Orchestra, they will have more opportunity, as members of the union, for lucrative work in free hours. Most of them, also, have persuaded themselves that somehow the union can gain them the increase of salary for which they originally asked, and which the trustees lack the means to grant in any considerable measure. Just how the union is to add the necessary income to the revenues of the orchestra does not appear. Rather, the players' notion seems to be that the union can goad the trustees into an appeal to the public for additional subsidies or into resignation. Then, in the players' view, will succeed a new régime able and willing to bestow all they ask. Just how it is to be constituted, just where it is to find the money, again fails to appear. At the least, if the trustees should resent a unionized orchestra, there would be more opportunity for public strife, and to continue the controversy—if possible, with new heat—is now the breath of life to those who were eagerest to provoke it and are eagerest to prolong it in blind resentment or frank self-seeking. The mere observer notes with interest that the most zealous in these matters are various musicians brought into the band to save it, in the days of war-time hysteria, from the German influences "sapping its morale."

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Trans. Feb 27

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Then and there the only real grounds of difference developed. They are grounds concerning which, in the high realm of standards where a symphony orchestra must either dwell or suffer material as well as artistic decline, there can be no concession or compromise. And, oddly enough, compromise of them would wreak its heaviest vengeance upon the players themselves. At a time when it is precisely a greater public interest and a further access of professional prestige which the orchestra needs if it is to be able to pay its men such betterments of salary as are within reason, to ask a diminution of standards which could only chill the public's interest and decrease the orchestra's resources, is a counsel of the most evident folly for all concerned.

The band being convinced that "founders and sustainers" of orchestras grow on every bush, the police will now please rope off the crowd of eager donors fighting to give the proposed organization another Symphony Hall, an additional pension fund and a worldwide reputation concocted over night.

Globe Feb 28

OUTSIDERS AFTER SYMPHONY PLAYERS

Reported by Leader of the Unionized Musicians

Committee Writes to Trustees Asking for a Conference

With a large majority of Boston Symphony Orchestra musicians unionized, a committee of the organization yesterday sent to the trustees a communication stating that they had formed an organization to be known as the Boston Symphony Orchestra Members Association, had affiliated with the American Federation of Musicians and requested that the trustees appoint a time and place for a conference upon differences.

The situation reached an acute stage yesterday when several of the organization were said to have been invited to accept better paying positions with musical organizations in other parts of the country. Julius Strum, manager of the Detroit Symphony Orchestra, was here yesterday and is said to have offered handsome contracts to some players.

While he said he was not here to solicit men to go to Detroit, he frankly stated that Detroit would gladly welcome the Boston men. It is stated that 11 Boston Symphony men have applied for admission to the Detroit orchestra.

"Our minimum wage is $50 a week," said Mr Strum, "and I don't understand why the Boston management has taken such a decided stand. We have no difficulty because of the men's union affiliations. On the other hand, I can truthfully state that they do better work.

"I have talked with the men who desire to join the Detroit orchestra and all I need is their signatures to the contracts. I simply want to await developments, and unless some action is taken by Monday, I will complete the deal and take the artists with me to Detroit."

Bids for Players Reported

William G. Dodge, delegated to take charge of the Boston situation, stated that directors of symphony orchestras from all sections of the country have either come here or communicated with leaders of the union about getting musicians. It was reported that of the 29 members not in the union, five had joined yesterday, among them being Arthur Brook, flutist, and G. Mager, trumpeter.

Pierre Monteux, conductor, denied last night the statement that he favored the members of the orchestra forming a union, claiming he had never said anything of such a nature.

Statement to the Trustees

In the statement sent yesterday to the trustees by the committee of seven, H. Ringwall, chairman, L. M. Kurkdjie, Gustave Heim, Carl S. Gardner, Otto Roth, W. Traupe and Florian Wittman, it is pointed out that in joining the union the players had adopted the only means of remedying conditions which were no longer tolerable; that they have held aloof, being members of the only important musical organization that had not joined the union, and thus lost many Summer engagements.

The committee says that any increase less than $1000 a year will be futile and unjust, and requests that all contracts held or renewed be increased by that amount beginning with the season of 1920-21. The committee continues:

"As it is not our intention to interfere with the management of this orchestra, we will quite properly leave to the trustees the devising of methods of augmenting revenue to meet this proposed increase in salaries. But we urge that no additional concerts (over and above the average of the past) be given to defray this added expense for as our request for an increase of $1000 is solely to offset the admitted present depreciation of the value of the dollar, we believe that the expense should be borne by the public."

Gardner predicted that seventy-five of the ninety-five players in the orchestra will quit at the end of the present season if their membership in the union is interfered with or if they do not get higher salaries and better working conditions.

HINT MEN MAY RESIGN.

"This is not a threat," he added. "It is merely a statement of what will happen at the end of the present season if the things we ask are not complied with. The board of trustees has been autocratic. There is much discontent among the players. Between 75 and 84 of the 95 members have already joined the union."

Mr. Gardner declared that "it is ridiculous to say that the Boston Symphony Orchestra will not give such artistic performances if its members are union players. We will give better performances, because we will be more contented. The argument that we will give inferior concerts because we join a union is ridiculous."

In a letter to the trustees, sent to Judge Frederick P. Cabot, president of the board, the players' committee declares that the majority of the orchestra members have joined the union and insist upon better working conditions and higher wages. The committee requests that "contracts existing between individual members of the Association * * * be so reformed as to enable the members to comply with the duties and obligations fixed by the by-laws of the American Federation of Musicians and the principles for which the latter organiaztion stands."

OPPOSE DISRUPTION.

Touching on the discord in the orchestra the communication reads: "The perfection of any organization depends as much upon the material condition of its members as it does upon their skill and proficiency. There con be no approach to the goal of perfection where there exists discontent and disaffection."

Another section reads: "We wish to assure the trustees and those who are interested in the welfare of the orchestra that our course was prompted as much by a desire to maintain a high standard in the orchestra, to encourage music as an art in the United States, as it was to improve our own condition."

Those who comprised the committee are: Chairman, H. Ringwall, No. 20 Queensbury street; L. H. Kurkdjie, No. 333 Massachusetts avenue; Gustav F. Heim, No. 81 Orchard street, Jamaica Plain; Otto Roth, No. 10 Arlington stret, W. Traupe, No. 47 Paul Gore street, Jamaica Plain; Florian Wittman, No. 11 Tetlow street Roxbury, and Ernest E. Gardned, No. 61 Court street.

According to Carl E. Gardner of the committee of seven, that body has received assurances from a responsible source that there is a bare possibility of city or state taking over the orchestra to maintain it as a Boston institution if an agreement is not reached.

It was recalled yesterday that during the war, when Dr. Karl Muck, then conductor, was under surveillance by United States secret service agents, members of the orchestra were assured by a prominent official at Washington that "the Boston Symphony Orchestra would be kept intact by the United States government itself" rather than permit its disintegration.

Five new applications for membership in the union were filed yesterday by Symphony players, including Arthur Brook, flute, and G. Major, trumpet.

Sturmn Will Return

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Captain Johnson and his crew ran

Post Feb 28

DEMAND ON SYMPHONY TRUSTEES

Union Asks Flat Raise of $1000 for Each Player

The committee of seven of Boston Musicians' Union yesterday sent a communication to the board of trustees of the Boston Symphony Orchestra in which it refutes recent statements made by Judge Cabot of the board and demands a conference and a flat increase of $1000 for each player in the orchestra.

The request for a conference with the board of trustees and for the wage increase are reiterations of former demands.

MONTEUX OPPOSES MOVE

Pierre Monteux, the conductor of the orchestra, yesterday said he has never supported the players who have in their agitation for higher wages threatened to break from the orchestra. He says that from the beginning he has had no part in the dispute and that he has personally disapproved the course adopted by the men.

F. Sturm, manager of the Detroit Symphony Orchestra, was in Boston yesterday to secure players for Detroit. He said he has places for 20 musicians in his orchestra. None of the members of the Boston orchestra signed with the Detroit, preferring, they said, to await developments in the present situation.

Warning From Weber

Warning was sent out yesterday by Joseph N. Weber, international president of the American Federation of Musicians, urging all musicians to keep away from Boston and not to deal with the management of the Boston Symphony Orchestra, until the present controversy is adjusted.

Five more members of the local orchestra were said last night to have applied for admission into the local musicians' union. Among them are said to be Arthur Brooke, flutist and G. Mager, trumpet. William G. Dodge of the local union has been delegated by President Weber to assume charge of the union's part in the present controversy.

Trustees Query Fradkin

The trustees have apparently not receded from their attitude as defined in the recent statement by Judge Cabot of the board of trustes.

The determined opposition to unionism on the part of the board may be seen by its having called Fredric Fradkin, concertmaster of the Boston Symphony, yesterday afternoon to make clear his attitude on the subject of the musicians' union.

IF WE WOULD DANCE

Feb 29

MR JULIUS STRUM, manager of the Detroit Symphony Orchestra, is in town, and he had with him a number of documents of great interest to Boston music lovers. If signed, these documents will become contracts, and will remove from the "Athens of America" a dozen of the best artists of our own orchestra. Apparently it is not too late for Boston to make its money speak, but there is no time to lose. If Boston is to hold its present position in music Boston must make up its mind to pay the violinist.

In this competitive world a hard-earned reputation for excellence in art is hard to earn, and when earned difficult to keep. There are reasons for the belief that Boston is dangerously dependent on her past.

Painters, like other mortals, sell their pictures to the highest bidder. That is why an increasing number of the most important works of living American artists have gone to Pittsburg, Buffalo, Cleveland or Chicago, instead of finding wall space in a Boston gallery.

There have been times when the custodians of learning at Cambridge have had a chill because some representative of a great fresh-water university, perhaps a State affair, has been seen in the vicinity of Harvard sq. Only recently Michigan—the name is associated with copper mines, inexpensive furniture, and all kinds of motor cars—signed up one of our most eminent medical men.

At this rate the time may come when the pictures by Copley and Stuart which hang in dwellings inhabited by our first families will be shipped West.

The sad truth is that we cannot even keep ball players unless we are willing to keep pace with the bidding.

merican Feb 28

SYMPHONY MEN MAY RESIGN

Warn Trustees Disruption of Band Will Follow Failure to Grant Increase

Members of Boston Symphony Orchestra have thrown down the gauntlet to the trustees, threatening disruption of the famous organization if higher wages and better working conditions under union rules are not forthcoming.

"We joined the union," said Ernest E. Gardner, one of the players' committee of seven that served the ultimatum on the trustees, "because we wish to be free men. We intend to be serfs no longer."

In this supplementary statement to a Boston American reporter Mr. a letter, through the local union, to the trustees, asking for a conference. This is in the nature of a reply to the paper recently read to the players by Judge Frederick P. Cabot, to the effect that an average increase of 30 per cent. had been granted to them since 1914. A reiteration of the players' demand for a flat increase of $1000 a year for all members of the orchestra is attached to the letter.

ON HERALD

SYMPHONY MAY LOSE PLAYERS

Trustees Hear New York and Detroit Managers Offer More Pay

UNION HEADS ADVISE MEN TO STAY HERE

The presence of musical managers from Detroit and New York, said to be here with higher wage offers to dissatisfied Boston Symphony players, last night caused fears for the integrity of the organization founded by Maj. Higginson and made famous under the baton of noted conductors. F. Sturm, manager of the Detroit Symphony Orchestra, is already on the ground.

In consequence of this development, the orchestral committee of seven, chosen by the players, and the executives of the local unions of the American Federation of Musicians, yesterday urged the players to refuse all inducements to sever their relations with the orchestra—which it is hoped to keep a Boston institution—until all possible efforts have been made and have failed.

Other Places Want Them

Other cities are reported to be desirous of securing Boston's Symphony players. These include Syracuse, N. Y., where George Eastman, the "mysterious Mr. Smith" of Technology fame, has donated $1,500,000 for the organization of a new Syracuse symphony orchestra.

The main hope of the players and of the committee of seven is the well known loyalty of the men to the Boston institution, together with the warning sent out by President Joseph N. Webber of the federation, at the instance of the executives of the Boston Musicians' Protective Association, for all union musicians to keep away from Boston and especially from the Symphony management, until the present difference has been adjusted.

The committee of seven yesterday sent

FEBRUARY 28, 1920

From Times New York City

WITH THE ORCHESTRAS.

Godowsky will play Liszt's A major concerto with the Philharmonic today. The program includes Brahms's Second Symphony, Sibelius's "Finlandia," and, after the solo number, Grieg's "Peer Gynt."

The Symphony Society will give an all-Wagner program today at Ace[illegible]

Traveler Feb 8 20

DETROIT AFTER ARTISTS FROM HUB ORCHESTRA

Players in the Boston Symphony orchestra are underpaid, in the opinion of F. Sturm, manager of the Detroit Symphony orchestra, one of the finest in this country, who is here negotiating with some of the Boston musicians.

Manager Sturm declared that his orchestra is unionized, and said he had never had any trouble with his players. In fact, he said, unionization had led to a smoother relationship between the management and the players. He said it is the policy of the American Federation of Musicians, with which his players are identified, to do everything in its power to make the orchestra better.

Mr. Sturm said he was not here to take the Boston Symphony players away, but those acquainted with all angles of the orchestra's affairs declare his visit means that the city will lose some of its famous artists unless action is taken immediately.

Mr. Sturm has been in Boston since Wednesday night and planned to return to Detroit late today. His arrival here created a sensation in musical circles and has caused no end of comment.

He told a Traveler reporter who saw him at the Westminster today he believes the attitude of the trustees of the Boston Symphony orchestra is an injustice to the men. "I think the trustees ought to see the men's side of the case," he said.

"They ought not let any personal prejudices stand in the way," he continued. "It is perfectly natural for the men to want to be certain they will be well taken care of.

"I want it understood that I am not here to solicit men, but I am negotiating with hebbers of the Boston Symphony, who wrote to me before this agitation. Gabrilowitch, our director, would not stand for such soliciting. If members of the Boston Symphony now in the union were separated from the orchestra because ofthat fact, the trustees would find it impossible to get together a non-union orchestra of any standing."

Mr. Strum said men cannot be imported now of the calibre of the members of the Boston organization. Members of the Boston orchestra would find it impossible to compete with the present group if they were to leave the orchestra and continue to play under other backing in this city," he said.

"A community like Boston ought not let an organization of the type of the Symphony Orchestra, as now composed, get away," Mr. Sturm stated.

He said public-spirited men today are beginning to feel the necessity of having such an orchestra in their communities.

Mr. Sturm said players in the Detroit Symphony Orchestra are much better paiad than those of the Boston group. He said the lowest paid player in the Detroit Symphony earned $50 a week. The average in Boston is said to be about $35. Mr. Sturm said he could use 20 men in his orchestra at present.

It was learned today that Joseph M. Webber, national president of the American Federation of Musicians, had sent notices to every musicions' local in the country, covering a total membership of 90,000, warning all union musicians to keep away from Boston until the Symphony case is settled.

RHODE ISLAND REDS

Transcript Feb 7

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Years ago when high schools stud what was then called "civil governmen the teacher was questioning his class abo the powers and duties of the President Cabinet. "What," he asked one of th boys, "are the functions of the Secretary of the Interior?" The youth, who had barely glanced at the lesson, answered glibly that they were many and various. "Name one," suggested the teacher gently, but the pupil answered not a word. Precisely the same question seems in order to the unionized players of the Symphony Orchestra when their spokesman asserts that "rich and prominent men" are ready to establish and maintain them as a reorganized band to the tune, say, of $200,000 or more a year. In all probability, again there would be no answer; for it is not the custom of these fiery souls, the chief of whom must usually release his ardors upon the snare-drum, to descend to a bill of particulars. Rather they set high in a heaven of "publicity" beyond their fondest dreams, drafting "statements" about "serfs and serfdom," decreeing the future, as though they held it in the hollow of their hands, exhilarated—to use a mild word—even in these dry days by a sense of importance they have never known and are likely never to know again. Perhaps they are proving the "Americanism" about which they say so much, by their zest for the game of bluff. It is best to leave them to these sports and pastimes. Somehow actualities usually adjust and determine such controversies as that between the trustees and the members of the Symphony Orchestra.

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MONTEUX OPPOSES MOVE

Pierre Monteux, the conductor of the orchestra, yesterday said he has never supported the players who have in their agitation for higher wages threatened to break from the orchestra. He says that from the beginning he has had no part in the dispute and that he has personally disapproved the course adopted by the men.

F. Sturm, manager of the Detroit Symphony Orchestra, was in Boston yesterday to secure players for Detroit. He said he has places for 20 musicians in his orchestra. None of the members of the Boston orchestra signed with the Detroit, preferring, they said, to await developments in the present situation.

Warning From Weber

Warning was sent out yesterday by Joseph N. Weber, international president of the American Federation of Musicians, urging all musicians to keep away from Boston and not to deal with the management of the Boston Symphony Orchestra, until the present controversy is adjusted.

Five more members of the local orchestra were said last night to have applied for admission into the local musicians' union. Among them are said to be Arthur Brooke, flutist and G. Mager, trumpet. William G. Dodge of the local union has been delegated by President Weber to assume charge of the union's part in the present controversy.

Trustees Query Fradkin

The trustees have apparently not receded from their attitude as defined in the recent statement by Judge Cabot of the board of trustes.

The determined opposition to unionism on the part of the board may be seen by its having called Fredric Fradkin, concertmaster of the Boston Symphony, yesterday afternoon to make clear his attitude on the subject of the musicians' union.

IF WE WOULD DANCE Feb 27

MR JULIUS STRUM, manager of the Detroit Symphony Orchestra, is in town, and he had with him a number of documents of great interest to Boston music lovers. If signed, these documents will become contracts, and will remove from the "Athens of America" a dozen of the best artists of our own orchestra. Apparently it is not too late for Boston to make its money speak, but there is no time to lose. If Boston is to hold its present position in music Boston must make up its mind to pay the violinist.

In this competitive world a hard-earned reputation for excellence in art is hard to earn, and when earned difficult to keep. There are reasons for the belief that Boston is dangerously dependent on her past.

Painters, like other mortals, sell their pictures to the highest bidder. That is why an increasing number of the most important works of living American artists have gone to Pittsburg, Buffalo, Cleveland or Chicago, instead of finding wall space in a Boston gallery.

There have been times when the custodians of learning at Cambridge have had a chill because some representative of a great fresh-water university, perhaps a State affair, has been seen in the vicinity of Harvard sq. Only recently Michigan—the name is associated with copper mines, inexpensive furniture, and all kinds of motor cars—signed up one of our most eminent medical men.

At this rate the time may come when the pictures by Copley and Stuart which hang in dwellings inhabited by our first families will be shipped West.

The sad truth is that we cannot even keep ball players unless we are willing to keep pace with the bidding.

ON HERALD

SYMPHONY MAY LOSE PLAYERS

Trustees Hear New York and Detroit Managers Offer More Pay

UNION HEADS ADVISE MEN TO STAY HERE

The presence of musical managers from Detroit and New York, said to be here with higher wage offers to dissatisfied Boston Symphony players, last night caused fears for the integrity of the organization founded by Maj. Higginson and made famous under the baton of noted conductors. F. Sturm, manager of the Detroit Symphony Orchestra, is already on the ground.

In consequence of this development, the orchestral committee of seven, chosen by the players, and the executives of the local unions of the American Federation of Musicians, yesterday urged the players to refuse all inducements to sever their relations with the orchestra—which it is hoped to keep a Boston institution—until all possible efforts have been made and have failed.

Other Places Want Them

Other cities are reported to be desirous of securing Boston's Symphony players These include Syracuse, N. Y., where George Eastman, the "mysterious Mr. Smith" of Technology fame, has donated $1,000,000 for the organization of a new Syracuse symphony orchestra.

The main hope of the players and of the committee of seven is the well known loyalty of the men to the Boston institution, together with the warning sent out by President Joseph N. Webber of the federation, at the instance of the executives of the Boston Musicians' Protective Association, for all union musicians to keep away from Boston and especially from the Symphony management, until the present difference has been adjusted.

The committee of seven yesterday sent

FEBRUARY 28, 1920

a letter, through the local union, to the trustees, asking for a conference. This is in the nature of a reply to the paper recently read to the players by Judge Frederick P. Cabot, to the effect that an average increase of 30 per cent. had been granted to them since 1914. A reiteration of the players' demand for a flat increase of $1000 a year for all members of the orchestra is attached to the letter.

American Feb 28

SYMPHONY MEN MAY RESIGN

Warn Trustees Disruption of Band Will Follow Failure to Grant Increase

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"We joined the union," said Ernest E. Gardner, one of the players' committee of seven that served the ultimatum on the trustees, "because we wish to be free men. We intend to be serfs no longer."

In this supplementary statement to a Boston American reporter Mr.

Globe Feb 28

OUTSIDERS AFTER SYMPHONY PLAYERS

Reported by Leader of the Unionized Musicians

Committee Writes to Trustees Asking for a Conference

With a large majority of Boston Symphony Orchestra musicians unionized, a committee of the organization yesterday sent to the trustees a communication stating that they had formed an organization to be known as the Boston Symphony Orchestra Members Association, had affiliated with the American Federation of Musicians and requested that the trustees appoint a time and place for a conference upon differences.

From Times New York City

WITH THE ORCHESTRAS.

Godowsky will play Liszt's A major concerto with the Philharmonic today. The program includes Brahms's Second Symphony, Sibelius's "Finalndia," and, after the solo number, Grieg's "Peer Gynt."

The Symphony Society will give an all-Wagner program today at Aeolian

JUDGE CABOT QUIZZES HEAD OF ORCHESTRA

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Fradkin, world-renowned virtuoso, it was officially announced to the Record today, conferred with Judge Cabot following the afternoon performance Friday. Fradkin and the two Judge to appear before the officials.

Developments show that the interview resulted in a battle of wits—artist against judge, according to Fradkin.

The meeting was most businesslike. There was cordiality but of the "cool" sort, it was stated. Fradkin was courteous in his replies—also firm in the position he took of the joining in the American Federation of Musicians, he said.

He said he made it clear that by joining the union he was in no way aided financially. Fradkin is one of

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Quizzed on Contract

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Fradkin, in turn, passed them over to Arthur Berenson, attorney for the orchestra members, who will legally advise the artist as to his answers.

It is also understood that the question of Fradkin's contract was mentioned. Members of the orchestra declare that Fradkin's move in joining the union has in no way violated the terms of his contract, as the laws of Massachusetts state clearly, according to the members, that no contracts can be made which will deny any man the right to join a union.

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Following Fradkin's conference with Judge Cabot, many of the union members feel that the officials of the management has a somewhat different view on the whole matter.

Fradkin's presentation of his personal views, his personal attitude and the tribute paid his men, will all have an important bearing on any decision made by the management, the men say.

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This committee consists of: Rudolph Ringwall, chairman; Fredric Fradkin Otto Roth, William Traupe, N. Kurkdjie, F. Wittmann, Gustav Herm, Carl E. Gardner, Allan Sangley, secretary and treasurer.

Wind Sets Today

The world do move" as the old negro preacher finally agreed, but nowhere at the moment does it seem to be moving quite so fast as it does in the outgivings of the associated members of the Symphony Orchestra. Yesterday, "rich and prominent men" stood ready to pay the bills of a reorganized band that should be a very paradise of players. Today the city, the state, even the national government have replaced these unnamed liberators. "There is a bare possibility," according to "assurances from a responsible source," that the city or the State will take over the orchestra and maintain it, with becoming consideration for the rank and file. More: "a prominent official at Washington" intimated no longer ago than the years of war, that "the Boston Symphony Orchestra would be kept intact by the United States Government itself." Wide stretch engaging horizons. Across them floats a vision of the Honorable Claud Kitchen of Scotland Neck, N. C., rising in the Congress to propose an increase in the Federal appropriation for the Boston Orchestra, or of the excellent Mr. "Jerry" Watson, representing the City Council as trustee thereof; or yet again, of a committee—say on fisheries—in the Massachusetts Legislature gravely debating "acts and resolves" for Symphony Hall.

Seriously, do the presumably intelligent men composing the Symphony Orchestra believe that such nonsense impresses or alarms the trustees and the public of the concerts? Do they suspect that soon no one but very young reporters will have either an eye or an ear for these comicalities? Can they not see that such absurd stuff weakens and cheapens whatever is just and strong in the very case they would put to the public? Possibly it is easily deceived; but it does know transparent "bunk" when it reads and hears it. As futile to even the half-informed are the threats of departures from Symphony Hall to Detroit, to New York and to other cities. Nearly every symphony orchestra in the United States is nearing the end of the season. As it is constituted at present, so will it remain constituted, under existing contracts, through March and April. The very union to which the Bostonian players have joined themselves would protect those whom they might now displace. Not

for this spring, but for next autumn are managers and musicians proposing contracts. The members of the Boston Orchestra are doing so themselves. Yet they fancy that these alarums and excursions vastly perturb the public of the concerts and turn the hearts of the trustees to water. Such self-delusion, tactlessness, silliness are beyond understanding. They are almost maudlin.

Yet somewhere in the background are wiser and more practical heads. They have completed the organization of the Boston Symphony Orchestra Members Association; they have joined it to the Boston Musicians Protective Association, which in turn is affiliated with the American Federation of Musicians. From the members of the orchestra,—and not, be it noted, from the union at large,—a committee of seven has been chosen to confer with the trustees over changes in contracts, "to comply with the obligations fixed by the by-laws of the American Federation of Musicians," and over the original request for a flat increase of $1000 in the salary next season, of each and every member of the Association. There is no reason to doubt that the trustees will welcome such conference and debate. There the real issue will be joined again.

BOSTON ORCHESTRA MAY JOIN THE UNION

Feb 28

Specially for The Christian Science Monitor

BOSTON, Massachusetts—A strong effort is in evidence to make the Boston Symphony Orchestra a union orchestra. It has been the one orchestra of first importance in the United States the players of which have not been union men. Major Higginson, the founder, and for many years the sustainer of the organization, was unalterably opposed to his men joining the union, basing his objections on the ground that the tendency of the union was to lower artistic standards.

The present discussion arose when certain of the players made a demand on the trustees of the orchestra for an increase in salaries, the minimum to be of $1000 a year. In reply to this the president of the trustees, Judge Frederick P. Cabot, made a statement to the men in which he said that such an increase would mean that subscriptions of $100,000 a year would have to be forthcoming in addition to the $100,000 now contributed to run the orchestra. He also said that an endowment fund of $2,000,000 which it was proposed to raise would have to be made $4,000,000, and unless either the additional annual amount or the increased endowment were in sight, that it would be impossible to grant the request.

Before the men's demand had been made the management had started to increase salaries when new contracts were made. It is reported that many of the players, among them the concert master, Fredric Fradkin, have signified their willingness to join the union. It is understood that the trustees have no objection to the union provided that they are allowed to secure players from whatever source they desire without dictation.

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"We joined the union," said Ernest E. Gardner, one of the players' committee of seven that served the ultimatum on the trustees, "because we wish to be free men. We intend to be serfs no longer."

In this supplementary statement to a Boston American reporter Mr. Gardner predicted that seventy-five of the ninety-five players in the orchestra will quit at the end of the present season if their membership in the union is interfered with or if they do not get higher salaries and better working conditions.

HINT MEN MAY RESIGN.

"This is not a threat," he added. "It is merely a statement of what will happen at the end of the present season if the things we ask are not complied with. The board of trustees has been autocratic. There is much discontent among the players. Between 75 and 84 of the 95 members have already joined the union."

Mr. Gardner declared that "it is ridiculous to say that the Boston Symphony Orchestra will not give such artistic performances if its members are union players. We will give better performances, because we will be more contented. The argument that we will give inferior concerts because we join a union is ridiculous."

In a letter to the trustees, sent to Judge Frederick P. Cabot, president of the board, the players' committee declares that the majority of the orchestra members have joined the union and insist upon better working conditions and higher wages. The committee requests that "contracts existing between individual members of the Association * * * be so reformed as to enable the members to comply with the duties and obligations fixed by the by-laws of the American Federation of Musicians and the principles for which the latter organiaztion stands."

OPPOSE DISRUPTION.

Touching on the discord in the orchestra the communication reads; "The perfection of any organization depends as much upon the material condition of its members as it does upon their skill and proficiency. There can be no approach to the goal of perfection where there exists discontent and disaffection."

Another section reads; "We wish to assure the trustees and those who are interested in the welfare of the orchestra that our course was prompted as much by a desire to maintain a high standard in the orchestra, to encourage music as an art in the United States, as it was to improve our own condition."

Those who comprised the committee are: Chairman, H. Ringwall, No. 20 Queensbury street; L. H. Kurkdjie, No. 333 Massachusetts avenue; Gustav F. Heim, No. 61 Orchard street, Jamaica Plain; Otto Roth, No. 10 Arlington street, W. Traupe, No. 47 Paul Gore street, Jamaica Plain; Florian Wittman, No. 11 Tetlow street Roxbury, and Ernest E. Gardned, No. 61 Court street.

Boston Herald Mch. 2

PLAYERS MAY QUIT SYMPHONY

Representative of Philadelphia Orchestra Pays Visit to Boston

LOCAL COMMITTEE TO DISCUSS WAGES

Developments yesterday in the situation affecting the Boston Symphony Orchestra indicated possibility that several of its leading members might soon be with the Philadelphia Symphony Orchestra, at higher salaries than they receive here.

H. Vanden Beemt, representing the Philadelphia Symphony Orchestra, arrived in Boston yesterday and interviewed many of the members of the Boston organization. When asked at the Copley-Plaza last night if he had made contracts with any of the Boston players, he made denial and further disclaimed any intention of "raiding" the Boston orchestra of its personnel.

"I am here to see if any of the Boston Symphony members intend to leave that orchestra, and at present have no intention to sign contracts," he said. "I merely wish to see if any of the Boston men will be available to join the Philadelphia company.

"We expect that conditions similar to those existing in Boston may arise at Philadelphia in a few weeks, namely, the 'raids' which the western organizations, such as Detroit and Cleveland, have been making on the famous eastern orchestras.

"The contracts of the Philadelphia players expire in about six weeks, or about the middle of April, which will be six weeks before the last concert of the season, and we desire to protect ourselves against the expected 'raiding' which the westerners may carry to our city.

"I have made no definite arrangements yet concerning any Boston Symphony members, though I interviewed many today and many others called me on the telephone and visited me later."

One member of the Boston Symphony Orchestra was waiting for an interview with Mr. Vanden Beemt while he was giving his statement to the press.

When asked the difference in the minimum wage paid the Philadelphia players Mr. Vanden Beemt replied it was $50, which was more than the Boston minimum. There was a scarcity of desirable musicians in America, he said. Conditions existing in the United States in musical circles he attributed to lack of imported musicians during the last few years, now causing a tremendous demand which far exceeds the supply.

The players' committee of the Boston Symphony Orchestra will hold a special meeting today at the end of the rehearsal, to consider action to hasten a conference with the trustees on their wage demands. Unless word is received from the management setting a date for the conference, before the meeting is called, it is certain some steps will be taken by the players to continue the proposed meeting.

The committee, in answering Judge Cabot's financial statement a few days ago, in regard to players' salaries, requested the conference with the trustees and renewed their demands for a flat wage increase of $1000 a year for all the 95 members of the orchestra.

The action of Judge Frederick B. Cabot in questioning Concertmaster Frederic Fradkin on his union affiliation, was discussed yesterday at the members' meeting. It was hoped that word from Judge Cabot would be forthcoming yesterday, and when it was not, the call for today's meeting was sent out.

Their position is supported by the American Federation of Musicians.

SYMPHONY MEN AWAIT REPLY

Expect to Hear From Judge Cabot Today

March 1

A special meeting of the committee of eight from the union players of the Boston Symphony Orchestra will be held today after the regular rehearsal to consider what action will be taken by the players, in the event of Judge Cabot failing to make a reply today to the request of the union men for a conference with the board of trustees. The communication had also asked for a flat increase of $1000 for each member of the orchestra.

A meeting was held yesterday to consider the action of Judge Cabot in summoning Fredric Fradkin, concertmaster of the orchestra, to question him on his action and attitude in joining the union. The list of questions submitted by Judge Cabot to Mr. Fradkin were considered yesterday by the committee and the concertmaster's attorney, and will be returned with answers to the chairman of the board of trustees within a day or two.

Another Symphony manager, Vandeen Beempt of the Philadelphia Symphony Orchestra, arrived in this city yesterday, and it is believed he is here in an effort to secure players for the Philadelphia orchestra. He is the second visiting manager to arrive here in the last week, and it is expected that others will follow.

country be systematized and standardized.

March 1

SYMPHONY UNION PLAYERS' COMMITTEE MEETS TODAY

A special meeting of the committee appointed to handle the affairs of the members of the Boston Symphony Orchestra who have joined the Musicians' Union will be held this afternoon after the rehearsal to consider plans to settle the controversy between the members of the union and the board of directors of the orchestra.

Judge Cabot, chairman of the board of directors, has so far failed to reply to the communication from the committee, sent a few days ago, asking for a conference to discuss a general $1000 wage increase and changes in working conditions.

Before starting for Lawrence, where a concert was held yesterday, the committee discussed the situation as it exists between Judge Cabot and Concert Master Fredric Fradkin, and analyzed the list of questions submitted to Mr Fradkin, as to the reasons why he joined the union.

Vanden Breempt, manager of the Philadelphia Symphony Orchestra, registered at the Copley-Plaza. A member of the committee was assigned to obtain a conference with him today.

March 1

CONCERTS AND OPERA

WITH SUNDRY DIGRESSIONS INTO NOISE

More Tactics in the Dispute Within the Symphony Orchestra — Temperaments, Truth and Other Memoranda of the Controversy — Foretelling and Forboding "Aphrodite" — Miss Church and Modern Piano-Pieces—Dr. Muck Living Quietly at Graz in Austria

As wary tacticians the leaders of the Boston Symphony Orchestra Members Association—a clumsy name, if there ever was one—are doing their best to hasten the meeting of the committee from its ranks with the trustees of the band. They profess impatient regret because the trustees have not yet named a time and place for such conference, in reply to a letter that could hardly have been delivered before Saturday. In the committee's view, all sorts of ominous consequences impend unless it is answered at once. Obviously all this is tactics and nothing else. The first essential to the continuance of the present controversy and to the steady embittering of it is to keep the orchestra seething with excitement. In such tumult not a few of the men were drawn into an association toward which they had been lukewarm; while in equal hullabaloo, they agreed to the present "requests" for union rules and generally increased salaries. If, by any mischance this excitement should subside, there is no knowing what reactions might ensue among such "temperaments" as the orchestra contains. Hence the insistence upon immediate answer and action by the trustees; hence also the solemn—and also silly—mummeries about the impending departure of this, that and the other musician into the orchestras of Philadelphia or of Detroit.

Behold the end of all things, the spokesmen of the Association are saying to the public of the Symphony Concerts; very bold outwardly, somewhat uneasy within—not unlike country-lads brandishing their grinning pumpkins at innocent wayfarers on Hallow'een. "Rule or Ruin" is what they are whispering to themselves and not a little of the public happens to overhear these whispers. Meanwhile, it is surely tactless—not to say unbrotherly—for this or that abler member of the orchestra and the Association to be declaring with a loud voice that he has joined the union to protect the "mediocrities" in the band; while it is as certainly impolitic to anticipate the desired days of indiscipline by such talking man to man and during performance as was easily observable at moments in the concert of Saturday evening. Nor are these all the pleasures of the hour to the detached observer. If he is at all informed about orchestral conditions in other cities, he hears with amusement the "scouts" of the Philadelphia and the Detroit Orchestras extolling the peace and happiness in which union, conductor and managers work together in those cities. As it happens, Mr. Stokowski and Mr. Gabrilowitsch have been known in private to hold and to express warmly quite another view.

March 1

CHIEF FLUTIST OF SYMPHONY JOINS A. F. M.

Record

More Orchestras Attempt Negotiations With Boston Artists

Musical circles buzzed with additional excitement today when it was learned that G. Laurent, considered the leading flutist in this country, was the latest member of the Boston Symphony Orchestra to join the American Federation of Musicians. He paid his $25 initial fee to the committee today. He ranks among the highest-paid artists of the organization.

It also developed today that the management of the Cincinnati and Seattle Symphony Orchestras were attempting negotiations with many Boston Symphony members. John Pargur, prominent in music circles throughout the country, also has his lines out for some of the Boston favorites, it was learned. H. Vanden Beemt, representing the Philadelphia Symphony Orchestra, has conferred with many of the Symphony players. He has many alluring contracts ready for signatures and his prices are said to appeal to many of the men.

Arrangements for a conference between the Boston Symphony Orchestra members and Judge Fredrick Cabot, president of the trustees, for the purpose of "ironing out" the wage controversy were expected to be completed late today at the close of today's rehearsal at Symphony Hall.

A special meeting of the players has been called to consider further action. Every effort will be made to hasten the conference between the players and the management.

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Feb 28

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HINT MEN MAY RESIGN.

"This is not a threat," he added. "It is merely a statement of what will happen at the end of the present season if the things we ask are not complied with. The board of trustees has been autocratic. There is much discontent among the players. Between 75 and 84 of the 95 members have already joined the union."

Mr. Gardner declared that "it is ridiculous to say that the Boston Symphony Orchestra will not give such artistic performances if its members are union players. We will give better performances, because we will be more contented. The argument that we will give inferior concerts because we join a union is ridiculous."

In a letter to the trustees, sent to Judge Frederick P. Cabot, president of the board, the players' committee declares that the majority of the orchestra members have joined the union and insist upon better working conditions and higher wages. The committee requests that "contracts existing between individual members of the Association * * * be so reformed as to enable the members to comply with the duties and obligations fixed by the by-laws of the American Federation of Musicians and the principles for which the latter organiaztion stands."

OPPOSE DISRUPTION.

Touching on the discord in the orchestra the communication reads: "The perfection of any organization depends as much upon the material condition of its members as it does upon their skill and proficiency. There can be no approach to the goal of perfection where there exists discontent and disaffection."

Another section reads; "We wish to assure the trustees and those who are interested in the welfare of the orchestra that our course was prompted as much by a desire to maintain a high standard in the orchestra, to encourage music as an art in the United States, as it was to improve our own condition."

Those who comprised the committee are: Chairman, H. Ringwall, No. 20 Queensbury street; L. H. Kurkdjie, No. 333 Massachusetts avenue; Gustav F. Heim, No. 81 Orchard street, Jamaica Plain; Otto Roth, No. 10 Arlington stret, W. Traupe, No. 47 Paul Gore street, Jamaica Plain; Florian Wittman, No. 11 Tetlow street Roxbury, and Ernest E. Gardned, No. 61 Court street.

Boston Herald Mon. March 9

PLAYERS MAY QUIT SYMPHONY

Representative of Philadelphia Orchestra Pays Visit to Boston

LOCAL COMMITTEE TO DISCUSS WAGES

Developments yesterday in the situation affecting the Boston Symphony Orchestra indicated possibility that several of its leading members might soon be with the Philadelphia Symphony Orchestra, at higher salaries than they receive here.

H. Vanden Beemt, representing the Philadelphia Symphony Orchestra, arrived in Boston yesterday and interviewed many of the members of the Boston organization. When asked at the Copley-Plaza last night if he had made contracts with any of the Boston players, he made denial and further disclaimed any intention of "raiding" the Boston orchestra of its personnel.

"I am here to see if any of the Boston Symphony members intend to leave that orchestra, and at present have no intention to sign contracts," he said. "I merely wish to see if any of the Boston men will be available to join the Philadelphia company.

"We expect that conditions similar to those existing in Boston may arise at Philadelphia in a few weeks, namely, the 'raids' which the western organizations, such as Detroit and Cleveland, have been making on the famous eastern orchestras.

"The contracts of the Philadelphia players expire in about six weeks, or about the middle of April, which will be six weeks before the last concert of the season, and we desire to protect ourselves against the expected 'raiding' which the westerners may carry to our city.

"I have made no definite arrangements yet concerning any Boston Symphony members, though I interviewed many today and many others called me on the telephone and visited me later."

One member of the Boston Symphony Orchestra was waiting for an interview with Mr. Vanden Beemt while he was giving his statement to the press.

When asked the difference in the minimum wage paid the Philadelphia players Mr. Vanden Beemt replied it was $50, which was more than the Boston minimum. There was a scarcity of desirable musicians in America, he said. Conditions existing in the United States in musical circles he attributed to lack of imported musicians during the last few years, now causing a tremendous demand which far exceeds the supply.

The players' committee of the Boston Symphony Orchestra will hold a special meeting today at the end of the rehearsal, to consider action to hasten a conference with the trustees on their wage demands. Unless word is received from the management setting a date for the conference, before the meeting is called, it is certain some steps will be taken by the players to continue the proposed meeting.

The committee, in answering Judge Cabot's financial statement a few days ago, in regard to players' salaries, requested the conference with the trustees and renewed their demands for a flat wage increase of $1000 a year for all the 95 members of the orchestra.

The action of Judge Frederick B. Cabot in questioning Concertmaster Frederic Fradkin on his union affiliation, was discussed yesterday at the members' meeting. It was hoped that word from Judge Cabot would be forthcoming yesterday, and when it was not, the call for today's meeting was sent out.

Their position is supported by the American Federation of Musicians.

for The

SYMPHONY MEN AWAIT REPLY

Expect to Hear From Judge Cabot Today

March 1

A special meeting of the committee of eight from the union players of the Boston Symphony Orchestra will be held today after the regular rehearsal to consider what action will be taken by the players, in the event of Judge Cabot failing to make a reply today to the request of the union men for a conference with the board of trustees. The communication had also asked for a flat increase of $1000 for each member of the orchestra.

A meeting was held yesterday to consider the action of Judge Cabot in summoning Fredric Fradkin, concertmaster of the orchestra, to question him on his action and attitude in joining the union. The list of questions submitted by Judge Cabot to Mr. Fradkin were considered yesterday by the committee and the concertmaster's attorney, and will be returned with answers to the chairman of the board of trustees within a day or two.

Another Symphony manager, Vandeen Beempt of the Philadelphia Symphony Orchestra, arrived in this city yesterday, and it is believed he is here in an effort to secure players for the Philadelphia orchestra. He is the second visiting manager to arrive here in the last week, and it is expected that others will follow.

[illegible] the country be systematized and standardized

Globe March 1

SYMPHONY UNION PLAYERS' COMMITTEE MEETS TODAY

A special meeting of the committee appointed to handle the affairs of the members of the Boston Symphony Orchestra who have joined the Musicians' Union will be held this afternoon after the rehearsal to consider plans to settle the controversy between the members of the union and the board of directors of the orchestra.

Judge Cabot, chairman of the board of directors, has so far failed to reply to the communication from the committee, sent a few days ago, asking for a conference to discuss a general $1000 wage increase and changes in working conditions.

Before starting for Lawrence, where a concert was held yesterday, the committee discussed the situation as it exists between Judge Cabot and Concert Master Fredric Fradkin, and analyzed the list of questions submitted to Mr Fradkin, as to the reasons why he joined the union.

Vanden Breempt, manager of the Philadelphia Symphony Orchestra, registered at the Copley-Plaza. A member of the committee was assigned to obtain a conference with him today.

March 1

CONCERTS AND OPERA

WITH SUNDRY DIGRESSIONS INTO NOISE

More Tactics in the Dispute Within the Symphony Orchestra — Temperaments, Truth and Other Memoranda of the Controversy — Foretelling and Forboding "Aphrodite" — Miss Church and Modern Piano-Pieces—Dr. Muck Living Quietly at Graz in Austria

As wary tacticians the leaders of the Boston Symphony Orchestra Members Association—a clumsy name, if there ever was one—are doing their best to hasten the meeting of the committee from its ranks with the trustees of the band. They profess impatient regret because the trustees have not yet named a time and place for such conference, in reply to a letter that could hardly have been delivered before Saturday. In the committee's view, all sorts of ominous consequences impend unless it is answered at once. Obviously all this is tactics and nothing else. The first essential to the continuance of the present controversy and to the steady embittering of it is to keep the orchestra seething with excitement. In such tumult not a few of the men were drawn into an association toward which they had been lukewarm; while in equal hullabaloo, they agreed to the present "requests" for union rules and generally increased salaries. If, by any mischance this excitement should subside, there is no knowing what reactions might ensue among such "temperaments" as the orchestra contains. Hence the insistence upon immediate answer and action by the trustees; hence also the solemn—and also silly—mummeries about the impending departure of this, that and the other musician into the orchestras of Philadelphia or of Detroit.

Behold the end of all things, the spokesmen of the Association are saying to the public of the Symphony Concerts; very bold outwardly, somewhat uneasy within—not unlike country-lads brandishing their grinning pumpkins at innocent wayfarers on Hallow'een. "Rule or Ruin" is what they are whispering to themselves and not a little of the public happens to overhear these whispers. Meanwhile, it is surely tactless—not to say unbrotherly—for this or that abler member of the orchestra and the Association to be declaring with a loud voice that he has joined the union to protect the "mediocrities" in the band; while it is as certainly impolitic to anticipate the desired days of indiscipline by such talking man to man and during performance as was easily observable at moments in the concert of Saturday evening. Nor are these all the pleasures of the hour to the detached observer. If he is at all informed about orchestral conditions in other cities, he hears with amusement the "scouts" of the Philadelphia and the Detroit Orchestras extolling the peace and happiness in which union, conductor and managers work together in those cities. As it happens, Mr. Stokowski and Mr. Gabrilowitsch have been known in private to hold and to express warmly quite another view.

March 1

CHIEF FLUTIST OF SYMPHONY JOINS A. F. M.

Record

More Orchestras Attempt Negotiations With Boston Artists

Musical circles buzzed with additional excitement today when it was learned that G. Laurent, considered the leading flutist in this country, was the latest member of the Boston Symphony Orchestra to join the American Federation of Musicians. He paid his $25 initial fee to the committee today. He ranks among the highest-paid artists of the organization.

It also developed today that the management of the Cincinnati and Seattle Symphony Orchestras were attempting negotiations with many Boston Symphony members. John Pargur, prominent in music circles throughout the country, also has his lines out for some of the Boston favorites, it was learned. H. Vanden Beemt, representing the Philadelphia Symphony Orchestra, has conferred with many of the Symphony players. He has many alluring contracts ready for signatures and his prices are said to appeal to many of the men.

Arrangements for a conference between the Boston Symphony Orchestra members and Judge Fredrick Cabot, president of the trustees, for the purpose of 'ironing out" the wage controversy were expected to be completed late today at the close of today's rehearsal at Symphony Hall.

A special meeting of the players has been called to consider further action. Every effort will be made to hasten the conference between the players and the management.

OUR MAIL BAG

THE MUSICIANS' SIDE

To the Editor of the Herald

The spirit of unrest in the Boston Symphony Orchestra (wholly because the members are estranged from all professional colleagues), is not a new thing. It has been brewing for years. This year the conditions forced the men to concerted action. It was not German propaganda; it was need—financial and gregarious.

The movement of affiliation with the American Federation of Musicians was not started by the younger men in the orchestra, and they can pride themselves that they can heartily refute the statement that they have given way to excitable talk. There have been no threats or slander. They quietly made up their minds when they saw that affiliation with the A. F. of M. was inevitable. The movement was backed by the oldest members of the orchestra, who elected the younger men to do much of the work for them.

As to the Boston Symphony Orchestra being carried on and its qualities maintained, it would perhaps be apropos here to quote Mr. F. Sturm, manager of the Detroit Symphony Orchestra, who has been in Boston for the past few days: "The ranks of the Boston Symphony Orchestra can never be filled with capable musicians if the present members leave that organization and it retains its non-union policy, since there are not in the United States today enough experienced professional musicians to take their places outside of the members of the A. F. of M. It means the absolute end of the Boston Symphony Orchestra as an organization of high standing if the trustees maintain their present stand."

Every other symphony orchestra in the United States is affiliated with the A. F. of M. They are one and all existing happily and paying far larger salaries than the Boston orchestra.

Seventy-one men have already paid their initiation dues and many more have filed their applications. The first chair men, almost without exception, are already members of the A. F. of M. There can be no retracting; the step has been taken.

The monetary gain is not their chief aim; the increase in salaries would not be, after all, a large consideration, since the union scale of wages would not affect the salaries of other than the lower paid men. By becoming affiliated with the A. F. of M. these men have made the organization at last 100 per cent. American, since no man can belong to the federation who has not at least taken out his first papers to become a citizen of this country; it has put them in touch with other organizations, and it has given them access to summer engagements; lastly, it will protect them from loss of position for other than proven incapability.

To assure the public that this orchestra will be carried on and its great qualities maintained, is a statement which unfortunately Judge Cabot will find himself unable to substantiate unless he changes his present short-sighted policy.

The orchestra is already more than two-thirds members of the A. F. of M. To continue this orchestra as non-union means that it will be compelled to fill its ranks with students and mediocre musicians. The Boston Symphony Orchestra is rated today no higher musically than many other of the symphony orchestras in the United States. If these are affiliated with the A. F. of M. and are holding their enviable positions, it seems incongruous that the Boston orchestra could not do likewise.

The die is cast; the movement is concerted; bids are coming in from other orchestras; the men are firm in their stand because it is just, and, most important of all, because it is a 100 per cent. American movement.

CARL E. GARDNER.

Boston, Feb. 27.

Trans. Mar 1

MUSICIANS OF SYMPHONY MAY LEAVE BOSTON

Several prominent musicians of the Boston Symphony Orchestra, it seems probable today, will soon sever their connections in the Hub, and leave for Philadelphia, where they will enter the Philadelphia Symphony Orchestra at higher salaries than they are now receiving.

H. Vanden Beemt, representing the Philadelphia Symphony Orchestra, arrived in Boston yesterday and interviewed many of the members of the Boston organization. When asked at the Copley-Plaza last night if he had made contracts with any of the Boston players, he made denial and further disclaimed any intention of "raiding" the Boston orchestra of its personnel.

"I am here to see if any of the Boston Symphony members intend to leave that orchestra, and at present have no intention to sign contracts," he said. "I merely wish to see if any of the Boston men will be available to join the Philadelphia company.

"We expect that conditions similar to those existing in Boston may arise at Philadelphia in a few weeks, namely, the 'raids' which the western organizations, such as Detroit and Cleveland, have been making on the famous eastern orchestras.

"The contracts of the Philadelphia players expire in about six weeks, or about the middle of April, which will be six weeks before the last concert of the season, and we desire to protect ourselves against the expected 'raiding' which the westerners may carry to our city.

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When asked the difference in the minimum wage paid the Philadelphia players Mr. Vanden Beemt replied it was $50, which was more than the Boston minimum. There was a scarcity of desirable musicians in America, he said. Conditions existing in the United States in musical circles he attributed to lack of imported musicians during the last few years, now causing a tremendous demand which far exceeds the supply.

The players' committee of the Boston Symphony Orchestra will hold a special meeting today at the end of the rehearsal, to consider action to hasten a conference with the trustees on their wage demands. Unless word is received from the management setting a date for the conference, before the meeting is called, it is certain some steps will be taken by the players to continue the proposed meeting.

The committee, in answering Judge Cabot's financial statement a few days ago, in regard to players' salaries, requested the conference with the trustees and renewed their demands for a flat wage increase of $1000 a year for all the 86 members of the orchestra.

Globe March 5 TH

CLASH IMPERILS SYMPHONY ORCHESTRA

Players Threaten Not to Go On in Cambridge

Truce Effected—Conductor Said to Have Barred Room to Fradkin

As a result of a tiff between Conductor Pierre Monteux of the Boston Symphony Orchestra and Concert Master Frederick Fradkin the players of the Symphony Orchestra threatened not to go on with their concert in Sanders Theatre, Cambridge, last night unless the conductor apologized.

Although no apology was made the players were finally persuaded to go on through the combined efforts of a committee of several of the players and of the committee of arrangements. It was pointed out that the public only was discommoded by the delay.

As a result of the clash the players were so incensed, it is reported, that for a while it loked like a stampede in the dressing room.

The audience did not know what was taking place.

According to the musicians, the concert master and the conductor have in the past used a joint dressing room. Last night, when Fradkin went into the room Monteux is reported to have said that the room was for the management and that Fradkin should use the dressing room used by the musicians. To this Fradkin is alleged to have taken exception and demanded an apology.

One of the members of a committee of seven, who accompanied Fradkin home last night, when asked about the incident, said the tiff had taken place, but asked to be excused from commenting on it. He said the committee would handle it today.

The member further stated that Monteux had not made a statement for or against the union, but that he was trying to steer a neutral course between the trustees and the musicians.

Today a committee, consisting of Arthur Berenson, counsel for the union, and Rudolph Ringwall will call upon Judge Cabot in an effort to secure a conference.

SETTLEMENT EXPECTED BY UNION MUSICIANS

Although neither the union musicians of the Boston Symphony Orchestra, nor the trustees of this organization, would make any statement last night as to the situation created by the men joining the American Federation of Musicians and demanding a flat increase of $1000 a year in salaries, a feeling that a satisfactory adjustment can be reached prevailed among the leaders of the Musicians' Union.

This feeling was based on a conference held yesterday between Judge Frederick Cabot, chairman of the trustees, and Arthur Berenson, attorney for the union musicians. It was stated afterward that the conference was marked with friendly spirit.

The union leaders believe Judge Cabot will grant the request of the men for a conference with representatives of the trustees.

After yesterday's conference held in Judge Cabot's office, Exchange Building, Mr Berenson gave out a brief statement. He said he put before Judge Cabot the advantages that would come both to the men and to the orchestra from the men joining the union; that it would increase the earning capacity of the men and relieve the trustees to some extent of the pressure for increased salaries.

Mr Berenson gave his opinion that there was nothing in the contract between the men and the trustees that would prevent them from joining the union, but he did not know if there were inconsistencies between the bylaws of the union and the contracts with the orchestra.

He stated that he hoped the trustees would not make it impossible for the men to carry out their contracts and he asked that it be made clear that they have never threatened to break any contracts or obligations. All they ask is a reformation of any inconsistencies between their contracts and the union obligations, he said.

Mr Berenson stated that Judge Cabot could not make any reply to that until he found out what the duties and obligations of the men to the union were.

Judge Cabot's reply to the men's letter of Feb 27 was made public yesterday by the men's committee. After saying that the trustees were unwilling to believe that the men would enter into new relations which would violate the terms of their contracts, he stated that the trustees appreciated the desire of many members of the orchestra for increased salaries and the reasons prompting it.

He then summarized the purpose of the trustees to seek an increase in the endowment of the Symphony Orchestra and to increase its income in every possible way. These efforts, he said, were principally in order to enable the trustees to obtain the best artists for the orchestra and to properly compensate men of such qualifications.

NURSES INVITED TO

RCH 5, 1920—TWENTY

Herald

BARELY AVERT WALKOUT BY SYMPHONY MEN

Unionists Persuade Them to Play After Fradkin and Monteux Quarrel

LEADERS IN ROW OVER DRESSING ROOM

Trustees Are Expected to Meet Committee of Players Soon

Few persons in the big audience at Sanders Theatre, Cambridge, realized how near they came to being disappointed in hearing last night's performance of the Boston Symphony Orchestra. A "tiff" between the conductor and the concert-master so incensed the players that, for a time, they threatened not to go on with the concert.

It appears, from the men's version of the contretemps, that Pierre Monteux, the conductor, questioned the right of Fredric Fradkin, concert-master and virtuoso, to use the dressing room that in the past has been jointly used by them and a few of the most prominent soloists during the one concert a month played in the season at Sanders Theatre.

Players Incensed

Mr. Fradkin, thinking the conductor was jesting, made him repeat his statement to that effect three or four times to make sure that he was in earnest. Then Fradkin, who is next in position to the conductor, repaired to the general dressing room used by a majority of the members. This act of his led to speculation and finally the story came out, and the men became so incensed that they threatened not to begin the concert unless an apology was made by the conductor.

The combined persuasion of Mr. Fradkin and members of the committee of seven, all members of the union, was needed to appease the men and induce them to play. The one argument that appealed to the men was that the public should not be made to suffer because of the alleged pettiness of any one person.

The fact that this incident comes on the heels of a refusal of the management to permit Atty. Berenson to enter the stage door of Symphony Hall on Wednesday to meet the men's committee has so aroused the players that a demand may be made on the trustees today that Conductor Monteux apologize to Mr. Fradkin without further delay.

Although Mr. Fradkin refused to dis-

(Continued on Page Six, Column 2.)

AVERT WALKOUT OF SYMPHONY MEN

(Continued from Page One)

cuss last night's affair a prominent member of the committee of seven, who accompanied him to his home, confirmed the story, but asked that Mr. Fradkin be excused from discussing a matter that is so distressing to him.

From this member of the committee it appears that Mr. Fradkin, went, as usual, to leave his street clothes in the dressing room used in the past jointly by him and Conductor Monteux. The latter, according to this member, told Mr. Fradkin that the room was for the management, and now that he, Fradkin, was with the musicians and on their side he had better use their room. When told by the conductor that "he was very private dressing room" is used in general room where the players leave their street clothes.

Members of the players' committee later recalled that in a recent interview with them Conductor Monteux stated that he had never denied that he was for or against the unionization of the orchestra, but was trying to maintain a neutral attitude in the present controversy between the trustees and the men.

A conference between the trustees and the players' committee of seven within the next few days is looked for as a result of yesterday's meeting between Judge Frederick P. Cabot and Atty. Arthur Berenson, counsel for the union members.

Today Atty. Berenson and Rudolph Ringwall, chairman of the committee of seven, will call on Judge Cabot in an effort to hasten this conference, in view of their fear that if the controversy is not spedily adjusted the orchestra may become disintegrated, as a number of the players have been offered alluring inducements to join other orchestras.

Messrs. Berenson and Ringwall hope to be in a position at today's conference with Judge Cabot to show him that the by-laws of the local union of the American Federation of Musicians do not conflict with the contracts now in existence between the individual players and the management.

The decision to call upon Judge Cabot today was reached at a meeting of the full committee with Atty. Berenson, at which the latter's meeting earlier in the day with Judge Cabot was discussed. It was at this meeting that the chairman of the board of trustees inquired as to whether the by-laws of the union conflicted in any way with the contracts now held by the players with the management.

PHILADELPHIA MEN WIN

Orchestra Players Receive Increase of $5

[Special Dispatch to the Herald]

PHILADELPHIA, March 4—Grave difficulties between the management and members of the Philadelphia orchestra over a demand for increased wages which threatened to end disastrously for the famous organization were averted today at a conference between Manager Arthur Judson and a committee representing the players. The agreement reached is said to have the approval of 75 of the 94 musicians who constitute the orchestra.

Recently a committee presented a demand for an increase of $10 per week for the 39 orchestra members who at present receive the minimum of $45 weekly, and a sliding scale of increases for those receiving in excess of this sum now.

A deadlock resulted until today when an offer of $5 a week was accepted.

a

Music

CONCERTS AND OPERA

DISCIPLINE AND THE SYMPHONY ORCHESTRA

The Episode at Cambridge and Several Clear Morals—Pieces, Performance and a Singer Disabled—"Aida" by the Chicago Company — The New Public to Which It Ministers and That It Meets More Than Half Way — Verdi's Music with More Vigor Than Finesse

THE whiff of open quarrel that blew over the Symphony Concert in Cambridge last evening, was certainly trivial and probably tactless. Yet it is clear sign of the decline of discipline in the orchestra, of the disposition of the players to use a high hand, of the tension that now strains the relations of conductor, band, management and trustees. It is an exceedingly minor matter whether the concert-master lays off his overcoat and straightens his tie in a room with the conductor or in a room with the rank and file. Such "questions of personal privilege" are familiar vexations in opera companies; now it appears they may also disturb the peace of orchestras. Usually managers adjust them with patience, even when there is loud talk about "apologies"; while bystanders observe these pastimes of temperament with amused smiles. It is, however, another and graver thing when the men of an orchestra are so eager to pick a quarrel over a trifle as they seemed to be last evening and when they threaten to make a waiting audience the victim of their irritation. There goes indiscipline, and without discipline no such body as the Symphony Orchestra can exist, much less flourish. There also goes disregard of obligation to the public and without its good will there can be no Symphony Concerts in Cambridge, in Boston, or anywhere else.

Not a few of the players fly into angry furies if they are told that their clear purpose with the orchestra is to rule or ruin it. Yet what plainer evidence could they give of such intention than the threat to compel the dismissal of the audience at Cambridge? They are as wrathful at any hint that their courses are not well and calmly considered; yet there they were last evening making a mountain of an "apology" and frantically seeking the "publicity" which to some of them has become the breath of present life. Before the representatives of the players and the representatives of the trustees sit down to negotiations over the questions in issue, discipline in the fullest sense of the word should be sharply and firmly restored in the Symphony Orchestra. For, without discipline, such a body cannot fulfill its first obligation, which is to give the public the concerts announced, at the stand-

Symphony Concerts are at ... hundred men, who may or may not be receiving the salaries they deserve, will then be jobless. It is quite true that other orchestras would eagerly absorb a few notable virtuosi in the Boston band. It is by no means so demonstrable that they are at all eager to annex the rank and file. By all accounts, the delegates of the players and the spokesmen of the trustees are about to sit down to thorough-going negotiation. Therein they will consider and perhaps determine how far the obligations of the men toward their union are consistent with their obligations to the orchestra, and how far the rules of the union are in harmony with the declared policies and standards of the Symphony Concerts. Such incidents as that in Cambridge do not smooth the way—to say nothing of tempers—in such debates and decisions.

The Concert Itself

Stricken with a cold at the eleventh hour, Mrs. Laura Littlefield was unable to sing with the Symphony Orchestra at its concert in Sanders Theatre, Cambridge, last evening. Instead of adding another orchestral number to the programme Mr. Monteux abandoned his intention of playing Wagner's Overture to the "Flying Dutchman" and substituted for it Charpentier's orchestral suite, "Impressions of Italy," which he had played in Boston last week. The two other numbers on his original list, the First Symphony of Brahms and Borodin's orchestral sketch "On the Steppes of Central Asia," remained. The qualities which distinguished Mr. Monteux's reading of the Brahms Symphony were even more marked than they were last December when he played it here for the first time. In his hands the first movement is gripping and dramatic; it might well stand alone as a Tragic Overture, and might better deserve that title than the piece which the composer so designated. The second movement has often seemed no more than a complex development of a somewhat academic theme; but Mr. Monteux makes it eloquent and moving instrumental song. Only in the last movement does he disappoint, the incisiveness and vigor which he gives it are in keeping with his conception, but one misses the note of uplift and exaltation which certain other conductors have found in the music.

The years have robbed Borodin's piece of its pictorial quality. There is far more suggestion of waste and desolate places in the piano accompaniment of Gretchaninov's song "The Steppe." His music charms because of its stinking melodies and instrumental coloring, but it is now hardly more than a pleasing Intermezzo à la Ruse. Nor is Charpentier's Suite immune from the ravages of Time; the musically discriminating have become distrustful of it. But there is no gainsaying its verve and vividness, its melodic appeal. And if it has its taints of theatricalism, especially in the last movement, it has its moments of fancy. Certain details of picturesque description linger in the memory; the serenading mandolins, the marching girls with their water pitchers, the tinkling bells of the mules; and there is genuine poetry in the fourth movement, "On the Summits." It is easy to predict that for a long time to come audiences will delight in this music, and, after all, there are few pieces so frankly entertaining in the repertory of the orchestra.

Lei March 5 [illegible]

SYMPHONY'S TROUBLE AT OPEN BREAK

Post

Monteux Ejects Fradkin From Dressing Room

Orchestra Near Revolt at Cambridge Concert

Players Demand The Conductor Make Apology

An open breach between Pierre B. Monteux, conductor of the Boston Symphony Orchestra and Fredric Fradkin, concertmaster of the same body and member of the union, was created last night, when the conductor ordered Mr. Fradkin to dress with the players.

The custom has been for the conductor and concertmaster to use the same dressing room.

DEMAND APOLOGY

The trouble came at the Sanders Theatre, Cambridge, last night, where the orchestra was to play.

Continued on

OUR MAIL BAG

THE MUSICIANS' SIDE

To the Editor of the Herald

The spirit of unrest in the Boston Symphony Orchestra (wholly because the members are estranged from all professional colleagues), is not a new thing. It has been brewing for years. This year the conditions forced the men to concerted action. It was not German propaganda; it was need—financial and gregarious.

The movement of affiliation with the American Federation of Musicians was not started by the younger men in the orchestra, and they can pride themselves that they can heartily refute the statement that they have given way to excitable talk. There have been no threats or slander. They quietly made up their minds when they saw that affiliation with the A. F. of M. was inevitable. The movement was backed by the oldest members of the orchestra, who elected the younger men to do much of the work for them.

As to the Boston Symphony Orchestra being carried on and its qualities maintained, it would perhaps be apropos here to quote Mr. F. Sturm, manager of the Detroit Symphony Orchestra, who has been in Boston for the past few days: "The ranks of the Boston Symphony Orchestra can never be filled with capable musicians if the present members leave that organization and it retains its non-union policy, since there are not in the United States today enough experienced professional musicians to take their places outside of the members of the A. F. of M. It means the absolute end of the Boston Symphony Orchestra as an organization of high standing if the trustees maintain their present stand."

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Seventy-one men have already paid their initiation dues and many more have filed their applications. The first chair men, almost without exception, are already members of the A. F. of M. There can be no retracting; the step has been taken.

The monetary gain is not their chief aim; the increase in salaries would not be, after all, a large consideration, since the union scale of wages would not affect the salaries of other than the lower paid men. By becoming affiliated with the A. F. of M. these men have made the organization at last 100 per cent. American, since no man can belong to the federation who has not at least taken out his first papers to become a citizen of this country; it has put them in touch with other organizations, and it has given them access to summer engagements; lastly, it will protect them from loss of position for other than proven incapability.

To assure the public that this orchestra will be carried on and its great qualities maintained, is a statement which unfortunately Judge Cabot will find himself unable to substantiate unless he changes his present short-sighted policy.

The orchestra is already more than two-thirds members of the A. F. of M. To continue this orchestra as non-union means that it will be compelled to fill its ranks with students and mediocre musicians. The Boston Symphony Orchestra is rated today no higher musically than many other of the symphony orchestras in the United States. If these are affiliated with the A. F. of M. and are holding their enviable positions, it seems incongruous that the Boston orchestra could not do likewise.

The die is cast; the movement is concerted; bids are coming in from other orchestras; the men are firm in their stand because it is just, and, most important of all, because it is a 100 per cent. American movement.

CARL E. GARDNER.

Boston, Feb. 27.

MUSICIANS OF SYMPHONY MAY LEAVE BOSTON

Several prominent musicians of the Boston Symphony Orchestra, it seems probable today, will soon sever their connections in the Hub, and leave for Philadelphia, where they will enter the Philadelphia Symphony Orchestra at higher salaries than they are now receiving.

H. Vanden Beemt, representing the Philadelphia Symphony Orchestra, arrived in Boston yesterday and interviewed many of the members of the Boston organization. When asked at the Copley-Plaza last night if he had made contracts with any of the Boston players, he made denial and further disclaimed any intention of "raiding" the Boston orchestra of its personnel.

"I am here to see if any of the Boston Symphony members intend to leave that orchestra, and at present have no intention to sign contracts," he said. "I merely wish to see if any of the Boston men will be available to join the Philadelphia company.

"We expect that conditions similar to those existing in Boston may arise at Philadelphia in a few weeks, namely, the 'raids' which the western organizations, such as Detroit and Cleveland, have been making on the famous eastern orchestras.

"The contracts of the Philadelphia players expire in about six weeks, or about the middle of April, which will be six weeks before the last concert of the season, and we desire to protect ourselves against the expected 'raiding' which the westerners may carry to our city.

"I have made no definite arrangements yet concerning any Boston Symphony members, though I interviewed many today and many others called me on the telephone and visited me later."

One member of the Boston Symphony Orchestra was waiting for an interview with Mr. Vanden Beemt while he was giving his statement to the press.

When asked the difference in the minimum wage paid the Philadelphia players Mr. Vanden Beemt replied it was $50, which was more than the Boston minimum. There was a scarcity of desirable musicians in America, he said. Conditions existing in the United States in musical circles he attributed to lack of imported musicians during the last few years, now causing a tremendous demand which far exceeds the supply.

The players' committee of the Boston Symphony Orchestra will hold a special meeting today at the end of the rehearsal, to consider action to hasten a conference with the trustees on their wage demands. Unless word is received from the management setting a date for the conference, before the meeting is called, it is certain some steps will be taken by the players to continue the proposed meeting.

The committee, in answering Judge Cabot's financial statement a few days ago, in regard to players' salaries, requested the conference with the trustees and renewed their demands for a flat wage increase of $1000 a year for all the 95 members of the orchestra.

CLASH IMPERILS SYMPHONY ORCHESTRA

Players Threaten Not to Go On in Cambridge

Truce Effected—Conductor Said to Have Barred Room to Fradkin

As a result of a tiff between Conductor Pierre Monteux of the Boston Symphony Orchestra and Concert Master Frederick Fradkin the players of the Symphony Orchestra threatened not to go on with their concert in Sanders Theatre, Cambridge, last night unless the conductor apologized.

Although no apology was made the players were finally persuaded to go on through the combined efforts of a committee of several of the players and of the committee of arrangements. It was pointed out that the public only was discommoded by the delay.

As a result of the clash the players were so incensed, it is reported, that for a while it loked like a stampede in the dressing room.

The audience did not know what was taking place.

According to the musicians, the concert master and the conductor have in the past used a joint dressing room. Last night, when Fradkin went into the room Monteux is reported to have said that the room was for the management and that Fradkin should use the dressing room used by the musicians. To this Fradkin is alleged to have taken exception and demanded an apology.

One of the members of a committee of seven, who accompanied Fradkin home last night, when asked about the incident, said the tiff had taken place, but asked to be excused from commenting on it. He said the committee would handle it today.

The member further stated that Monteux had not made a statement for or against the union, but that he was trying to steer a neutral course between the trustees and the musicians.

Today a committee, consisting of Arthur Berenson, counsel for the union, and Rudolph Ringwall will call upon Judge Cabot in an effort to secure a conference.

SETTLEMENT EXPECTED BY UNION MUSICIANS

Although neither the union musicians of the Boston Symphony Orchestra, nor the trustees of this organization, would make any statement last night as to the situation created by the men joining the American Federation of Musicians and demanding a flat increase of $1000 a year in salaries, a feeling that a satisfactory adjustment can be reached prevailed among the leaders of the Musicians' Union.

This feeling was based on a conference held yesterday between Judge Frederick Cabot, chairman of the trustees, and Arthur Berenson, attorney for the union musicians. It was stated afterward that the conference was marked with friendly spirit.

The union leaders believe Judge Cabot will grant the request of the men for a conference with representatives of the trustees.

After yesterday's conference held in Judge Cabot's office, Exchange Building, Mr Berenson gave out a brief statement. He said he put before Judge Cabot the advantages that would come both to the men and to the orchestra from the men joining the union; that it would increase the earning capacity of the men and relieve the trustees to some extent of the pressure for increased salaries.

Mr Berenson gave his opinion that there was nothing in the contract between the men and the trustees that would prevent them from joining the union, but he did not know if there were inconsistencies between the bylaws of the union and the contracts with the orchestra.

He stated that he hoped the trustees would not make it impossible for the men to carry out their contracts and he asked that it be made clear that they have never threatened to break any contracts or obligations. All they ask is a reformation of any inconsistencies between their contracts and the union obligations, he said.

Mr Berenson stated that Judge Cabot could not make any reply to that until he found out what the duties and obligations of the men to the union were.

Judge Cabot's reply to the men's letter of Feb 27 was made public yesterday by the men's committee. After saying that the trustees were unwilling to believe that the men would enter into new relations which would violate the terms of their contracts, he stated that the trustees appreciated the desire of many members of the orchestra for increased salaries and the reasons prompting it.

He then summarized the purpose of the trustees to seek an increase in the endowment of the Symphony Orchestra and to increase its income in every possible way. These efforts, he said, were principally in order to enable the trustees to obtain the best artists for the orchestra and to properly compensate men of such qualifications.

NURSES INVITED TO

BARELY AVERT WALKOUT BY SYMPHONY MEN

Unionists Persuade Them to Play After Fradkin and Monteux Quarrel

LEADERS IN ROW OVER DRESSING ROOM

Trustees Are Expected to Meet Committee of Players Soon

Few persons in the big audience at Sanders Theatre, Cambridge, realized how near they came to being disappointed in hearing last night's performance of the Boston Symphony Orchestra. A "tiff" between the conductor and the concert-master so incensed the players that, for a time, they threatened not to go on with the concert.

It appears, from the men's version of the contretemps, that Pierre Monteux, the conductor, questioned the right of Fredric Fradkin, concert-master and virtuoso, to use the dressing room that in the past has been jointly used by them and a few of the most prominent soloists during the one concert a month played in the season at Sanders Theatre.

Players Incensed

Mr. Fradkin, thinking the conductor was jesting, made him repeat his statement to that effect three or four times to make sure that he was in earnest. Then Fradkin, who is next in position to the conductor, repaired to the general dressing room used by a majority of the members. This act of his led to speculation and finally the story came out, and the men became so incensed that they threatened not to begin the concert unless an apology was made by the conductor.

The combined persuasion of Mr. Fradkin and members of the committee of seven, all members of the union, was needed to appease the men and induce them to play. The one argument that appealed to the men was that the public should not be made to suffer because of the alleged pettiness of any one person.

The fact that this incident comes on the heels of a refusal of the management to permit Atty. Berenson to enter the stage door of Symphony Hall on Wednesday to meet the men's committee has so aroused the players that a demand may be made on the trustees today that Conductor Monteux apologize to Mr. Fradkin without further delay.

Although Mr. Fradkin refused to dis-

(Continued on Page Six, Column 3.)

AVERT WALKOUT OF SYMPHONY MEN

(Continued from Page One)

cuss last night's affair a prominent member of the committee of seven, who accompanied him to his home, confirmed the story, but asked that Mr. Fradkin be excused from discussing a matter that is so distressing to him.

From this member of the committee it appears that Mr. Fradkin, went, as usual, to leave his street clothes in the dressing room used in the past jointly by him and Conductor Monteux. The latter, according to this member, told Mr. Fradkin that the room was for the management, and now that he, Fradkin, was with the musicians and on their side he had better use their room. When told by the conductor that "he was very much private dressing room and used the general room where the players leave their street clothes.

Members of the players' committee later recalled that in a recent interview with them Conductor Monteux stated that he had never denied that he was for or against the unionization of the orchestra, but was trying to maintain a neutral attitude in the present controversy between the trustees and the men.

A conference between the trustees and the players' committee of seven within the next few days is looked for as a result of yesterday's meeting between Judge Frederick P. Cabot and Atty. Arthur Berenson, counsel for the union members.

Today Atty. Berenson and Rudolph Ringwall, chairman of the committee of seven, will call on Judge Cabot in an effort to hasten this conference, in view of their fear that if the controversy is not spedily adjusted the orchestra may become disintegrated, as a number of the players have been offered alluring inducements to join other orchestras.

Messrs. Berenson and Ringwall hope to be in a position at today's conference with Judge Cabot to show him that the by-laws of the local union of the American Federation of Musicians do not conflict with the contracts now in existence between the individual players and the management.

The decision to call upon Judge Cabot today was reached at a meeting of the full committee with Atty. Berenson, at which the latter's meeting earlier in the day with Judge Cabot was discussed. It was at this meeting that the chairman of the board of trustees inquired as to whether the by-laws of the union conflicted in any way with the contracts now held by the players with the management.

PHILADELPHIA MEN WIN

Orchestra Players Receive Increase of $5

[Special Dispatch to the Herald]

PHILADELPHIA, March 4—Grave difficulties between the management and members of the Philadelphia orchestra over a demand for increased wages which threatened to end disastrously for the famous organization were averted today at a conference between Manager Arthur Judson and a committee representing the players. The agreement reached is said to have the approval of 75 of the 94 musicians who constitute the orchestra.

Recently a committee presented a demand for an increase of $10 per week for the 39 orchestra members who at present receive the minimum of $45 weekly, and a sliding scale of increases for those receiving in excess of this sum now.

A deadlock resulted until today when an offer of $5 a week was accepted.

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Music

CONCERTS AND OPERA

DISCIPLINE AND THE SYMPHONY ORCHESTRA

The Episode at Cambridge and Several Clear Morals—Pieces, Performance and a Singer Disabled—"Aida" by the Chicago Company — The New Public to Which It Ministers and That It Meets More Than Half Way — Verdi's Music with More Vigor Than Finesse

THE whiff of open quarrel that blew over the Symphony Concert in Cambridge last evening, was certainly trivial and probably tactless. Yet it is clear sign of the decline of discipline in the orchestra, of the disposition of the players to use a high hand, of the tension that now strains the relations of conductor, band, management and trustees. It is an exceedingly minor matter whether the concert-master lays off his overcoat and straightens his tie in a room with the conductor or in a room with the rank and file. Such "questions of personal privilege" are familiar vexations in opera companies; now it appears they may also disturb the peace of orchestras. Usually managers adjust them with patience, even when there is loud talk about "apologies"; while bystanders observe these pastimes of temperament with amused smiles. It is, however, another and graver thing when the men of an orchestra are so eager to pick a quarrel over a trifle as they seemed to be last evening and when they threaten to make a waiting audience the victim of their irritation. There goes indiscipline, and without discipline no such body as the Symphony Orchestra can exist, much less flourish. There also goes disregard of obligation to the public and without its good will there can be no Symphony Concerts in Cambridge, in Boston, or anywhere else.

Not a few of the players fly into angry furies if they are told that their clear purpose with the orchestra is to rule or ruin it. Yet what plainer evidence could they give of such intention than the threat to compel the dismissal of the audience at Cambridge? They are as wrathful at any hint that their courses are not well and calmly considered; yet there they were last evening making a mountain of an "apology" and frantically seeking the "publicity" which to some of them has become the breath of present life. Before the representatives of the players and the representatives of the trustees sit down to negotiations over the questions in issue, discipline in the fullest sense of the word should be sharply and firmly restored in the Symphony Orchestra. For, without discipline, such a body cannot fulfill its first obligation, which is to give the public the concerts announced, at the stand- Symphony Concerts are at end, and a hundred men, who may or may not be receiving the salaries they deserve, will then be jobless. It is quite true that other orchestras would eagerly absorb a few notable virtuosi in the Boston band. It is by no means so demonstrable that they are at all eager to annex the rank and file. By all accounts, the delegates of the players and the spokesmen of the trustees are about to sit down to thorough-going negotiation. Therein they will consider and perhaps determine how far the obligations of the men toward their union are consistent with their obligations to the orchestra, and how far the rules of the union are in harmony with the declared policies and standards of the Symphony Concerts. Such incidents as that in Cambridge do not smooth the way—to say nothing of tempers—in such debates and decisions.

The Concert Itself

Stricken with a cold at the eleventh hour, Mrs. Laura Littlefield was unable to sing with the Symphony Orchestra at its concert in Sanders Theatre, Cambridge, last evening. Instead of adding another orchestral number to the programme Mr. Monteux abandoned his intention of playing Wagner's Overture to the "Flying Dutchman" and substituted for it Charpentier's orchestral suite, "Impressions of Italy," which he had played in Boston last week. The two other numbers on his original list, the First Symphony of Brahms and Borodin's orchestral sketch "On the Steppes of Central Asia," remained. The qualities which distinguished Mr. Monteux's reading of the Brahms Symphony were even more marked than they were last December when he played it here for the first time. In his hands the first movement is gripping and dramatic; it might well stand alone as a Tragic Overture, and might better deserve that title than the piece which the composer so designated. The second movement has often seemed no more than a complex development of a somewhat academic theme; but Mr. Monteux makes it eloquent and moving instrumental song. Only in the last movement does he disappoint, the incisiveness and vigor which he gives it are in keeping with his conception, but one misses the note of uplift and exaltation which certain other conductors have found in the music.

The years have robbed Borodin's piece of its pictorial quality. There is far more suggestion of waste and desolate places in the piano accompaniment of Gretchaninov's song "The Steppe." His music charms because of its strinking melodies and instrumental coloring, but it is now hardly more than a pleasing Intermezzo à la Ruse. Nor is Charpentier's Suite immune from the ravages of Time; the musically discriminating have become distrustful of it. But there is no gainsaying its verve and vividness, its melodic appeal. And if it has its taints of theatricalism, especially in the last movement, it has its moments of fancy. Certain details of picturesque description linger in the memory; the serenading mandolins, the marching girls with their water pitchers, the tinkling bells of the mules; and there is genuine poetry in the fourth movement, "On the Summits." It is easy to predict that for a long time to come audiences will delight in this music, and, after all, there are few pieces so frankly entertaining in the repertory of the orchestra.

SYMPHONY'S TROUBLE AT OPEN BREAK

Monteux Ejects Fradkin From Dressing Room

Orchestra Near Revolt at Cambridge Concert

Players Demand The Conductor Make Apology

An open breach between Pierre B. Monteux, conductor of the Boston Symphony Orchestra and Fredric Fradkin, concertmaster of the same body and member of the union, was created last night, when the conductor ordered Mr. Fradkin to dress with the players.

The custom has been for the conductor and concertmaster to use the same dressing room.

DEMAND APOLOGY

The trouble came at the Sanders Theatre, Cambridge, last night, where orchestra was to play.

Continued on

The Boston Traveler

ESTABLISHED 1825—95TH YEAR—NO. 257, BOSTON, FRIDAY, MARCH 5, 1920. EIGHTEEN PAGES PRICE TWO CENTS

CITY

REPARE ULTIMATUM FOR TRUSTEES' HEAD

Call Special Meeting for Tomorrow and Will Demand Prompt Decision on Unionization and Salary Issues

Moon rises 6:52 P. M.
High tide 11:40 A. M.
All vehicles must be lighted by 6:09 P. M.

EN BREAK IN SYMPHONY DISPUTE

Continued from First Page

caused a strike of the players, who feared the concert only after pressure had been brought to bear on them by members of the union players' committee of seven and by Mr. Fradkin himself. The players, however, will demand that an apology be made to Mr. Fradkin. It was stated last night, Mr. Fradkin could not be reached last night, but the story was verified by a member of the players' committee, who accompanied the concertmaster to his home.

Told to Dress With Men

The trouble started when Mr. Fradkin entered the dressing room of Conductor Monteux last night. The custom has been for both men to use the same room. Mr. Monteux, however, immediately informed Mr. Fradkin that the room was for the musicians and since he now was one of the musicians he might as well dress with them. The concertmaster was dumfounded, hardly believing his ears, at first and questioned the conductor three or four times, each time receiving the same reply.

Here the news of the break spread quickly, and the players became incensed said they would refuse to appear. Then they demanded that the conductor apologize to Mr. Fradkin. Finally, however, the matter was dropped temporarily by the players, after much urging by members of the union committee and especially by Mr. Fradkin himself, and the concert was given.

The players, however, will demand of the board of trustees that Conductor Monteux apologize to the concertmaster for his action last night.

Last night's episode is believed to be the result of the present controversy over the unionization of the orchestra. Early in the movement, Mr. Fradkin surprised players and management alike by voluntarily applying for admission to the union. Since that time he has been extremely active in the movement to organize the orchestra and has acted with the committee of seven, which is conducting the union players' affairs.

DAY, MARCH 5, 19

FRADKIN-MONTEUX CLASH STIRS SYMPHONY PLAYERS

Open hostilities between Concert Master Frederic Fradkin and Conductor Pierre Monteux of the Boston Symphony orchestra in the dressing rooms at Sanders Theatre last night developed when Monteux gave Fradkin to understand that as he had thrown his lot with the men he was not wanted in the dressing rooms which have hitherto been used by him and some of the soloists. Fradkin thought at first that Monteux was jesting, and had him repeat the remarks several times. He then went out to the general dresing room of the men. In some way they learned of the incident and refused to play for the concert unless an apology was made to Fradkin by Monteux.

Continued persuasion of Mr. Fradkin and the committee of seven finally turned the trick, and the concert was given under the conductorship as usual. Coming on the heels of the refusal to allow their attorney, Arthur Berenson, into the members' rooms in the Symphony Hall building, the feeling is running at fever heat among the musicians.

Today Atty. Berenson and Rudolph Ellingwall will visit Judge Cabot to Masten the conference for it is feared that they can no longer hold the players back from drastic action.

Preparing Ultimatum

"Insensed at what they describe as 'stalling tactics' of Judge Cabot, union members of the Boston Symphony Orchestra Association will meet Sunday to decide on a scale of prices and working conditions which are to be presented to the trustees of the orchestra for their acceptance or rejection. Convinced that the delay of the trustees of the Boston Symphony orchestra in meeting their committee and adjusting the matter is merely a subterfuge to wear down their resistance, the committee, acting for more than 90 per cent. of the musicians, will some time early next week present Judge Frederick P. Cabot with an ultimatum.

Some of the members go so far as to say that the treatment of Concert Master Frederic Fradkin at Sanders Theatre last night by Conductor Pierre Monteux is but a reflection of the attitude of the trustees since the matter of unionization became public.

Fight to Finish

"Judge Cabot has had plenty of time to make a decision one way or the other, and we do not intend to wait any longer," a prominent member of the orchestra said last night.

"We shall not attempt longer to dissuade members from obtaining remunerative contracts elsewhere. The time has come for a show-down, and coercion and propaganda will now be met with the determined resistance that they deserve at our hands," he concluded.

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...REPARE ULTIMATUM FOR TRUSTEES' HEAD

...have made arrangements for his reception. The American Federation of Woman's Clubs will hold a reception for him in the Academy of Arts and Sciences on the afternoon of his arrival.

...it now is flouted; it has lost its binding force for the reason that both sides have freely broken agreements and contracts, and have learned that they can get away with it. Formerly, until by direct executive interference in one big dispute, the board

...tonight; snow Saturday; much colder; south to nor'west winds. Sunrise 6:13; sunset 5:39. Moon rises 6:52 P. M. High tide 11:40 A. M. All vehicles must be lighted by 6:09 P. M.

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Mrs. Timmons

March 4 Herald

WILL CONFER ON SYMPHONY CASE

Chairman Cabot Agrees to Meet Union Members' Attorney This Morning

REMINDS PLAYERS OF OBLIGATIONS

Definite advance toward an adjustment of the controversy involving the Boston Symphony Orchestra may follow a conference at 9 o'clock this morning between Judge Frederick P. Cabot, chairman of the board of trustees, and Atty. Arthur Berenson, representing the union members of the orchestra.

Arrangements for this conference, to be held at Judge Cabot's office in the Exchange Building, were made yesterday afternoon, at a moment when the situation had assumed a much more acute crisis through events of the earlier day.

Announcement that the head of the trustees had finally agreed to meet one of their representatives appeased somewhat the indignation of the union players at what they regarded as unjustified tactics on the part of the orchestra management. A telephone message sent from an indignation meeting of the executive committee of the union, held in the offices of Atty. Berenson in Pemberton Building, brought about the arrangements for the conference.

At this indignation meeting were Frederic Fradkin, concertmaster of the orchestra, who has joined the union, and Carl E. Gardner, the committee's publicity manager. The discussion revolved chiefly about the exclusion of Atty. Berenson from the rehearsal rooms of the orchestra at Symphony Hall when he called there during the early afternoon, and the letters of reply by Judge Cabot to the union request for a conference upon the question of the demands for a $1000 salary increase for all members of the orchestra.

The reply of Judge Cabot to the union request for a wage conference was sent not to the committee which had submitted the request, but in letters addressed severally to the members of the committee. Members of the committee indicated that it ignored the conference request and was further indefinite and unsatisfactory.

The only part of Judge Cabot's letter made public is an excerpt in which he expresses the hope that "the members will still realize that they are men of honor and are thus morally and legally obliged to live up to their contracts."

Concertmaster Fradkin, in comment last night upon the developments of the day, delivered the ultimatum that unless the unionization of the orchestra is accepted by the trustee he will not renew his contract. "I don't care to be connected with an orchestra that does not work in harmony," he said, "and certainly will not be concertmaster over a group of players who, I must feel, are not being paid enough to warrant demanding the best results of them and who are suffering for lack of the actual necessities which make life worth living."

He has offered to accept a $1000 decrease in salary for himself as a means of gaining $1000 increases for the others, and has offered to cash a $1000 Liberty bond to finance members of the orchestra in meeting the union initiation fee of $50. And, in making this offer, he has assured those who might wish to accept it that "they needn't worry about returning the money."

SYMPHONY MEN NOW CONFIDENT OF SETTLEMENT

March 4 Traveler

Amicable settlement of the differences between union members and the trustees of the Boston Symphony orchestra is a hope expressed by Atty. Arthur Berenson, representing the committee of seven of the players who conferred with Judge Frederick P. Cabot today.

"Judge Cabot and I had a friendly discussion," he said, "in which I endeavored to point out to him the advantages which would come to both the men and the orchestra from the union; that it would have at least the effect of increasing the earning capacity of the men and relieving the pressure on the trustees to some extent for increases in salaries. Of course, the men ought to have increases in salaries anyway, but through the union they would be enabled to get additional opportunities for employment, which would help the situation very much.

"In my opinion, there is nothing in the contract between the men and the trustees which presents their joining the union, and as to whether there are any inconsistencies between the contract and the bylaws, I cannot at this time state. I personally feel hopeful of the outlook, and, so far as I am personally concerned, everything will be done to keep in existence the orchestra and its high standard."

STON POST, THUR

CABOT WILL SEE UNION'S ATTORNEY

Agrees to Discuss Demands of Symphony Musicians

Judge Frederick P. Cabot, chairman of the board of trustees of the Boston Symphony Orchestra, will today meet Arthur Berenson, attorney for the union players of the orchestra, to discuss the demands of the men for increased wages and recognition of the union.

The meeting will be held at 9 o'clock this morning at the office of Judge Cabot in the Exchange building, and the conference will be solely between Judge Cabot and Mr. Berenson.

HAD BEEN BARRED

The attorney for the union men succeeded in arranging for the conference yesterday after he had previously been refused admission to the rehearsal rooms of the orchestra at Symphony Hall. The refusal to admit Mr. Berenson to the rooms caused considerable adverse feeling among the players against the management and unless today's conference is productive of favorable results the players, it is reported, are ready to take more drastic steps to bring recognition from Judge Cabot. The principal aim of today's conference is to endeavor to arrange for a meeting between the players' committee and the trustees.

Mr. Cabot, according to report of the union men, apparently is continuing in his stand to deal with the men individually. For yesterday a notice was posted in the rehearsal room notifying the players that the chairman of the board of trustees will be at his office between 2 p. m. and 4 p. m. today, as he was yesterday, to meet individual members who care to see him or make any complaint. As far as could be learned none of the members have thus far taken advantage of the opportunity.

DISCUSS DUTIES OF MUSICIANS

Judge Cabot and Labor Leader Confer on Players' Contracts With Symphony

Judge Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, today conferred with Arthur Berenson, legal representative of the union members of the orchestra, seeking information on the purposes of unionization. He was anxious to ascertain the duties and obligations of the musicians to the union.

The question of inconsistencies between the union's by-laws and the individual contracts of the members was discussed. The attorney held to the belief that there was nothing in the contracts that would prevent men joining the union.

Mr. Cabot recently asked Frederick Fradkin, concert master, for information as to his duties with the union and Mr. Fradkin declined to state, requesting that Mr. Cabot make his wishes known in a letter.

Thereupon Mr. Cabot sent a letter to the committee representing the organized musicians, in which he said:

"The trustees are unwilling to believe that any one of you will enter into new relations, while your contract is still in force, which would involve a violation of its terms.

"The trustees appreciate the desire of many members of the orchestra for an increase in their salaries, and realize the reasons prompting it. It is the purpose of the trustees to continue the Boston Symphony Orchestra, to seek and increase of its permanent resources through an endowment and to increase its current income in every available way.

"Such increase will be undertaken chiefly for the purpose of enabling the trustees to secure and retain the services of the very best artists as members of the orchestra, and to provide the trustees with means properly to compensate men of such qualifications."

MOVE TO ADJUST DIFFERENCES WITH SYMPHONY ORCHESTRA

Eve Globe March 4

Judge Cabot Confers With Counsel For 74 Members in the Union

Judge Frederick P. Cabot, president of the Boston Symphony Orchestra, and Arthur Berenson, counsel for 74 of the 90 members of that organization who are now members of the union, conferred nearly an hour this morning in Judge Cabot's office, Exchange Building, and seemingly progressed toward an adjustment of the existing situation. As they parted Judge Cabot remarked to Mr Berenson that he would be glad to confer with him at any time when the occasion required.

Judge Cabot was unable to talk with the newspaper reporters, as he was late in opening his court, but Mr Berenson gave out a statement. The men's committee, through their lawyer, made public a letter received from Judge Cabot in answer to one stating their position and requests. They also announced that three more of the orchestra joined the union yesterday, increasing the membership from the Symphony to 74.

From the Men's Standpoint

Mr Berenson said:

"Mr Cabot and I had a friendly discussion in which I endeavored to point out to him the advantages which would come to both the men and the orchestra from the men having joined the union; that it would have at least the effect of increasing the earning capacity of the men, and relieve the pressure on the trustees to some extent for increases in salaries. Of course, the men ought to have increases in salaries anyway, but through their having joined the union they would thereby be enabled to get additional opportunities for employment, which would help the situation very much.

"In the letter of Feb 27 the committee stated for the Boston Symphony Orchestra Association that they had joined the American Federation of Musicians and that their joining of that organization entailed upon them certain duties and obligations; they asked the trustee to consent to a reformation of their contracts so as to enable them to perform those duties and obligations to the federation. Mr Cabot replied that before he could make any statement with reference to that he wanted to know what the duties and obligations were, that he had had no information about that, and accordingly I left him a copy of the bylaws.

Union Best for All, Says Counsel

"In my opinion there is nothing in the contract between the men and the trustees which prevent their joining the union, and as to whether there are any inconsistencies between the contract and the bylaws or not I cannot at this time state, as this requires a little further examination.

"I personally feel hopeful of the outlook, and so far as the committee is concerned and so far as I am personally concerned, everything will be done to keep in existence the orchestra and keep up its high standard."

In answer to questions Mr Berenson added that he believed the trustees will recognize the union situation. To his mind it is the best for all.

In this connection he stated that he hoped that the trustees of the orchestra would not make it impossible for the men to carry out their contracts. He asked that it be made clear that the union men have never threatened to break any contracts or obligations. All they ask for is a reformation of any inconsistencies.

He also said, and Judge Cabot has announced, that at no time has he taken the attitude of not talking to the members or their representatives.

Judge Cabot Quotes Contracts

Judge Cabot's answer to the men's committee is:

"Messrs Eudolph Ringwall, L. N. Kurkdjie, W. Traupe, Allan Langley, Frederick Fradkin, Gustav F. Heim, Otto Roth, Carl E. Gardner, Florian Whitman:

"Dear Sirs—As president of the Boston Symphony Orchestra, Inc, I have received the letter dated Feb 27, 1920, and signed by you. Each of you heretofore has enterad into a written contract with the Boston Symphony Orchestra, Inc. Mr Ringwall's contract runs through season of 1920; Mr Kurkdjie, 1922; Mr Traupe, 1922; Mr Langley 1921; Mr Fradkin, 1921; Mr Heim, 1921; Mr Roth, 1920; Mr Gardner, 1922; Mr Wittmann, 1922.

"The trustees are unwilling to believe that any one of you will enter into new relations, while your contract is still in force, which would involve a violation of its terms. Experience with the members of the orchestra justifies the opinion we hold of them as men of honor, having a most sensitive regard for the written undertakings, and we feel sure that no one of you can intend to do anything to change this opinion entertained both by the trustees and the public.

Trustees Hope to Increase Income

"The trustees appreciate the desire of many members of the orchestra for an increase in their salaries and realize the reasons prompting it. In this connection I wish to refer you to the statement on behalf of the trustees which I made to you Feb 25 setting forth the intention and the present resources of the trustees. Briefly summarized, it is the purpose of the trustees to continue the Boston Symphony Orchestra, to seek an increase of its permanent resources through an endowment and to increase its current income in every available way.

"Such increase in resources will be undertaken chiefly for the purpose of enabling the trustees to secure and retain the services of the very best artists as members of the orchestra, and to provide the trustees with means properly to compensate men of such qualifications.

"In no other way does it seem to the trustees possible to maintain the enviable reputation of the orchestra which the excellence of its past and present membership has established.

"I desire to repeat my previous statement to the orchestra that I shall be at Symphony Hall at hours announced on the bulletin board when I shall be glad to take up with any member or members any question of his or their particular situation and circumstances, with respect to the orchestra which he or they feel ought to have special consideration."

PHILADELPHIA SYMPHONY PLAYERS OUT FOR MORE PAY

PHILADELPHIA, March 4—Philadelphia Symphony Orchestra players have quit for higher wages offered elsewhere.

Herald [HORS]

HEAD O

JUDGE CABOT AND SYMPHONY COUNSEL MEET

Fradkin Would Accept $1000 Salary Cut to Help Players

A conference between Judge Frederick Cabot, president of the Symphony trustees, and Arthur Berenson, attorney for the Symphony orchestra union members; an ultimatum served by Fradkin, noted virtuoso, and concert-master of the orchestra, to the effect that unless the trustees accepted the unionization of the orchestra he would not renew his contract; and his announcement that he would be willing to have his salary cut $1000 if it would help in getting an increase for his artists, were the chief features of today's developments in the Symphony orchestra union wage controversy.

The first conference between Judge Cabot and a representative of the artists was held today. Arthur Berenson, attorney for the men, appeared at Judge Cabot's office in the Exchange Building shortly after 9 o'clock.

The orchestra members are speculating as to the outcome.

Must Have Harmony

Fradkin, in speaking of the matter, said:—

"I don't care to be conected with an orchestra that does not work in harmony. I certainly will not be concert-master over a group of players who, I must feel, are not being paid enough to warrant demanding the best of results and who are suffering from the loss of the actual necessities of life."

The famous concert-master then announced that if it would help the players any he would agree to have his own lary cut $1000.

He further stated he was ready and willing to cash a $1000 Liberty Bond to "help the cause along." He explained this by declaring that some of the players found it a little difficult in getting the initiation fee together. He has assured those who want to take advantage of the offer that they needn't be in a hurry to pay back.

Friendly Conference

Arthur Berenson, attorney for the Symphony players, issued the following statement following his conference today with Judge Cabot:—

"Mr. Cabot and I had a friendly discussion in which I endeavored to point out to him the advantages which would come to both the men and the orchestra from the men having joined the union; that it would have at least the effect of increasing the earning capacity of the men, and relieving the pressure on the trustees to some extent for increases in salaries. Of course the men ought to have increases in salaries anyway, but through their having joined the union they would thereby be enabled to get additional opportunities for employment, which would help the situation very much.

"The subject matter of the letter of Feb. 27 in which the committee stated for the Boston Symphony Orchestra Assn. that they had joined the American Federation of Musicians and that their joining of that organization entailed upon them certain duties and obligations; that they asked the trustees to consent to a reformation of their contracts so as to enable them to perform those duties and obligations to the Federation. Mr. Cabot replied that before he could make any statement with reference to that he wanted to know what the duties and obligations were, that he had had no information about that, and accordingly I left him a copy of the bylaws.

"In my opinion there is nothing in the contract between the men and the trustees which prevent their joining the union, and as to whether there are any inconsistencies between the contract and the by-laws or not I cannot at this time state, as this requires a little further examination.

"I personally feel hopeful of the outlook, and so far as the committee is concerned, and so far as I am personally concerned, everything will be done to keep in existence the orchestra and keep up its high stand

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The crisis in the controversy was acted out on the stage of Symphony Hall in the view of a great audience. It came as a sudden and startling diversion for the rapture induced throughout the assembly by a musical performance declared to be the most brilliant and masterly heard in this city for years.

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(Continued on Page Five, Column 4.)

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Failed in Agreement

"'Voted that in the judgment of the Boston Symphony Orchestra, Inc., acting by its trustees in a meeting held on the evening of March 5, 1920, Fredric Fradkin has failed to keep his written agreements entered into between him and the Boston Symphony Orchestra, Inc., in that he did not comply with the instructions of the conductor in reference to his deportment and order at the public rehearsal at Symphony Hall, Friday afternoon, March 5, 1920, and that therefor he be dismissed from the Boston Symphony Orchestra, Inc., and in further accordance with the terms of his agreement he be paid his agreed compensation to the time of his dismissal.

"'Voted that the president of the trustees be directed to give Fredric Fradkin notice forthwith of the foregoing action.'

"In pursuance of this action of the trustees you are hereby notified that you are dismissed from the Boston Symphony Orchestra, Inc.

"I enclose check for $234.38 in payment of your agreed compensation to the time of dismissal. Yours truly,

"(Signed) FREDERICK P. CABOT,
"President of the trustees, Boston Symphony Orchestra, Inc."

May Break Up Orchestra

The controversy has now reached a point which threatens the disruption of the orchestra. A meeting of those members of the orchestra who have joined the musicians' union since the inception of the trouble may be held today and will develop some sort of ultimatum to the trustees as a result of the concertmaster's discharge.

The dissension began with a demand by the players for $1000 salary increases. It progressed through a unionization of the greater number of the players as the trustees deferred definite action on the salary demand. The concertmaster cast his influence into the players' side, even to the extent of joining the union, although his salary is several times greater than that of the men, and of serving on the union executive committee of seven. The feeling reached the acute point in the Sanders Theatre incident, with the denouement yesterday.

Fradkin May Bring Suit

Shortly after midnight, last night, Fradkin, through his counsel, in discussing his dismissal, declared that he had been improperly discharged. He maintained that he holds himself in readiness to perform his contract, and this attitude his lawyer asserted, means a civil suit, unless the trustees rescind the discharge.

A member of the players' committee of seven, and one of the prominent players, who was still in Fradkin's apartments, where the committee had been meeting prior to the news of the discharge, stated that it was his impression that the trustees were evidently bent on disrupting the orchestra, and if that was their intention they could not have adopted a better means than by discharging Fradkin.

As the committee meeting in Fradkin's apartments had broken up before the news of the discharge was received by the concertmaster no arrangements to act on the unexpected situation that has arisen could be taken, but members still present expect the action of the trustees will precipitate an expression of violent indignation today from the more than 75 union members of the orchestra.

APOLOGIZES TO PUBLIC

Fradkin Felt Applause Not for Him —Mother's Illness Upset Him

Mr. Fradkin, in explaining his reasons for not rising, declared last night, before the notice of his discharge had reached him, that he felt none of the applause had been for him. He asserted that he had felt the demonstration marked the springing of a "plant" to humiliate him, and he noted that he was under severe mental stress, as he had just come from a visit to the bedside of his mother, who had been taken to a hospital to undergo an operation for appendicitis.

"I humbly apologize to the audience and to the public, if they feel I have offended them in any way by not rising and joining in the tribute to Mr. Monteux," he said, in supplementary comment to a formal statement which he issued from a gathering of union players with the counsel of the union at his apartments in the Fenway.

His formal statement follows:

"When I came on the stage this afternoon I realized that a good deal had been said in the newspapers of the Monteux-Fradkin clash, so to speak. After attending to my duties of tuning up the orchestra I took my post and sat down.

"Conductor Monteux then came on the stage and received a demonstration that continued and was prolonged to such an extent that he was obliged to turn round twice and bow his acknowledgment, and again for a third time. There was never a time in my memory that he ever received such an ovation, not even when he made his first appearance as conductor of the orchestra.

"When the conductor turned around to bow his acknowledgments for the third time he signalled to the rest of the orchestra to rise, but I remained seated. From the unexpected ovation I strongly felt that something or other had been planted to uphold him in his tiff with me and to get the audience to show its disapproval of my action in joining the union, and their approval of Conductor Monteux's action in showing his disapproval of the same.

"I felt deeply hurt, as it appeared to me as if the audience was trying to impress upon me, by the cajolery of something that failed to show on the surface, that I was agitating a movement of some kind that was distasteful, or spelled propaganda, although I am a naturalized American citizen and have been for years.

"This tremendous demonstration to Mr. Monteux came after the first Berlioz symphony, and it was so pronounced that I didn't rise because I felt the applause offered was not intended for me. It was with no intention to offend the audience nor to antagonize anyone. I took it for granted, then and there, that the audience had no [illegible] for me, under these particular circumstances.

"When I returned to the stage after the intermission and came on the stage alone, the audience applauded me and I rose and bowed my acknowledgments, realizing then that the applause was for me. Up to then I didn't think I was included in the appreciation bestowed.

"Up to the present time I never asked any member of the orchestra to support me in any stand I have taken, and there has never been any danger of a stampede of the men in any of the performances thus far given. A majority of the members have sympathized with me for the slight shown me in Cambridge Thursday night, and I believe that I have the good feeling and support of the majority of the players in the situation, that I find myself in, because I have joined the union and thrown my lot with the men for a principle, although I will not benefit any financially as an enrolled member of the union.

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A member of the committee of seven, who was present during the Fradkin statement that Mr. Monteux was a viola player and a member of the French Federation of Musicians' an organization similar to the American Federation of Musicians', with which a majority of the men are now affiliated. He pointed out from the bylaws of the French federation that any member going to a strange country is instructed to promote, uphold and extend the work of the federation, or similar bodies, and that a penalty for not carrying out the mandates of the French federation is usually a boycott against him in all musical circles of France, in the event that he returns.

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Post EXTRA

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HISSING AT SYMPHONY

Concert Master Fradkin Publicly Snubs Conductor Monteux and Audience Resents Action—Directors "Fire" Fradkin

RDAY, MARCH 6, 1920

FREDERIC FRADKIN,
Concert master, who was discharged from the Boston Symphony Orchestra last night.

Declare His Contract Broken and Order Him Out

SOME OF ORCHESTRA CHEER FOR FRADKIN

Audience Answers With Cheers for Conductor

A public defiance of the conductor of the Boston Symphony Orchestra by the concertmaster, Frederic Fradkin, yesterday afternoon in Symphony Hall, resulted in hisses from all parts of the hall, in applause and counter applause from different factions in the audience, in a cheer from certain members of the orchestra, and in general a scene of such excitement, partisanship and bitterness of feeling as has never been known in the entire history career of the world-famous organization.

One result was the discharge of Mr. Fradkin from the orchestra by the board of trustees.

Continued on Page 2—Fifth Column

Hisses for Fradkin at Symphony Concert

Continued from First Page

The trouble came after a very brilliant performance of the last movement of Berlioz's "Fantastic Symphony." The audience applauded long and loudly. Mr. Monteux made a gesture to the members of the orchestra who, at his signalled request, all rose, with the exception of Fradkin, to acknowledge and appropriate with the smiling conductor, the approval of the audience.

Only Fradkin, who had had a disagreement with Mr. Monteux the previous evening at the Symphony concert given in Sanders Theatre, Cambridge, remained in his seat, and even turned a shoulder in a manner that appeared rather contemptuous, away from the audience.

HISS CONCERTMASTER

Then those who have always claimed that Back Bay people either have no feelings or are unable to show them got the surprise of their lives. For there sounded from all quarters of the hall indignant hisses of the concertmaster.

These were answered from one principal locality at the back and on the right hand of the auditorium, facing the stage, by applause in support of Fradkin.

By this time Mr. Monteux had bowed and left the stage. While the minority at the right and rear applauded for Fradkin, the majority, who were first hissing him, began to applaud for Mr. Monteux to return.

Applause for Monteux

He did so and the instant he came in sight salvos of applause broke from all parts of the hall.

To say there was a sensation is putting it mildly. No such incident had ever occurred in the whole career of Boston's historic orchestra, which is probably the greatest art product America has ever given the world. The highest ideals, the quietest accomplishment of artistic production, have been the rule with that organization. Over the proscenium arch of the hall is the name of Beethoven, and in niches high up on the walls noble figures of classic antiquity seem to symbolize the greatness and the ennobling power of music.

It was evident that the great majority of the audience supported Monteux and not Fradkin. This was not a question of musical unionism or the reverse. It seemed rather indignation at what the audience regarded as the high-handed and unnecessary obtrusion of a personal quarrel or grievance into a Symphony concert.

A number of the members of the orchestra, however, appeared to support Fradkin. They were seen, either applauding him, or leaning excitedly over their desks and talking with their fellow musicians, which is not decorum for a Symphony concert. There had yet to be heard certain representative members of the orchestra who obviously stood with Mr. Monteux. That came later.

Fradkin Bows to Audience

All through the 10 minutes of the intermission the hall buzzed with excited comment, and it was not until Fradkin and later Mr. Monteux came into the back of the stage that the matter reached its climax.

As Fradkin went back to his desk the hissing recommenced, and was answered in turn by the applause from the Fradkin contingent, which seemed a small but solid and determined body in the section of the hall already described.

Suddenly Fradkin looked up, rose, turned ostentatiously in the direction of the applause, and bowed several times. Meanwhile the hissing continued and as Fradkin bowed a cheer broke from the back ranks of the orchestra.

Rise in Tribute to Monteux

At this there was more indignation than ever on the part of the great number of the patrons. A word was hastily passed round and whispered from seat to seat. The audience was seen clearly to be preparing for something. When Mr. Monteux appeared this gathering rose, looking, as one glanced back around the hall and at the floor and the two balconies, like one solid mass, and applauded Mr. Monteux, who repeatedly bowed his acknowledgments.

If anyone, either members of the orchestra or those outside of it, was in any doubt as to the feelings of the overwhelming majority of the audience, he was left in no further uncertainty. It was not only an eloquent support of the leader, it was as dignified and impressive a rebuke as could have been given to any and all who thought a Boston Symphony concert a place for personal issues of a petty kind.

Applause From Orchestra

At this moment, also, Georges Longy, the first oboist; Clement Lenom, and other members of the woodwind section, which includes a number of the greatest artists in the orchestra, rose to their feet and applauded Mr. Monteux by way of showing him their personal allegiance and support.

The rest of the concert went on without other unusual incident. Mr. Monteux, so far as appearance or as the quality of the performances went, did not appear in the slightest degree upset by the incidents of the afternoon, and the men responded ably to the promptings of his baton, showing again what a superior body, as artists, this orchestra is today. But this was surface. Underneath there was fierce excitement, and the players' room after the concert was the scene of arguments, recriminations, angry discussions, from which only a few of the oldest men kept away, quietly packing up their instruments and departing homeward.

Fradkin Is Discharged

Mr. Fradkin was dismissed at his home, 30 Fenway, last night. Notification of his discharge was in the following letter:

"Mr. Frederic Fradkin.

"Dear Sir—I hereby notify you that the trustees of the Boston Symphony Orchestra, Inc., have passed the following votes in reference to you:

"Voted that in the judgment of the Boston Symphony Orchestra, Inc., acting by its trustees in a meeting held on the evening of March 5, 1920, Frederic Fradkin has failed to keep his written agreements entered into between him and the Boston Symphony Orchestra, Inc., in that he did not comply with the instructions of the conductor in reference to his deportment and order at the public rehearsal at Symphony Hall, Friday afternoon, March 5, 1920, and that therefore he be dismissed from the Boston Symphony Orchestra, Inc., and in further accordance with the terms of his agreement, he be paid his agreed compensation to the time of his dismissal.

"Voted that the president of the trustees be directed to give Frederic Fradkin notice forthwith of the foregoing action.

"Pursuance of this action of the trustees you are hereby notified that you are dismissed from the Boston Symphony Orchestra, Inc.

"I enclose check for $234.38 in payment of your agreed compensation to the time of dismissal.

"Yours truly,
(Signed) "FREDERICK P. CABOT.
"President of the trustees,
"Boston Symphony Orchestra, Inc.'

Fradkin's Statement

When informed of the action of the trustees Mr. Fradkin made the following statement:

"My discharge is as unwarranted as it is illegal. There was no warrant whatever for the action.

"I shall offer my services to the orchestra at the concert tomorrow and if my services are refused I shall take any necessary action against the trustees of the Boston Symphony Orchestra.

"There are certain men here who say that if the trustees wanted to disrupt the orchestra they could have taken no more effective measures toward that end.

"They evidently regard themselves as masters over slaves and feel that they have the privilege of doing with them as they like.

"The men of the orchestra resent any such action as that taken by the trustees under the circumstances.

"Evidently they proceeded without any investigation, not talking with me or any of the members of the orchestra before taking action, and their action is perfectly characteristic of the conduct of the trustees."

In defending himself last night, Concertmaster Fradkin stated that he did not rise at the signal from Conductor Monteux to acknowledge the applause of the audience yesterday because he felt that none of that applause was intended for him. The unusual applause given the conductor at his appearance before the concert began, he said, was proof that the audience wished to demonstrate that they were in sympathy with the conductor and adverse to the union movement.

In fact, the players claim, the unusual demonstration was predicted by an attache of the Symphony Hall, who stated to players before the concert that they would see by the applause if the public was with them or against them.

The "plant" was for the purpose of discouraging union activities among the members of the orchestra, now nearly 100 per cent unionized, the players contend.

THE SYMPHONY
BY OLIN DOWNES

A programme which bore testimony again to Mr. Monteux's catholicity of taste and appreciation of many different kinds of music was given at the concert of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall. It commenced with Berlioz's symphony, so audacious, so poetic, so prophetic of modern developments, the "Symphonie Fatastique," a work, bear in mind, of the 1830's. There followed Malipiero's "Pauses of Silence," a work by a modern composer of remarkable talent, heard once before at this concert, and gaining by repetition; Borodin's oriental "Steppe-Sketch from Middle Asia," and Richard Wagner's "Flying Dutchman" overture.

BERLIOZ'S SYMPHONY

Mr. Monteux's performance of the Berlioz Symphony was one which made the music rarely coherent and significant in its thematic developments and inter-relations, and the last movement was extremely brilliant. Not in many seasons had it been so effective. Elsewhere one wished at times for greater extremes a la Berlioz, between very soft and madly loud, for a treatment a little more temperamental. Taken all in all the music made a deep impression—one not wholly effaced by even the gross and uncalled-for discourtesy to conductor and audience on the part of the concert master.

Most surprising of all was the music of Malipiero, introduced here for the first time, if we remember rightly, by Mr. Rabaud. This music is ultra-modern in texture, harmonically very original and very new, and mystifying in its title and even mood. "The Pauses of Silence"! What does this mean? The singular thing is that one does not care particularly what it means, and that the music is curiously satisfying. Most music seems, after all, to be artificially made. It comes somewhere near what the listener wants, but really it seems only a partial or approximate expression of beauty.

If you have ever seen a sunset and then tried to reproduce the harmony on the walls of your room, you have had an experience something like the experience of the sensibilities, even when quite great music is heard. Now this music of Malipiero seems to be the exact equivalent, or tonal embodiment, of sounds heard by the soul of the ear, and greatly desired by that soul. It is music of a new subtlety, a new psychology, but at the same time it is naive and spontaneous. By virtue of supreme craftsmanship, ease and finish of expression, and an introvertible originality of the part of the composer, it has succeeded in being true and natural. Its best claim to recognition lies possibly in the very fact that it cannot be explained, or clearly described, or understood in any terms but the terms of music itself. It is very pure and absolute music.

HONY DISCHARGES FRADKIN

SYMPH

DISMISSED FOR SNUB AT LEADER

Symphony Trustees Act Following Fradkin's Refusal to Rise at Concert

As the result of Concert Master Frederic Fradkin's refusal to rise with the other members of the Boston Symphony Orchestra and acknowledge the applause of the audience at the Friday concert at the request of Conductor Pierre Monteux, the trustees have summarily dismissed the celebrated concert master from the organization.

Mr. Fradkin's dismissal is the climax of a bitter controversy between him and Conductor Monteux, brought about by the latter's ejection of Mr. Fradkin from a dressing room at Sander's Theatre, Cambridge, and further intensified by the concert master's active interest in the unionization of the orchestra.

HISSES FOR FRADKIN.

Overshadowing the musical significance of the concert, patrons of the orchestra were shocked when, in response to Mr. Monteux's suggestion that the men stand up and accept their share of the applause, Fradkin remained in his seat and at the further request of the conductor, failed to rise.

Hisses were directed at Fradkin as he was leaving the stage during the intermission, in sharp contrast to

Continued on Page 2, Column 5.

FRADKIN FIRED FROM SYMPHONY

Globe — Mar 6

Concert Master Hissed at Afternoon Concert

Kept Seated When Orchestra Responded to Plaudits

A storm of hisses from the audience in Symphony Hall yesterday afternoon—without doubt the most conservative assemblage to be found anywhere in this city—greeted the affront which Concert Master Fredric Fradkin put upon Conductor Pierre Monteux and the entire audience by refusing to rise and bow with the other musicians when motioned to do so by the conductor.

At a meeting of the Boston Symphony Orchestra corporation last night action was taken dismissing Concert Master Fradkin from the orchestra forthwith.

Notice of the trustees' action was given in a letter signed by Chairman Cabot of the trustees. The vote of the trustees cites that "Fredric Fradkin has failed to keep his written agreements entered into between him and the Boston Symphony Orchestra, Inc, in that he did not comply with the instructions of the conductor in reference to his deportment and order at the public rehearsal at Symphony Hall Friday afternoon, March 5, 1920, and that therefor he be dismissed from the Boston Symphony Orchestra, Inc, and in further accordance with the terms of his agreement he be paid his agreed compensation to the time of his dismissal." The chairman adds that he incloses a check for $234.38 in payment to the time of dismissal.

Mr Fradkin's refusal to rise was apparently a sequel to the disagreement between him and Mr Monteux at the concert given by the orchestra in Sanders Theatre, Cambridge, on Thursday evening, when, it is understood, Mr Monteux refused to allow Mr Fradkin to share a dressing room with him, as has been the custom in the past, telling him to use the big dressing room in common with the other musicians.

Audience's Comments Caustic

When Mr Monteux appeared upon the stage of Symphony Hall at yesterday afternoon's concert there was an unusual volume of applause. At the end of the symphony, directly before the long intermission, the conductor, upon his third recall to the platform, turned, in accordance with his invariable custom, to the concert master and the musicians, motioning for them to rise and bow in acknowledgement of the applause.

The musicians all arose in obedience to the conductor's gesture except Mr Fradkin, who sat perfectly still, paying not the slightest attention either to Mr Monteux or to the audience. As soon as the significance of the concert master's action became clear to the audience, loud hisses came from the entire orchestra floor and from the first balcony.

There was no mistaking the sound—the ultra-conservative Friday afternoon Symphony concert audience—composed almost entirely of Boston's most prominent women, hissed and hissed, long and loud. As Mr Fradkin rose to leave the stage a few scattered handclaps greeted him, apparently coming from the rear of the second balcony.

Excitement ran high during the entire intermission and the comments upon Mr Fradkin's action were caustic in the extreme. Many feared that the untoward incident might stop the further progress of the concert, a fear that was accentuated by the fact that the musicians were later than usual in returning to their places upon the platform.

Monteux Applauded

After the musicians were seated in their accustomed places, Mr Fradkin reappeared upon the platform, to be greeted by another storm of hisses, long continued this time. Again came a few hand-claps and some of the orchestra applauded Fradkin. There was another considerable pause and then Mr Monteux returned to the platform.

At the sight of him there came a tremendous burst of applause and a large part of the audience rose to its feet, a demonstration quite as unusual in Symphony Hall as were the hisses with which Mr Fradkin's action was greeted. The orchestra also applauded the conductor and there was no hostile demonstration from any part of the hall.

Mr Monteux behaved throughout as if there was nothing out of the ordinary, carrying off the decidedly awkward situation with the utmost dignity and ease. At the conclusion of the concert program there was the usual applause and no further incident of any kind interrupted the accustomed routine of the concert.

Believes It Was a "Plant"

Referring last night at his apartments at 80 The Fenway to the incident yesterday afternoon, Mr Fradkin said that when he came on the platform he realized how much publicity had been given to the incident of the previous evening. "When Mr Monteux appeared upon the platform," he said, "he received an unprecedented ovation, much greater than he had ever received before, even at his first appearance here. It was so insistent that the conductor, after bowing to the orchestra, was obliged to turn again to the audience in acknowledgement of the prolonged applause.

"I am absolutely convinced that this demonstration had been arranged by the management; that it was started by a regular claque and that it was all a 'plant' to create sentiment against me. I felt deeply hurt, because I felt that the audience believed all my movements in regard to the union have been with a desire to agitate.

"When, at the close of the Berloiz Symphony, Mr Monteux had bowed for the third time and turned, according to his custom, motioning the orchestra to rise and bow, I did not do so simply because I felt the applause was not for me.

"My action was with no intention of giving offense. In this movement of the orchestra, they are anxious for the public good will and want to prevent any action to offend the public. My only interest in this action by the orchestra is to benefit the players, who are greatly underpaid and who are working under adverse conditions. I am looking for no increase in salary, nor am I seeking any personal advantage."

Mr Fradkin added that it was significant of the attitude of the orchestra toward him that only six members of it applauded Mr Monteux when he returned to the stage after the intermission.

Discussed by Union Members

Arthur Berenson, attorney for the union members of the Boston Symphony Orchestra, was in conference yesterday afternoon for more than an hour with Judge Frederick P. Cabot, chairman of the trustees and Bentley W. Warren of the board, but refused to make any statement. A special meeting of the union committee was held last night at the residence of Frederic Fradkin, at 80 Fenway, and there was a general discussion and particularly the incident at the concert during the afternoon.

The committee voted unanimously to stand behind Mr Fradkin, issuing a short statement declaring that Mr Fradkin was right and they were behind him to a man.

One of the chief topics for discussion was the action of five or six of the orchestra, who stood up and applauded Conductor Pierre Monteux, while the others remained in their seats.

It was also brought out that conductor Monteaux is a member of the French Federation of Musicians, and two sections of its bylaws binds him to do all in his power to expand the work of any musicians' union, wherever he may be.

It was said by members of the committee who also belong to the French Federation that if a complaint is filed against conductor Monteux, and he should be found culpable, it might mean his expulsion and prevent him from ever leading another musical organization in France.

FRADKIN PUT OUT OF SYMPHONY ORCHESTRA

Continued From the First Page.

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BERLIOZ LEADS AT SYMPHONY CONCERT

Malipiero, Borodin and Wagner Also Presented

From a musical point of viw the most significant feature of the Symphony concert yesterday was an excellent performance of Berloiz' "Fantastic Symphony," which revivified the familiar music. Mr Monteux, with the intelligent cooperation of the orchestra, gave a dramatic intensity to the score which made one forget its occasional bombast and crudity.

The ball, the march to the scaffold, and the other episodes in the life of the artist whose musical biography Berlioz is trying to convey, seemed for once both plausible and interesting. Program music demands that the audience know the plot beforehand. One wonders what a listener who failed to read the narrative printed in the score would make of this work.

Doubtless it would suggest specific emotions and it might make him see pictures, but they would certainly not be the ones Berlioz intended and would be peculiar to the individual listener. The strongest argument against program music is the fact that such a piece as the "Fantastic" symphony can not appeal to a listener who is ignorant of the very name of piece and composer. If music were really dependent upon a literary program that could not happen.

Malipiero, whose "Pauses of Silence" were revived because of curiosity stimulated by a single hearing last season, was wiser than Berlioz in calling his work "Symphonic Expressions," thus leaving the question of what they signify for each listener to settle in his own way.

The remainder of the concert brought routine performances of two familiar works with neither unfamiliarity nor great imaginative power to commend them—Borodin's "Steppes" and Wagner's overture to "[illegible] man."

STRIKE

VOTE ON

PLAYERS

SYMPHONY

MAY BLOCK CONCERT TONIGHT

Union Musicians to Insist on Reinstatement of Master Fradkin

Union members of the Boston Symphony Orchestra met today to act on the dismissal of Concertmaster Frederic Fradkin.

Previous to the meeting members declared they would take a strike vote.

If the vote is in the affirmative, there will be no concert tonight. The strike will last until Fradkin is reinstated, the musicians say.

The players met in Room 7, No. 61 Court street. While the meeting was called by the union members of the orchestra, all members of the organization were invited.

Sentiment among the musicians was apparently strongly in favor of the discharged concertmaster. There was bitter criticism of Conductor Pierre Monteux and the trustees.

The union men today declared that the trustees simply used yesterday's incident, when Fradkin refused to rise in answer to the order of Monteux, as a "blind."

CHARGE UNION OPPOSITION.

They said that the real reason for the discharge of Fradkin was that he was active in organizing the players into a union.

In this connection, it was pointed out that Monteux himself is a member of the French Federation of Musicians, and as such is liable to expulsion for his activity in discouraging the organization of musicians here.

Another possibility today was that Fradkin would bring legal action against the trustees. He has declared that the dismissal was illegal, and that the demonstration by which it was brought about was a "plant."

His attorney, Arthur Berenson, declares that the clause in Fradkin's contract by which he was discharged was illegal. He said the trustees were attempting to disrupt the organization by dictatorial tactics towards men who had to live by their art.

"My discharge is as unwarranted as it is illegal," said Fradkin today. "I shall offer my services to the orchestra. If they are refused I shall take whatever action is necessary.

Concertmaster Fradkin, in a further statement, was bitter in his comment on Friday's incident, which resulted in his dismissal. He said:

"I am, for the purposes of pub

SYMPHONY MEN VOTE ON STRIKE

Concert by Orchestra May Be Blocked by Action of Players

Continued From First Page.

licity, dismissed because I refused to stand during applause for Mr. Monteux. I am convinced that the demonstration for Mr. Monteux was arranged by the management. I am satisfied that it was a 'plant' to create sentiment against me. Those who aplauded were members of the management clique."

Concertmaster Fradkin declared that he was misrepresented when the management tried to make him out a labor union agitator.

"My activity in union matters is not based on any idea of getting better pay for myself," he said.

"I seek no personal advantage. I want only the good of the players, who are greatly underpaid, and are working under adverse conditions."

Mr. Monteux has been against the union. Concertmaster Fradkin concluded his statement by saying that a measure of the conductor's popularity could be gained by the number of players who stood up during the applause. He declared that only six stood.

SYMPHONY UNION PLAYERS IN SYMPATHY WITH FRADKIN

MAN KILLED BY FALL OF AMERICAN HOUSE ROOF

A portion of the roof of the American House, Hanover st, fell in at 2:35 this afternoon, killing Jack Kuntis, a Spanish musician, a guest of the house.

Five rooms were buried in the debris, but so far as known there was only one fatality.

The fire department responded promptly and began digging the rooms out to make sure that no one was under the debris.

FREDERIC FRA

HOLD MEETING THIS AFTERNOON

Question of Playing at Concert Tonight

PIERRE MONTEAUX,
Conductor of the Symphony Orchestra.

Boston Symphony Orchestra union players, which includes 74 of the 90 members, are to hold a special meetting at 4 this afternoon at room 7, Shillaber Building, 61 Court st, to decide whether they will play at tonight's concert.

The men's special committee went into session at 2:30, and attorney Arthur Berenson, counsel for them, advised the committee regarding the men's legal rights and what they can do under their contracts with the management; and he also agreed to address and advise the meeting of the members later on.

Want Fradkin Reinstated

The sentiment of the members who reported at the Shillaber Building rooms today was unanimously in favor of not playing unless Mr Fradrt master, was reinstated

ed on the Second Page.

SYMPHONY UNION PLAYERS IN SYMPATHY WITH FRADKIN

Continued From the First Page.

and their demands for recognition of union membership agreed to. What will develop at the meeting, however, no one could say, and none in authority would hazard a guess.

Plans have been made with National Pres Joseph Weber of the American Federation of Musicians, whose headquarters is in New York, to be in touch with the members during their deliberations. No doubt his suggestions will be followed.

Some of the men who were at the meeting place early stated that musicians in local "movie" houses are getting $45 and $50 a week; yet they had been content with $35 or a little more a week, and that there had been no wage adjustment since the orchestra started, 30 years ago.

Attorney Berenson's Statement

Concert Master Frederic Fradkin, whose action at yesterday's public rehearsal caused his dismissal, conferred with attorney Berenson at 1 today. He was advised, in substance, that his contract was not one that would legally hold.

Attorney Berenson made the following statement, much of which he told the men's committee:

SYMPHONY PLAYERS MAY STRIKE TONIGHT

MEN WILL DEMAND REINSTATEMENT OF CONCERT MASTER FRADKIN AND RECOGNITION OF THEIR UNION

Union members of the Boston Symphony Orchestra will meet at 4 o'clock this afternoon to vote on the question of not appearing at Symphony Hall tonight as a means of forcing the reinstatement of Concert Master Frederic Fradkin, who was summarily discharged last night, and recognition of the men as an organized body.

It is understood that if the men vote to strike they will give Judge Cabot, chairman of the board of trustees of the orchestra, ample opportunity either to accept or reject their demands before the concert time.

It is understood also that if they vote to strike they will go to Symphony Hall, prepared to take part in the concert, but if their demands are rejected they will leave the building.

The men say that musicians playing twice a day in motion-picture houses receive a minimum of $48 a week as against the lesser sums received by them for their services in rendering a higher class of music.

Arthur Berenson, attorney for the players, gave out a statement today relative to a letter sent out by the trustees, in which he said: "I assume that the corporation acting through its trustees, in writing the letter which it caused to be published in the papers this morning, acted under a clause in the contract it had with Mr. Fradkin, which provides as follows:

The corporation shall be the sole and final judge of the behavior and the quality of performance of the said musician, and if in the judgment of the said corporation the said musician has failed to keep his agreement, the said corporation, acting by its trustees, may treat this agreement as having been broken by the fault of the said musician and may thereupon dismiss the said musician from its orchestra, paying him his agreed compensation to the time of dismissal.

It is the contention of the players that this clause is an arbitrary one.

It was learned today that Conductor Monteux is a member of the Federation of Musicians in France, and that as such he is obliged to stand by the musicians affiliated with musicians anywhere in the world. It is said that if he fails to stand by the musicians in this instance that he will be barred from playing again in France as a member of the Federation.

Joseph Webber, international president of the American Federation of Musicians, was communicated with today by a member of the local players for the purpose of getting instructions as to what course to pursue tonight.

BOSTON EVENING

SYMPHONY CONCERT

AN AFTERNOON THAT CLEARED THE AIR

Fradkin Affronts Audience and Conductor and, Within a Few Hours, Pays Just Penalty—The Trustees and Mr. Monteux Learn the Temper of Their Public —"Manifestations" New and Strange in the Records of the Orchestra—Incidental Music and Eloquent Performance

THE only possible answer to the untoward episodes yesterday afternoon at the Symphony Concert is written in the letter of the trustees of the orchestra, summarily and sharply dismissing Frederic Fradkin as concert-master for gross breach of discipline and grosser affront to the audience. Wisely, the letter was despatched within a few hours after those incidents had put to shame the present and the past of the Symphony Concerts and made known as promptly to a public clearly resenting them. Better still, it contains not a hesitation or reservation. At last the trustees seem ready to make an end of the mounting indiscipline within the orchestra and to face whatever consequences the restoration of order and obligation may bring. It was high time. There has been much and reasonable mistrust of their seeming dalliance, however necessitated by undisclosed circumstance, with a situation needing to be gripped and broken; while by every discoverable sign, in and out of Symphony Hall, the public of the Symphony Concerts applauds and sustains their present resolution, will join with them in the meeting of the consequences. Tame submission to such things as befell yesterday would be far worse in continuing and sapping outcome than even a temporary suspension of the Symphony Concerts (though no such event impends) and a clearance of the disaffected from the orchestra itself.

For Mr. Fradkin, now plainly uneasy under the consequences of his follies, there is hardly an extenuating circumstance, however apologetic he now feigns to be. For days past, as his outgivings to the press have proved, he has been as a man beside himself with the vanities and the insolences of a fictitious self-importance. Long since he lost all sense of the actualities of his place in the orchestra, of the decencies of his conduct toward the public. His following in the orchestra, in equal heat and blindness of folly, a few foolish partisans in the audience of Friday afternoon have done the rest. Whatever may next befall at Symphony Hall, the air is at last cleared and decision has timely replaced indecision. Unless many a sign fails and not a few reports are mistaken, more than one member of the Symphony Orchestra has yesterday and today seen a light. However they are minded in the present quarrel, they have discovered that discipline and decency are still to prevail in the conduct of the band toward the public.

There is little need to recall in detail the incidents of the afternoon, which will make a strange page in the records of the Symphony Concerts. They befell before and after the intermission; in that quarter hour hundreds of tongues rang with them; and for the rest of the day they quite overclouded music and performance. At the Opera House last evening, they were repeated bye and large. Today the town spurts with them. Briefly they ran in this wise. Mr. Monteux, coming to his place at the beginning of the concert, was received with significantly long and loud applause as though the audience would approve his poise and procedure through the present controversy. He and the orchestra with him recalled Berlioz's "Fantastic Symphony" to such musical, pictorial and romantic life as it has not known in years in Bostonian ears. Sincere, hearty and insistent applause rewarded the conductor once and twice. At the second recall he bade the orchestra, according to custom, rise in its place to share and acknowledge the plaudits it had helped to win. Fradkin remained obstinately and ostentatiously in his chair. There were sharp hisses; there were renewed clappings for Mr. Monteux and the rest of the band. Then the intermission and the usual departure of conductor and men.

When the players returned, Fradkin, lingering until most of them had resumed their places, obviously courted the attention of the audience. A few hands in the second balcony clapped; more hands in the orchestra itself, especially among the minor strings, joined with them. In measure, deliberate indiscipline prompted this applause; in measure, it sprang from childish irritation at the mood of an audience altogether in sympathy with Mr. Monteux. With elaborate vanity, Fradkin bowed to his partisans on the stage and to his partisans in the auditorium. He was scarcely in his seat before Mr. Monteux returned, lifted, almost, to his platform by a flood of applause that swept from one end of Symphony Hall to the other. Many stood; cries and cheers rose above the din of hands. For once an American audience, a Bostonian audience "manifested" and beyond mistake of purpose or doubt of sincerity. The rebellious in the orchestra had their answer; the trustees received their spur. Within a few hours the salutary consequences began to be written—for beginning.

There was no reflection of these disturbances in the playing of the orchestra; indeed, from first to last, the concert was one of unusual brilliance. Mr. Monteux's reading of Berlioz's "Fantastic Symphony" surpassed any that has been heard here, except perhaps, Mr. Weingartner's. The dramatic nature of the music tempted his better qualities, and he rose to it as he has to perhaps nothing during his stay among us. Despite its occasional ineptness and the absurdly romantic programme which inspired it, this Symphony remains one of the miracles of the art; both because of its amazing eloquence after ninety years and by reason of its entire independence of all previous and contemporary music. It is easier to imagine that it was written yesterday than it is to believe that it was composed but three years after the death of Beethoven. Except for the picturesque piping of the shepherds, the "Scene in the Meadows" now seems somewhat futile, tenuous and over long, and it is hard to take the clap-trap of the last movement seriously. But in the "March to the Scaffold" and at the end, the usually reticent Mr. Monteux was as one possessed, and it is easy to understand the applause which led to such disastrous consequences.

Malipiero's Seven Symphonic Expressions, "Pauses of Silence," were played here for the first time by Mr. Rabaud. On a second hearing the music seems less strange, and also less remarkable. Some writer on music once remarked, quite unjustly, that Sgambati was an Italian who had sold his birthright, melody. It is interesting to speculate on what he would have thought of Malipiero. The music rivets the attention, but there is little that can be carried away in recollection save biting and acid harmonies, bizarre instrumental effects and tortured melodic phrases. Between Malipiero and Wagner's Overture to the Flying Dutchman, which ended the concert, stood Borodin's Orchestral Sketch, "On the Steppes of Central Asia." To read the composer's explanatory preface before hearing the piece is to experience disappointment, as the music gives but faint suggestion of its programme. The two melodies are striking in themselves; the Oriental song, which typifies the advancing caravan, is fascinatingly exotic, but in company with Berlioz and Wagner, and even Malipiero, Borodin's music was no more than a pleasing interlude.

It was good to hear again the Flying Dutchman Overture, which served as a fitting conclusion to the concert. The performance was effective, although other conductors have better suggested the music's wildness and elemental breadth. Its compelling eloquence again prompted the reflection that Wagner at his best stands apart from all other composers in the beauty, vitality and validity of his ideas, and in their perfect expression.

Musicians Demand Return of Leader

There will be no concert tonight by the Boston Symphony Orchestra unless Concert-Master Fradkin, discharged by the trustees today, is reinstated before the time the concert is scheduled to begin.

This critical turn in the affairs of the orchestra was forecasted today by the action of three of its leading soloists, who declared they would refuse to play unless Fradkin is taken back.

The sentinent expressed by these three men was reiterated by other members of the orchestra as fast as they learned of Fradkin's discharge. It was thought that by afternoon every union musician would join the three soloists in their stand.

Meet This Afternoon

An ultimatum to the effect that the musicians will refuse to play tonight will probably be sent to Judge Cabot, head of the orchestra trustees, after the special meeting this afternoon.

The meeting was called for at 4 p.m. in Room 7, 61 Court st. All members of the orchestra were notified that their presence was urgently desired.

Fradkin's discharge followed his refusal to stand with the rest of the orchestra to receive applause at a concert Friday afternoon in Symphony Hall. The large audience present met his action with prolonged hisses and cat-calls. All other members of the orchestra stood up, at the request of Director Monteux.

The appearance of Conductor Monteux at the opening of the concert had been a signal for applause of unusual fervor. Whether a consideration of the Sanders Theatre episode influenced the warmth of this reception is problematical.

Unprecedented Applause

Then, after a marvelous rendition of Berlioz's Fantastic Symphony, the applause broke out in torrents never equalled at any previous concert. Mr. Monteux retired, but reappeared to acknowledge the continued applause. Again he was recalled and this time he waved to the members of the orchestra to rise and share the applause with him.

All rose save Concertmaster Fradkin. The significance of his attitude was sensed immediately by the audience. An embarrassed hush intruded upon the plaudits, to give way in

(Continued on Page Two, Column One)

BOSTON EVENING RECORD, SATURDAY, MARCH 6, 1920

SYMPHONY PLAYERS WANT FRADKIN

Symphony Men May Strike

SYMPHONY MEN NOW THREATEN TO CALL STRIKE

Demand Reinstatement of Concert-Master Fradkin

(Continued from Page One)

a moment to a mightier roar of applause for the conductor and the others, and an intermingling of hisses for the concertmaster.

There was hissing again when Mr. Fradkin retired at the intermission, but when he returned there was a ripple of applause for him, this coming chiefly from the second balcony. Mr. Fradkin stood and bowed in acknowledgement of this greeting.

In connection with the present situation, Atty. Berenson, counsel for the union players, issued the following statement:—

Berenson's Statement

"I assume that the corporation, acting through its trustees, in writing the letter which it caused to have published in the papers this morning, acted under a clause in the contract it has with Mr. Fradkin, which provides as follows:—

"'The corporation shall be the sole and final judge of the behavior and the quality of performance of the said musician, and if in the judgment of the said corporation the said musician has failed to keep his agreement, the said corporation, acting by its trustees, may treat this agreement as having been broken by the fault of the said musician and may thereupon dismiss the said musician from its orchestra, paying him his agreed compensation to the time of the dismissal.'

"Mr. Fradkin has consulted me about his rights and I have advised him that this clause in the contract which makes the trustees of the orchestra the sole judges of whether or not he has performed the contract, is a void provision, being against public policy in the law of contracts, since it is an attempt to oust the courts of jurisdiction, and since it is an attempt to make the interested parties, the sole arbiters in the cause.

"Mr. Fradkin was not asked to attend any hearing or any meeting of the trustees, was never given an opportunity to explain the reason for his conduct, and it is difficult to see how men who purport to exercise judgment can do so without a full and fair hearing to the parties interested.

Unusual Provision

"This provision in the contract is a most unusual one. If given the right it affords an opportunity to those who have the power to act in the most arbitrary way, and if the courts are to be ousted of their jurisdiction and cannot be made the final arbiters of controversies between parties, there is no use of our maintaining the judicial system at great expense to the public.

"I regret exceedingly the step which the trustees have taken because it makes it more difficult for me to smooth the path to a final agreement. Mr. Fradkin's motives were entirely altruistic in his having joined with the men. He had nothing whatsoever to gain from his having joined with the men. He sought for and looked for nothing from the trustees.

"Yesterday he was in a sensitive condition, in view of his mother having been taken to the hospital and placed under a serious operation, which, by the way, did not prevent his going to the orchestra yesterday and performing just after she came off the operating table and was placed on the dangerous list in the hospital.

"Fradkin felt at the time and from what had been said to him before he went upon the stage that a demonstration had been arranged for in favor of Monteux. He himself, has done nothing to disrupt the orchestra, but has done everything he could, do to keep it together, and I personally hope that the apology which Mr. Fradkin made to those who attended the concert through the press will be accepted in the spirit in which it was offered.

Regrets Hasty Action

"I am willing to extend myself in every way that I can to see the Boston Symphony Orchestra isn't disrupted. While I have a very strong feeling that if the trustees wanted a disruption of the orchestra they could not have adopted any better method than the one they did adopt, I hope it was not done in what they believed was any anticipation of what was likely to come if they did not concede to the reasonable demands the orchestra was asking upon them.

"It is regrettable that the trustees so hastily and thoughtlessly took the action which they did. It showed the danger of men assuming arbitrary powers to themselves."

SYMPHONY TROUBLES NEAR CRISIS

"Firing" of Fradkin for "Snub" to Monteux Stirs Players

PATRONS TAKE SIDES ON ISSUE

Frederic Fradkin, concert master of the Boston Symphony orchestra, was discharged last night by trustees of the organization on account of what they claim was his public "snub" of Pierre Monteux, the conductor, during the concert in Symphony Hall yesterday afternoon.

The trouble between Fradkin and Monteux began Thursday evening at Sanders Theatre, in Memorial Hall, Cambridge, when, it is charged, Monteux refused Fradkin permission to use a dressing room which always has been shared by the director, concert master and virtuosos.

The crisis in the controversy was acted out on the stage of Symphony Hall in the view of a great audience. It came as a sudden and startling diversion for the rapture induced throughout the assembly by a musical performance declared to be the most brilliant and masterly heard in this city for years.

Monteux Shares Applause

The appearance of Conductor Monteux at the opening of the concert had been a signal for applause of unusual fervor. Whether a consideration of the Sanders Theatre episode influenced the warmth of this reception is problematical.

Then, after a marvelous rendition of Berlioz's Fantastic Symphony, the applause broke out in torrents never equalled at any previous concert. Mr. Monteux retired, but re-appeared to acknowledge the continued applause. Again he was recalled and this time he waved to the members of the orchestra to rise and share the applause with him.

All rose save Concertmaster Fradkin. The significance of his attitude was sensed immediately by the audience. An embarrassed hush intruded upon the plaudits, to give way in a moment to a mightier roar of applause for the conductor and the others, and an intermingling of hisses for the concertmaster.

There was hissing again when Mr. Fradkin retired at the intermission, but when he returned there was a ripple of applause for him, this coming chiefly from the second balcony. Mr. Fradkin stood and bowed in acknowledgement of this greeting.

The trustees' letter of discharge, sent by Judge Frederick P. Cabot to Mr. Fradkin last night, was as follows:

"I hereby notify you that the trustees of the Boston Symphony Orchestra, Inc., have passed the following votes in reference to you.

Failed in Agreement

"'Voted that in the judgment of the Boston Symphony Orchestra, Inc., acting by its trustees in a meeting held on the evening of March 5, 1920, Fredric Fradkin has failed to keep his written agreements entered into between him and the Boston Symphony Orchestra, Inc., in that he did not comply with the instructions of the conductor in reference to his deportment and order at the public rehearsal at Symphony Hall, Friday afternoon, March 5, 1920, and that therefor he be dismissed from the Boston Symphony Orchestra, Inc., and in further accordance with the terms of his agreement he be paid his agreed compensation to the time of his dismissal.

"'Voted that the president of the trustees be directed to give Fredric Fradkin notice forthwith of the foregoing action.'

"In pursuance of this action of the trustees you are hereby notified that you are dismissed from the Boston Symphony Orchestra, Inc.

"I enclose check for $234.38 in payment of your agreed compensation to the time of dismissal. Yours truly,

"(Signed) FREDERICK P. CABOT,
President of the trustees, Boston Symphony Orchestra, Inc."

May Break Up Orchestra

The controversy has now reached a point which threatens the disruption of the orchestra. A meeting of those mem-

(Continued on Page Two, Column 3.)

MONTEUX GIVES FINE READING OF BERLOIZ NUMBER

Mr. Monteux's exceptionally brilliant reading of the Berlioz Fantastic Symphony and the surprising display by Fredric Fradkin, concertmaster, of his feeling toward Mr. Monteux, by not rising, when bidden, in recognition of the applause of the audience following the symphony, were the features of yesterday afternoon's concert.

The presentation of the Berlioz number rivalled the best in the history of the orchestra. Fortunately, it was enjoyed before "the scene," for that rather spoiled the rest of the concert for the audience. The concert will be repeated tonight.

SYMPHONY ROW NEARS CRISIS

Continued from First Page

bers of the orchestra who have joined the musicians' union since the inception of the trouble may be held today and will develop some sort of ultimatum to the trustees as a result of the concertmaster's discharge.

The dissension began with a demand by the players for $1000 salary increases. It progressed through a unionization of the greater number of the players as the trustees deferred definite action on the salary demand. The concertmaster cast his influence into the players' side, even to the extent of joining the union, although his salary is several times greater than that of the men, and of serving on the union executive committee of seven. The feeling reached the acute point in the Sanders Theatre incident, with the denouement yesterday.

Fradkin May Bring Suit

Shortly after midnight, last night, Fradkin, through his counsel, in discussing his dismissal, declared that he had been improperly discharged. He maintained that he holds himself in readiness to perform his contract, and this attitude his lawyer asserted, means a civil suit, unless the trustees rescind the discharge.

A member of the players' committee of seven, and one of the prominent players, who was still in Fradkin's apartments, where the committee had been meeting prior to the news of the discharge, stated that it was his impression that the trustees were evidently bent on disrupting the orchestra, and if that was their intention they could not have adopted a better means than by discharging Fradkin.

As the committee meeting in Fradkin's apartments had broked up before the news of the discharge was received by the concertmaster no arrangements to act on the unexpected situation that has arisen could be taken, but members still present expect the action of the trustees will precipitate an expression of violent indignation today from the more than 75 union members of the orchestra.

[illegible] the greatest insults that could be imposed on any self-respecting man.

"Yesterday had been a trying day for me as my mother was taken seriously ill to a hospital and I was very much upset. When Mr. Monteux received an unprecedented ovation, which seemed to me to come from an inspired claque, I did not arise to acknowledge it, especially since one of the employes at Symphony Hall said to me before the performance, 'We are going to see by the applause which side the audience will take.'

"I would not make any such statement under any circumstance unless I had thus previously been convinced that an organized attempt was afoot to discredit our union. I wish to reiterate that I did not get up with Mr. Monteux and the orchestra because of the previous demonstration to Mr. Monteux, which I believed was inspired.

"It appeared to me that this applause was for Mr. Monteux and the orchestra and not for me. In the published accounts no emphasis was brought on the fact that I did arise later and very gratefully acknowledge the applause when I believed that my humble part was approved.

"I wish to state that if any one took offence there was no intention on my part to inflict a slight of any kind on the audience.

"We Are Human Beings"

"One thing the public may not know is that the personnel of the Symphony orchestra is composed of human beings who wish to live a normal life like anyone else. While the appreciation of their art from the patrons is gratifying, yet it does not pay household bills and those living expenses which are pressing so hard on the meanly paid musicians. I am quite sure the music-loving public will agree with me that the members of the Symphony orchestra ought to get a living wage. It is easy to prove that many of them are not getting it.

"On the advice of my attorney and because of the duty I owe my comrades in the orchestra, I intend to report as usual at the next concert.

"The best evidence that neither myself or the members of the orchestra intended any offence to the public is that, according to Philip Hale, the critic, Berlioz's symphony was rendered the best in 30 years.

"I am not legally discharged. The trustees cannot as yet assume powers that properly belong to the courts. Passing judgment upon me without ever having me appear before them, or any hearing whatsoever, is a piece of arbitrary conduct which wage-earners the world over rebel against.

"The courts in Massachusetts are still functioning. I, at least, purpose to have a hearing before a jury since the trustees have denied me one.

"Hohenzollerism and arbitrary power, I understand, were ended by the war. We fought for the right to govern ourselves and take away arbitrary power. Probably the trustees have not come to realization as to why the war was fought."

Traveler Mar 6

BOSTON SYMPHONY ORCHESTRA DISRUPTION COMPLETE

Dismissal of Fradkin Creates Crisis

Record Mar 6

Complete disruption of the Boston Symphony Orchestra was predicted today by persons in close touch with the institution's affairs, following Concert-Master Fradkin's discharge by the trustees because he refused to acknowledge the applause of yesterday's Symphony patrons when requested to do so by Director Pierre Monteux.

Union members of the orchestra today took steps, in conjunction with Fradkin, to map out a program of defense which, if put into operation, will give music and society circles throughout the country something to talk about for many months.

It was clearly intimated, from various sources, that unless the Fradkin and wage matters are immediately adjusted Boston will have no more Symphony. Some even declared that Fradkin's discharge meant that yesterday's performance was the last.

There is a concert scheduled for tonight. Whether it will be held is a matter of much speculation. Fradkin told The Record that he would be there.

To Serve Ultimatum

The special meeting of all the union members called for Monday for the purpose of drawing up their proposed wage schedule and working conditions has now been called for an earlier date, and unless some drastic action is taken today Judge Cabot will be served with the members' ultimatum not later than Monday.

The crisis in the controversy between Director Monteux and Concertmaster Fradkin was acted out on the stage of Symphony Hall in the view of a great audience. It came as a sudden and startling diversion for the rapture induced throughout the assembly by a musical performance declared to be the most brilliant and masterly heard in this city for years.

The appearance of Conductor Monteux at the opening of the concert had been a signal for applause of unusual fervor. Whether a consideration of the Sanders Theatre episode influenced the warmth of this reception is problematical.

Unprecedented Applause

Then, after a marvelous rendition of Berlioz's Fantastic Symphony, the applause broke out in torrents never equalled at any previous concert. Mr. Monteux retired, but re-appeared to acknowledge the continued applause

(Continued on Page Four, Column Four)

The concert-[illegible] fluence into the players' side, even to the extent of joining the union, although his salary is several times greater than that of the men, and of serving on the union executive committee of seven. The feeling reached the acute point in the Sanders Theatre incident with the denouement yesterday.

Shortly after midnight last night Fradkin, through his counsel, in discussing his dismissal, declared that he had been improperly discharged. He maintained that he holds himself in readiness to perform his contract, and this attitude his lawyer asserted, means a civil suit, unless the trustees rescind the discharge.

See Trustees' Scheme

A member of the players' committee of seven, and one of the prominent players, who was still in Fradkin's apartments, where the committee had been meeting prior to the news of the discharge, stated that it was his impression that the trustees were evidently bent on disrupting the orchestra, and if that was their intention they could not have adopted a better means than by discharging Fradkin.

As the committee meeting in Fradkin's apartments had broken up before the news of the discharge was received by the concert-master no arrangements to act on the unexpected situation that has arisen could be taken, but members still present expect the action of the trustees will precipitate an expression of violent indignation today from the more than 75 union members of the orchestra.

Dispute May Hold up Concert by Symphony; Players Take Sides

Fradkin Insists He Will Appear at Tonight's Performance—May Take His Dismissal to Court

The outstanding feature today in the clash of Pierre Monteux, conductor of the Boston Symphony Orchestra, and Frederic Fradkin, "deposed" concert master, was the uncertainty of members of the orchestra and patrons that tonight's scheduled concert at Symphony Hall would be given.

This uncertainty was due to the fact that union members of the orchestra, incensed at the summary dismissal of Fradkin, following, what the trustees claim, was his public "snub" of Monteux at last night's concert, evaded answering the direct question as to whether or not they would play.

None of the musicians would make any comment today as to what action they would take, but there were strong indications of an open breach if Fradkin were not permitted to be in his accustomed place this evening.

Developments in the controversy between the players and the management came fast today. The salient features were:

Announcement by Fradkin that, in spite of his dismissal by Judge Frederick P. Cabot, chairman of the trustees, he would report at the Symphony Hall concert this evening.

The threat of the concert master to take his case to court for a hearing before a jury. Fradkin contends he was not legally discharged and that the trustees assumed powers properly belonging to the courts.

Everything today pointed to the controversy reaching an acute stage tonight, when Fradkin will make an attempt to take his seat with the players. Seats for the concert have practically all been sold.

Just how the management and tht conductor would offset Fradkin's plans to be in his accustomed place was the cause of much comment among patrons of the orchestra. Tht probable attitude of the players, if the conductor refused to per-

(Continued on Page Two, Column 6.)

DISRUPTION OF SYMPHONY IS FORECAST NOW

Record Mar 6

Members May Not Play Again on Account of Fradkin Discharge

(Continued from Page One)

Again he was recalled and this time he waved to the members of the orchestra to rise and share the applause with him.

All rose save Concertmaster Fradkin. The significance of his attitude was sensed immediately by the audience. An embarrassed hush intruded upon the plaudits, to give way in a moment to a mightier roar of applause for the conductor and the others, and an intermingling of hisses for the concertmaster.

There was hissing again when Mr. Fradkin retired at the intermission, but when he returned there was a ripple of applause for him, this coming chiefly from the second balcony. Mr. Fradkin stood and bowed in acknowledgement of this greeting.

May Bring Suit

The dissention began with a demand by the players for $1000 salary increases. It progressed through a unionization of the greater number of the players as the trustees deferred definite action on the salary demand. [illegible] master cast his in-

36 STRIKE, BUT SYMPHONY PLAYS

Walkout Follows Refusal to Take Fradkin Back

Cabot Says Orchestra Will Go On —Modified Program Given

In spite of the refusal of 36 players of the Boston Symphony Orchestra to appear upon the platform at Symphony Hall last evening, unless the management reinstated Concertmaster Fredric Fradkin, a concert with a changed program was given by an orchestra reduced to 53 players, under the direction of Conductor Pierre Monteux.

The refusal on the part of the Fradkin supporters to participate in the concert unless he was reinstated was decided upon at a meeting held late yesterday afternoon at 61 Court st.

The first word that the trustees received of this attitude was a telephone message received about 7:15 p m by Judge Frederick P. Cabot, president of the trustees.

Judge Cabot informed the players that Mr Fradkin was no longer a member of the orchestra, and stated that the concert would go on.

The men who refused to play were:

O. Roth, A. Bak, A. Ribarsch, W. Traupe, H. Sauvlet, H. Goldstein, J. Di Natale, R. Henkle, S. Diamond, C. Deane, R. Ringwall, A. Langley, N. Kurkjie, A. Fiedler and A. Blackman, violins.

V. Berlin, H. Van Veen, W. Kay, H. Grover, F. Wittman, C. Van Wynbergen, P. Shirley and W. Blumenau, violas.

R. Nagel, J. Warnke, C. Stockbridge, cellos.

A. Jaeger, bass.

A. Sand, clarinet.

M. Fuhrmann, contra-bassoon.

M. Hess, horn.

G. Heim, trumpet.

F. Sordillo, trombone.

P. Mattersteig, tuba.

T. Cella, harp.

S. Neumann and C. Gardner, tympani.

Big Audience on Hand

Great excitement prevailed among the large audience which gathered in the hall shortly before 8 o'clock.

Mr Fradkin was seen in the lobby for a short time about 10 minutes before the advertised hour for the beginning of the concert. He stated that he should go to the stage door as usual and offer his services to the management in his usual capacity.

Continued on the Fourteenth Page.

36 STRIKE, BUT SYMPHONY PLAYS

Continued From the First Page.

Although the concerts usually begin very promptly at 8 o'clock, only about half of the players were in their accustomed seats last evening at that hour. Gradually a few more straggled in, and at exactly 8:15 Conductor Monteux made his appearance upon the platform ,accompanied by Judge Cabot. The sight of the conductor was the signal for an outburst of applause, and by the time the conductor reached the front of the platform the entire audience was on its feet, applauding vociferously.

As soon as the applause subsided Judge Cabot addressed the gathering as follows:

"Ladies and gentlemen, this orchestra was founded for a great ideal, to increase America's ideals of beauty, of honor and of nobleness. The members of this orchestra have written contracts providing that each member shall do his full duty during each concert and that he shall obey the rules of the organization.

"Tonight certain of these gentlemen have declined to come upon the stage because of the action of the trustees in dismissing one of their members for refusing to obey the rules of the organization. This will necessitate a change of program tonight.

"These men whom you see upon the platform have come forward, loyally and courageously" (Here Judge Cabot was interrupted by a tremendous outburst of applause which lasted for almost a minute), "to live up to their obligations and duties, realizing that the action of the trustees has nothing to do with them.

"A great principle is at stake. As a result of the war we have thought that honor and nobleness walked among us once more. When those others who have refused to appear upon the platform tonight have had time to think over their action, I hope that they will come out. I ask your indulgence."

Changed Program Given

Judge Cabot and Mr Monteux then retired from the platform, and after another short wait the conductor reappeared, again greeted by prolonged applause, and the concert began at a few moments after 8:30.

Instead of Berlioz' "Fantastic Symphony No. 1 in C Major," the opening number upon the original program, last night's concert began with "Fingel's Cave," by Mendelssohn. This was followed by a Haydn symphony.

Upon his third recall to the platform by the applause which followed this symphony, Mr Monteux turned to the orchestra and motioned the players to rise and bow their acknowledgments, at which the volume of the applause swelled noticeably. It was a similar incident on Friday afternoon, which brought about the incident resulting in Mr Fradkin's dismissal, since he alone remained seated when the conductor motioned to the players to rise and bow.

After the intermission Borodin's "On the Steppes of Central Asia," the only number on the original program, was given, while the final number was a brilliant concerto for the violincello by Saint-Saens, in which Bedetti, 'cellist, was warmly applauded for his solo work.

After this number—the final one on the program as rearranged by Mr Monteux—the audience recalled the conductor so many times that he finally granted an encore, a proceeding very unusual at Symphony concerts.

Says Orchestra Will Go On

During the intermission the sole topic of conversation was the strike and the manner in which it had been met by the management. Judge Cabot, when seen in the lobby at this time, declared that, in any event, the Boston Symphony Orchestra will go on.

"I can only say," the judge remarked, "that I am very sorry for what has occurred. But when a man refuses to go on the platform directly before a concert it is a plain violation of contract."

Asked whether the trustees would pursue the same course in regard to the players who refused to appear last night as they did toward Concertmaster Fradkin, Judge Cabot replied that he was in no position to make any statement for the trustees as yet, but reiterated that, no matter what happens, the orchestra will go on.

During the general buzz of excited conversation which filled the interval between Judge Cabot's announcement that the concert would be given with an altered program and the reappearance of Conductor Monteux, one woman caused no little amusement among those in her immediate vicinity by remarking that with Judge Cabot and Corporation Counsel Arthur D. Hill—who was sitting in the front row of the first balcony—both present in the hall, it seemed remarkable that some speedy manner of issuing an injunction to restrain the players from striking could not be devised.

47 VOTED NOT TO PLAY, BUT 11 CHANGED THEIR MINDS

Members of the Symphony Orchestra gathered in the tuning room prior to the concert last night, where the vote of the afternoon meeting not to play unless Concertmaster Fradkin was reinstated in the orchestra was placed before them.

There were 91 men in the tuning room at the time, of whom 74 were members of the union, and 47 voted not to play, it is said.

Judge Cabot and Conductor Monteux made two visits to the tuning room to ask the men to go on. Judge Cabot told the men they would violate their contracts if they did not proceed. In reply, the musicians declared:

"Give us Fradkin!"

"Fradkin is no longer a member of the orchestra," Judge Cabot replied. "He was discharged for misconduct. You men should give me more notice of the action you propose to take."

To this one of the musicians replied, "How much notice did you give Fradkin?"

When the final call came for the men to go on the stage, 11 of the 47 men who had voted not to play went on the stage.

William G Dodge, chairman of the board of directors of the Boston Musicians' Protective Association, said the musicians were not divided at all on the question of a final walkout, but merely on the question of the walkout last night.

The 36 musicians went to union headquarters, but after the concert a number went back to Symphony Hall to meet the other musicians when they came out. On their return they brought back to the union headquarters nine more men who had played. They were:

J. Hoffmann, B. Fiedler, P. Leveen, violins; I. Frankel, M. Kunze, basses; B. Piller, bassoon; L. Speyer, English horn; W. Gebhardt, horn; F. Zahn, percussion.

At a meeting which lasted until after midnight, the union musicians reiterated their determination not to take part in the rehearsal Monday or to do other Symphony work until the concert master is reinstated.

MEN ISSUE STATEMENT OUTLINING POSITION

The meeting of Symphony Orchestra members in the Shillaber Building, 61 Court st, yesterday afternoon at 4 o'clock, was called by a committee of union members, but those not members of the union were invited. Just how many attended was not stated. The committee gave out the following statement to the press:

"That at the meeting held here this evening all those that could be reached came in response to the summons of the meeting; that the storm prevented some members from coming; that everyone there voted that unless Mr Fradkin was reinstated that they would not go upon the stage tonight; that they were perfectly willing to go on; that they viewed Mr Fradkin's dismissal as entirely uncalled for and as an affront to them, and since the trustees were the aggressors in this controversy and didn't hesitate to give any affront to members of the association they feel that they could not be blamed for any action that they had taken; that they are perfectly willing to go on and play tonight so as not to disappoint the audience, if Mr Fradkin is reinstated; that if the public feels any disappointment that the trustees knew or ought to have known as reasonable men, and many of them lawyers, the result and they didn't hesitate to take the action, knowing as they should have known that it was likely to disrupt the orchestra and that the concert would probably not go on under the circumstances; that the men haven't sought this thing; that they would have liked to avoid it; that they are anxious to keep the orchestra together until the differences could be settled between themselves and the trustees, but if the trustees insist on taking the action that they did take, that they feel there was nothing else for them to do under the circumstances.

"The committee had previously considered the matter and had come to the same conclusion."

Attached to the statement was the following by their counsel, Arthur Berenson:

"That the men called me in to advise them as to what their rights were under their several contracts and I gave them as best I could my legal opinion as to what their rights were under the contract."

FRADKIN ADVISED HIS DISCHARGE IS ILLEGAL

Attorney Berenson advised Concertmaster Fradkin yesterday that his contract provision under which he was discharged is void.

Attorney Berenson made the following statement, much of which he told the men's committee:

"I assume that the corporation, acting through its trustees, in writing the letter which it caused to have published in the papers this morning, acted under a clause in the contract it has with with Mr Fradkin, which provides as follows:

"'The corporation shall be the sole and final judge of the behavior and the quality of performance of the said musician, and if in the judgment of the said corporation the said musician has failed to keep his agreement, the said corporation, acting by its trustees, may treat this agreement as having been broken by the fault of the said musician and may thereupon dismiss the said musician from its orchestra, paying him his agreed compensation to the time of dismissal.'

"Mr Fradkin has consulted me about his rights and I have advised him that this clause in the contract which makes the trustees of the orchestra the sole judges of whether or not he has performed the contract, is a void provision, being against public policy in the law of contracts, since it is an attempt to oust the courts of jurisdiction, and since it is an attempt to make the interested parties the sole arbiters in the cause.

"Provision an Unusual One"

"Mr Fradkin was not asked to attend any hearing or any meeting of the trustees, was never given an opportunity to explain the reason for his conduct, and it is difficult to see how men who purport to exercise judgment can do so without a full and fair hearing to the parties interested.

"This provision in the contract is a most unusual one. If given the trustees affords an opportunity to those who have the power to act in the most arbitrary way, and if the courts are to be ousted of their jurisdiction and cannot be made the final arbiters of controversies between parties there is no use of our maintaining the judicial system, at great expense to the public.

"The provision above quoted, so far as I know, exists only in Mr Fradkin's contract. In the other contracts the conductor is made the sole arbiter of whether or not each musician in the orchestra has performed his contract, and if the contract has any legal validity then the conductor may discharge a man for any arbitrary reason; for instance, if he doesn't like the color of his necktie or the way he parts his hair. That might be sufficient reason under the contract, on the part of the conductor, to discharge the man.

"In my conference yesterday afternoon with Mr Warren and Judge Cabot, I may state that both gentlemen accorded me very courteous treatment, and I expressed to them my earnest desire, in behalf of those whom I represented, to keep the orchestra together.

"Fradkin's Motives Altruistic"

"I regret exceedingly the step which the trustees have taken because it makes it more difficult for me to smooth the path to a final agreement. Mr Fradkin's motives were entirely altruistic in his having joined with the men.

"He had nothing whatsoever to gain from his having joined with the men. He sought for, and looked for, nothing from the trustees. He felt that what he did was absolutely necessary in order to maintain the high standard in the orchestra and to see that the men worked under living conditions. He felt that they were not obtaining those conditions.

"There is no question but that Mr Fradkin's services have been always of a very highly satisfactory order, and there was no complaint made yesterday by anybody relative to his performance on the violin.

"I talked with Mr Fradkin and I am very sure from what he has stated to me he intended no offense to the public, that he felt that the applause was not intended for him, in view of his activities, and possibly what occurred before.

"He was in a sensitive condition, in view of his mother having been taken to the hospital and placed under a serious operation, which, by the way, did not prevent his going to the orchestra yesterday and performing just after she came off the operating table and was placed on the dangerous list in the hospital.

"The demonstration in favor of Mr Monteux apparently was construed by him as a demonstration in favor of Monteux and as being a disapproval of his conduct. He felt at the time and from what had been said to him before he went upon the stage that a demonstration had been arranged for in favor of Monteux.

Hopes Public Will Stand by Men

"He, himself, has done nothing to disrupt the orchestra, but has done everything he could to keep it together, and I, personally, hope that the apology which Mr Fradkin made to those who attended the concert, through the press, will be accepted in the spirit in which it was offered.

"I am willing to extend myself in every way that I can to see the Boston Symphony Orchestra is not disrupted.

"While I have a very strong feeling that if the trustees wanted a disruption of the orchestra they could not have adopted any better method than the one they did adopt, I hope it was not done in what they believed was any anticipation of what was likely to come if they did not concede to the reasonable demands the orchestra was making upon them.

"It is regrettable that the trustees so hastily and thoughtlessly took the action which they did. It showed the danger of men assuming arbitrary powers to themselves.

"It is hoped that the public will stand by the men who have endeavored so earnestly to give them the very highest grade music and who have given the Boston Symphony Orchestra its great reputation.

"It will be difficult, if not impossible, to replace such men in the orchestra. At best the men have had an up-hill fight on account of the difficult working conditions and the utterly unfair clauses in the contract which in the past muffled individual members, and they feel the only way to combat the injustice was for them to join with the 90,000 members of the American Federation of Musicians.

"To be a member of that a man must be a citizen of the United States or applied to be one."

STRIKE OF SYMPHONY PLAYERS

REFUSAL TO RESTORE FRADKIN RESULTS IN EVENING WALKOUT

Judge Cabot Tells Orchestra That Concert-master Is No Longer with Organization

SYMPATHIZERS CHEER AND EMBRACE DEPOSED PLAYER

The strike that has been threatening for several days among the recently unionized members of the Boston Symphony Orchestra began last night, when 35 of the 91 members of the orchestra refused to take part in the scheduled performance in Symphony Hall. Their action was based on the refusal of the trustees to reinstate Frederic Fradkin, concert master and one of the leaders in the movement among the union players, who was dismissed because of alleged breach of contract.

In spite of the strike, the performance was given before an enthusiastic audience that filled the hall, though the program was changed from Berlioz's symphony, which had been scheduled. The substitute program was played by 53 members of the regular orchestra.

Nine other players joined the strikers later.

Fradkin Is Barred

Fradkin went to Symphony Hall last night before the opening of the performance, but was refused admittance to the players' quarters. The musicians assembled in the tuning room at 7:30 P. M., and when they were informed that the trustees would not reinstate Fradkin, much less permit him into the rooms reserved for the players, the 88 musicians present began to discuss the situation.

After considering the action of the 35 of the 74 union members who had held a meeting at 61 Court street in the afternoon, when it was unanimously voted that those then present would not go upon the stage last evening unless Fradkin was reinstated, the question of what action should be taken was put to a vote.

At the first count 47 of the players favored going on strike at once. Of the contrary-minded several union members expressed themselves as desiring to participate in last night's performance. These argued that the trustees should have been given more notice of a strike than was given by the men at the meeting yesterday afternoon.

Judge Cabot, chairman of the trustees, and Conductor Monteux made two visits to the tuning room while the question of strike was being discussed. They appealed to the players, saying that as men of honor they should live up to their contracts.

Srikers Embrace Fradkin

Judge Cabot was interrupted by cries of "Give us Fradkin," uttered by members of the union. To this Mr. Cabot replied that Fradkin was no longer a member of the orchestra; he had been discharged for misconduct. He also expressed the sentiment of the trustees regarding the short notive given by the men who had met yesterday afternoon.

"How much notice did the trustees give Fradkin?" was the reply made to the chairman's statement.

Finally, just before the last call for the curtain was being made, the 35 players packed up their instruments and left the building. They went to the St. Botolph street headquarters of the Boston Mutual Protective Union, an A. F. of L. organization which is a part of the American Federation of Musicians, the union to which leaders of the strikers assert that 74 of the Symphony players belong.

There they were joined by Concert Master Fradkin, who after being notified that he would not be reinstated,

(Continued on Page Two, Column 1.)

(Photograph by Bachrach.)
PIERRE MONTEUX
Hero of Last Evening's Audience at the Symphony Concert

35 Symphony Players Go on Strike and Leave Hall

(Continued from Page One)

had gone to the house of a friend near Symphony Hall. While at the friend's residence he was notified of the beginning of the strike. The strikers received Fradkin with cheers; several of them embraced him and reiterated their sentiments of affection. He seemed much moved by the demonstration.

Says Strike Will Grow

Fradkin made a short speech, telling of his pleasure at the evidence of regard for him, but adding that most of his satisfaction was because the strikers had acted in support of a great and worthy movement. He pleaded with the strikers not to pass hasty judgment on the more than 30 other union members who had remained at the hall. Most of them would join the strikers before Monday, he thought. He declared that his dismissal was aimed at the union, rather than attributable to any misconduct by him.

After Fradkin had addressed them, the strikers went into conference with William G. Dodge, chairman of the board of directors of the Boston Musicians' Protective Union.

According to the union members, the list of strikers includes the following:

Violins—O. Roth, A. Ribarsch, A. Bak, W. Traupe, H. Sauvieth, H. Goldstein, J. Di Natale, R. Ringwall, A. Fiedler, R. Henkle, S. Diamond, C. Dean, A. Langley, N. Kurkdjie and A. Blackman.

Violas—F. Whittmann, V. Berlin, C. Van Wymbergen, H. Van Veemh, W. Kay, W. Blumenau and H. Grover.

Violoncellos—R. Magee, J. Warnke and C. Stockbridge.

A. Jaeger, bass; A. Sand, clarinet; M. Fuhrmann, contrabassoon; M. Hess, horn; G. Heim, trumpet; F. Sordillo, trombone; P. Mattersteig, tuba; T. Cela, harp, and S. Neumann and C. Gardner, timpanies.

After the performance was over a Symphony Hall nine more of the union players joined the strikers at the St. Botolph street meeting. They explained that they would have quit with their comrades were it not that they had scruples about leaving after the audience had assembled. These nine increased the total number of strikers to 44.

The nine were J. Hoffmann, B. Fielder and P. Leveen, violins; M. Kunze and I. Frankel, basses; B. Piller, bassoon; L. Speyer, English horn; W. Gebhardt, horn, and F. Zahn, percussion. They participated in the conference, which lasted until midnight. The meeting voted not to return to work until Fradkin is reinstated and the trustees give recognition to the union. The strikers will hold no meeting today, but will meet Monday at 2 P. M., the place to be decided upon.

At the conference last night point was made that Judge Cabot has said the trustees will take back the strikers, thereby disregarding what might be termed an open breach of contract, but will not reinstate Fradkin, who was discharged for alleged misconduct.

Several days ago the union members of the orchestra presented a demand for a yearly salary increase of $1000 each, maintaining that their salaries are far less than those given players in Symphony orchestras in other cities of the United States and where these players are union men.

The trustees of the Boston orchestra refused to negotiate with the union, and subsequent developments pointed toward a strike. Recently the union members voted that if any of the union men were discharged all should quit. Fradkin was discharged.

APPLAUD THE FAITHFUL

Audience Demonstrative During the Playing of Revised Program

A large sized audience awaited the beginning of the evening concert at Symphony Hall. As the players filed in a few at a time and took their seats there was much uncertainty in front as to what was in progress. When no more came forth it was noted that there were empty seats in almost a half of the orchestra circle. About the time the concert was scheduled to begin Frederick P. Cabot, president of the corporation, walked on the stage in front of the orchestra, accompanied by Pierre Monteux, the conductor. There were 53 members of the orchestra assembled and in their places. They began to applaud simultaneously with the audience. The applause grew in volume and the members of the orchestra rose to their feet, followed by the audience.

Judge Cabot and Conductor Monteux bowed acknowledgment of the applause and as soon as it became quiet again, Judge Cabot made his announcement that a strike of some members of the orchestra had taken place because the trustees had refused to reinstate Concertmaster Fradkin, and that the remaining members would present a concert with a changed program. When Judge Cabot referred to the loyal members of the orchestra who refused to join the strikers the audience interrupted with their applause, which continued for a full minute.

In his announcement he said. "Ladies and gentlemen. This orchestra was founded for a great ideal. This was to increase America's ideals of honor beauty and nobleness. The members of the orchestra are held with contracts that provide that each member shall do his full duty during the concert and observe the rules. Tonight certain of the gentlemen have declined to come on the stage. They declined because of the action of the trustees in dismissing one of the members who broke the rules at yesterday's concert.

"Certain of these gentlemen, those you see here on the stage, have loyally, courageously"—here he was interrupted and, resuming, continued—"come forward to live up their obligations and duty. They realize their obligations and duty and that what has taken place has nothing to do with their fulfilling their duties. We have just gone through a great war in which great principles were at stake, and as a result of this war we thought that truth and honor and nobleness walked in our ways again. Those who remained away will realize their mistake later. In the meanwhile it is necessary to change the program to conform with the orchestra."

More applause was given and Judge Cabot and Conductor Monteux left the stage. When the conductor returned to take the baton he summoned a white-haired flute player to the conductor's stand, who announced the program, including "Fingal's Cave," by Mendelssohn; Haydn's Symphony and "On the Steppes of Central Asia," an orchestral sketch by Borodin, the latter being one of the numbers on the regular program. J. Bedetti, violoncello soloist, was the only member of the orchestra to be featured during the program. He played a Saint-Saens concerto.

During an intermission Judge Cabot and other members of the board of trustees were in the corridors of the hall and were frequently called on to receive expressions of regret for the "strike" and congratulations that so large a proportion of the orchestra had remained loyal. So far as the complaints of the orchestra members touched on the rate of their compensation, several among the audience were heard to declare that the difference between what they had been receiving and what they would be satisfied with could be secured by subscription, and that measures to accomplish this had already been instituted.

Orchestra to Be Continued

Judge Cabot was asked what attitude the trustees assumed with regard to the strike. "We have not conferred as yet," he said, "and I am not prepared to speak for them. I first received word that members would not play before I left my home at 7:15. I do not know which members played and who did not. Those who refused to play violated their contract. We have no other busines relations with them than as contained in the contracts. No third party, union or otherwise, enters into our relationship with the individual orchestra member.

"What our course may be is perfectly obvious and yet I can only speak for myself. The Symphony Orchestra will go on and the concerts will continue. Of that I can give assurance."

Three times Conductor Monteux walked off the stage, to be recalled by the insistent applause. On the last appearance he motioned for the musicians to stand and receive the tribute which the applause was obviously intended to convey for their loyalty.

At the end of the concert the audience stood and applauded. While many started to leave, the great majority remained and continued to applaud, with the result that an encore was given. This, it was said, was unique in the orchestra's concerts.

ATTITUDE OF THE UNION

Its Counsel Notifies Trustees That Fradkin's Dismissal Was "Illegal"

Arthur Berenson, counsel for the union members of the Symphony Orchestra, yesterday sent a letter to Mr. Cabot, chairman of the trustees, notifying the trustees that their dismissal of Fradkin was "illegal" and that he would be on hand for the evening performance.

"The demonstration in favor of Mr. Monteux," said Atty. Berenson, "was construed by Mr. Fradkin as being an expression of the audience's approval of Monteux's conduct. Fradkin felt at the time, and from what had been said to him before he went upon the stage, that a demonstration had been arranged in favor of Monteux. He has done nothing to disrupt the orchestra, but has done everything to keep it intact; and I hope that the apology he made through the press to those who attended the concert will be accepted in the spirit in which it was offered.

"I am willing to extend myself in every way that I can to see that the orchestra is not disrupted. While I have a strong feeling that if the trustees wanted a disruption they could not have adopted any better method than they did adopt, I hope it was not done in what they believed was anticipation of what was likely to come if they did not concede to the reasonable demands the orchestra was making upon them.

"It is regrettable that the trustees so hastily and thoughtlessly took the action which they did. It showed the danger of men assuming arbitrary powers to themselves."

The union members' committee of seven yesterday received the report that W. H. Brennan, business manager of the orchestra, had just returned from New York and that he had been there seeking musicians. In this connection, committee members stated that National President Webber of the American Federation of Musicians had sent a communication from New York stating that his organization would block attempts to get players from New York or any other city.

Committeemen also asserted that Manager Brennan and the trustees yesterday offered increased salaries to several of the players on condition that they break away from the union. They asserted that Herman Goldstein, violinist, was one of the players interviewed and that he refused the offer, saying that he would not play unless Fradkin were reinstated.

Symphony Players Strike, 35 Quit

FRADKIN IS BARRED FROM HALL

Advertiser May 4

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The strike followed an afternoon meeting of the union members held at No. 61 Court street, at which it was determined that the men would not play unless Concert Master Frederic Fradkin, dismissed from the orchestra by the trustees, was reinstated.

Fradkin, as a union man, has been in a controversy with Conductor Pierre Monteux and was dismissed because at Friday's rehearsal of the orchestra he refused to join the players' recognition of public applause

Fradkin, who has threatened to test the legality of his dismissal in the courts, appeared at the stage entrance of Symphony Hall at 8 o'clock last night and was refused admittance. He was told that, as he was no longer a member of the orchestra, he could be admitted only by ticket. Upon hearing of this about thirty-five of the orchestra donned their street clothes and left the hall.

WILL FIGHT IT OUT.

The men held a meeting immediately afterwards and declared themselves determined to fight it out to the end. They said that they will call out 75 per cent. of the orchestra. They said that some union men were unwilling to disappoint the public and played last night. President Joseph Weber of the American Federation of Musicians, in a telegram from New York, pledged the support of the national organization "to the limit."

As soon as the striking players had left Symphony Hall Judge Cabot addressed the audience. He said:

This orchestra was founded for a great ideal. It was founded to increase American ideas of beauty, honor and nobility. The members have signed written contracts providing that each member is to do his full duty during each concert and observe the rules and instructions of the conductor.

Tonight certain gentlemen declined to come on the stage because the trustees found it necessary to dismiss a member who refused to obey orders yesterday afternoon. Those on the stage have loyally and courageously come forward to live up to their obligations and duties.

SPEAKS OF AGREEMENTS.

A great principle is involved. We have just waged a great war because written agreements were not lived up to, and we thought that nobility and loyalty walked in our ways. I am sure that when those

Continued on Page 7, Column 3.

PRINCIPALS IN SYMPHONY WAR

PHOTO BY GARO.

Pierre Monteux, conductor of Boston Symphony Orchestra.

Frederic Fradkin, concert master who was discharged.

35 MEMBERS OF SYMPHONY STRIKE

Continued From First Page.

other men reflect upon the meaning of their act, they will come forward, too. For the present a change of program is necessary.

When Judge Cabot finished there was vigorous and long continued applause from the audience and many exclamations of sympathy from women. The altered programme was then given.

The position of the union musicians was set forth in the following statement, given out last night by Carl E. Gardner, as spokesman for the committee of nine, appointed to decide upon the measures to be taken as a consequence of Mr. Fradkin's dismissal:

UNION STATEMENTS.

At the meeting held by us this evening, all those that could be reached came in response to the summons. The storm prevented some members from being present. It was unanimously voted that unless Mr. Fradkin was reinstated they would not go on the stage to play. They viewed the treatment of Mr. Fradkin as entirely uncalled for and as an affront to them, and that since the trustees were the aggressors in this controversy, and did not hesitate to affront the members of the association, they felt that they were not responsible for any necessary action. They were perfectly willing to go on and play, so as not to disappoint the audience, in the event of Mr. Fradkin's reinstatement.

If the public feels any disappointment, they must know as reasonable men that the action of the trustees was likely to disrupt the orchestra, and that the concert would probably not go on under the circumstances.

SEEK TO AVOID IT.

The members of the association have not sought this thing; they would have liked to avoid it; and they are anxious to keep the orchestra together until a settlement of the difference could be effected between themselves and the trustees. But if the trustees persist in their attitude, there can be no other action possible on the part of the association.

Prior to the meeting of the members, the committee considered the matter and came to the same conclusions.

Attorney Berenson, counsel for the association, issued a statement last night in connection with the difficulty. It follows:

"The men called me in to advise them as to what their rights were under their several contracts and I gave them as best I could my legal opinion as to what their rights were under the contract."

After the concert it was commented on that Judge Cabot in his address did not severely criticise the striking musicians but left the way open for them to return.

"I know nothing of Fradkin's alleged assertion that his dismissal was a violation of contract," said Judge Cabot, in discussing the legal phase of the "strike" after the concert. He declined to render a decision in the matter of a possible reinstatement of the musicians who "walked out," in the event of their willingness to abide by the judgment of the trustees. "I have not passed on the question, and in fact cannot. There would have to be a meeting of the trustees." He denied that, in his speech from the stage, in which he said that he was "sure that these men will come forward after consideration of their act," he intended to lead to the inference that the men would be taken back if they surrendered their contentions. "You can take any inference you want," he said, "but I have nothing to say in the matter. The orchestra will go on, in accordance with the traditions and ideals it has always possessed.

"These men," he said of the "strikers," "were invited to go on the stage. They refused to go on, unless Fradkin was also permitted to do so. I informed them that Fradkin was no longer a member of the orchastra and consequentl could not go on. They then declined to play."

'The first knowledge I had of the intention of these men came at 7:15, or less than an hour before the performance. They then telephoned me and stated their demands, which, I explained, could not be granted. They came to the hall, but would not go on the stage."

'The trustees, it was stated last night, are determined not to reinstate Fradkin.

It was also said that the trustees would endeavor to obtain players in New York if the trouble was not settled by Tuesday.

Symphony Players Who Went on Strike

The following thirty-five members refused to take part in last night's performance:

O. Roth, violin; A. Bak, violin; A. Ribarsch, violin; W. Traupe, violin; H. Cauvlet, violin.

H. Goldstein, violin; J. Di Natale, violin; R. Ringwall, violin; R. Henkle, violin; S. Diamond, violin; C. Deane, violin.

A. Langley, violin; N. Kurkdjie, violin; A. Blackman, violin; F. Wittman, viola; V. Berlin, viola; C. Van Wynbergent, viola.

H. Van Veen, viola; W. Kay, viola; W. Blumenau, viola; H. Grover, viola; R. Nagel, violoncello; J. Warnke, violoncello; C. Stockbridge, violoncello; A. Jaeger, bass; A. Sand, clarinet; M. Fuhrmann, contra-bassoon; M. Hess, horn; G. Heim, trumpet; F. Sordillo, trombone; P. Mattersteig, tuba; T. Cella, harp; S. Neumann, tympanus; C. Gardner, tympanus.

Players Strike, 35 Quit Symphony

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If the public feels any disappointment, they must know as reasonable men that the action of the trustees was likely to disrupt the orchestra, and that the concert would probably not go on under the circumstances.

SEEK TO AVOID IT.

The members of the association have not sought this thing; they would have liked to avoid it; and they are anxious to keep the orchestra together until a settlement of the difference could be effected between themselves and the trustees. But if the trustees persist in their attitude, there can be no other action possible on the part of the association.

Prior to the meeting of the members, the committee considered the matter and came to the same conclusions.

Attorney Berenson, counsel for the association, issued a statement last night in connection with the difficulty. It follows:

"The men called me in to advise them as to what their rights were under their several contracts and I gave them as best I could my legal opinion as to what their rights were under the contract."

After the concert it was commented on that Judge Cabot in his address did not severely criticise the striking musicians but left the way open for them to return.

"I know nothing of Fradkin's alleged assertion that his dismissal was a violation of contract," said Judge Cabot, in discussing the legal phase of the "strike" after the concert. He declined to render a decision in the matter of a possible reinstatement of the musicians who "walked out," in the event of their willingness to abide by the judgment of the trustees. "I have not passed on the question, and in fact cannot. There would have to be a meeting of the trustees." He denied that, in his speech from the stage, in which he said that he was "sure that these men will come forward after consideration of their act," he intended to lead to the inference that the men would be taken back if they surrendered their contentions. "You can take any inference you want," he said, "but I have nothing to say in the matter. The orchestra will go on, in accordance with the traditions and ideals it has always possessed.

"These men," he said of the "strikers," "were invited to go on the stage. They refused to go on, unless Fradkin was also permitted to do so. I informed them that Fradkin was no longer a member of the orchestra and consequently could not go on. They then declined to play."

"The first knowledge I had of the intention of these men came at 7:15, or less than an hour before the performance. They then telephoned me and stated their demands, which, I explained, could not be granted. They came to the hall, but would not go on the stage."

The trustees, it was stated last night, are determined not to reinstate Fradkin.

It was also said that the trustees would endeavor to obtain players in New York if the trouble was not settled by Tuesday.

Symphony Players Who Went on Strike

The following thirty-five members refused to take part in last night's performance:

O. Roth, violin; A. Bak, violin; A. Ribarsch, violin; W. Traupe, violin; H. Cauvlet, violin.

H. Goldstein, violin; J. Di Natale, violin; R. Ringwall, violin; R. Henkle, violin; S. Diamond, violin; C. Deane, violin.

A. Langley, violin; N. Kurkdjie, violin; A. Blackman, violin; F. Wittman, viola; V. Berlin, viola; C. Van Wynbergent, viola.

H. Van Veen, viola; W. Kay, viola; W. Blumenau, viola; H. Grover, viola; R. Nagel, violoncello; J. Warnke, violoncello; C. Stockbridge, violoncello; A. Jaeger, bass; A. Sand, clarinet; M. Fuhrmann, contra-bassoon; M. Hess, horn; G. Heim, trumpet; F. Sordillo, trombone; P. Mattersteig, tuba; T. Cella, harp; S. Neumann, tympanus; C. Gardner, tympanus.

ORCHESTRA AND UNION

To the Editor of the Boston Herald:

For 20 years prior to 1911 the writer, as the most active trustee of the Chicago (Theodore Thomas) orchestra, was confronted with the problem of art vs. trades-unionism that now presents itself in acute form to the trustees of the Boston Symphony Orchestra. Mr. Carl E. Gardner—one of the recently unionized musicians of the latter—in a letter printed in last Sunday's Herald—so frankly voices the perfectly selfish motive underlying what is euphemistically called "collective bargaining," as to deserve more than passing notice. May I review the situation in the light of past experience, in your valued columns?

The Boston Orchestra, as every one knows, is a great art institution, supported at heavy cost for many years by Maj. Higginson and his successors, not for profit but for the sake of better music than is consistent with profit. They have privately and unostentatiously made up from year to year the heavy deficits created by paying salaries high enough and for a season long enough to secure the best musicians in the world, using most of their time in rehearsals that bring perfection but no money. The very limited Boston public, say 10,000 persons, that appreciate such music—a number exceeded nowhere in the world, save perhaps in New York—has slowly been educated upwards, at the expense of the generous gentlemen referred to, to a scale of box-office prices still moderate in comparison with those of so-called high-grade "amusements" conducted for profit—that is, whose personnel give most of their time to pay performance, and little to preparation. Neither Boston nor any other city anywhere, to my knowledge, has yet developed an audience of connoisseurs that value symphonic concerts, large enough, rich enough and devoted enough to pay, rather than lose them, such box-office prices as to make them self-supporting.

Without knowing details, I conjecture that, after the strain of war conditions and antagonism to Dr. Muck, and consequent reorganization, the trustees hesitate to raise box-office prices to well-to-do patrons; and are still more reluctant to raise them to those poorer but not less ardent music lovers, who wait patiently in line on Huntington avenue for the low-priced gallery seats. I cannot doubt that the trustees have well understood that rising cost of living would force the musicians to ask higher salaries; and have looked forward with a sigh, but with unshaken determination to "carry on," to an increasing defict—to be borne by themselves and their associates, or in part distributed over box-office prices, to such extent as the public would bear. Substantially the same situation exists in all other cities that support Symphony Orchestras.

Turning now to the musicians, those of the great American orchestras, especially of Boston and Chicago, are the aristocrats of their profession; drawing the highest pay, for the most congenial work, under the most dignified and agreeable conditions. The Boston Orchestra, alone among the great orchestras, has been for many years strictly "non-union." That fact practically shuts its members out of playing other engagements; since union musicians (who fill most theatres and other orchestras) may not play with non-union men. The other symphony orchestras, all of whose men are unionized, give six or seven months' engagements; after which the men pick up summer and other jobs where they can, to make out a year's income—the bulk of which must come from the concert season. Most of them earn something also teaching, in off hours. The Boston Orchestra, to make up for summer jobs not open to non-union men, pays its men the whole year round; playing Pop and other engagements for that purpose. This steady work during the year, and the pleasure and prestige of membership in so famous an organization, makes it highly attractive to ambitious young artists at home and abroad.

It is and long will be necessary to seek abroad as well as at home for players of the attainments required by the Boston and one ore two other of the great American Orchestras. Even the world supply of such men is limited; and the United States are particularly handicapped by one of organized-labors ingenious procurements—the United States contract-labor law—which forbids an immigrant who contracts to come over the practice of his vocation until six months after his arrival in this country. This constitutes the little joker in Mr. Carl Gardner's letter in Sunday's Herald, where he camouflages "a 100 per cent. American movement"—which is that American art, like American industry, must put up with such talent, good, bad or indifferent, as American organized-labor chooses to permit amongst us. Though able and willing to pay for the best, America must go without, for the benefit of the second, or third, or tenth best; just as it has of late gone without sugar, bought away from us by countries far less able to pay for it, because Congress for somebody's benefit blocked the course of trade.

Very naturally, organized labor, just as it was bound to unionize the Steel Corporation, has long been determined to unionize the Boston Orchestra, which had quietly gone its own free way to perhaps the greatest perfection in its chosen field attained anywhere. Recent rise in costs of living, recent changes in direction and control, recent difficulty in adjusting income to outgo, have at last given the union organizers an opening. I imagine that the musicians have yielded to the standard argument of the organizers, which is always the same: "Here is a great business in full swing, with money taken in advance for concerts yet to be given. All you boys have to do is to join the union, stand together, and be ready to quit, all at once, and you have these trustees where you want them. You can rely on experienced leaders, backed by all the musicians in the United States to keep everybody away from this job. It is sure; and no one has any right to take it away from you. You can fix your own salaries, and if you don't like the conductor, or anybody or anything else you can fix that to suit yourselves also. The guarantors and most of the season subscribers are rich people, who have been exploiting you right along. It is all right to hold them up for a thousand a year for each man. You owe nobody any gratitude or loyalty except yourselves. This talk of art is all bunk; what you want is money. Be men; and have something to say about your own job."

Well—"Labor" can lead the Boston horse to water, as the proverb says; but can it make her drink? Mr. Carl Gardner thinks it can, and some Boston policemen thought so—once; but the writer sincerely hopes and believes that that able animal will refuse a beverage containing even so little as one-half per cent. of the wood-alcohol of coercion and monopoly. Speaking of beverages, a sort of Boston (Symphony) Tea Party seems to him in order.

The trustees—like Major Higginson before them—are doing a great and purely altruistic thing, in maintaining an orchestra and musical standards of extraordinary perfection. They could not do so without offering the highest salaries and best conditions to the best men, in competition with other employers. That they did; and that both pay and conditions have been satisfactory to first rank men, their presence and work in the orchestra abundantly prove. It may further be taken for granted that, as men of heart and judgment, and constancy of purpose, the trustees will continue to offer such pay and conditions as will hereafter secure competent musicians, in competition with all other engagements. There need be no fear that they cannot get them! Though fine musicians are few, and first rank conductors still fewer, great orchestras, and such engagements as Boston offers—which are absolutely unique—are fewest of all. The trustees need be governed only by the law of supply and demand.

That law is also the best friend of the musicians. Already, says Mr. Carl Gardner, the scouts for other orchestras are bidding for the Boston players. The famous orchestras were always gateways for young musicians to preferment in the minor ones—mere stepping stones in their careers; and so it should be. It is distinctly against their true interest that the unions should warn all union men away from the Boston job. Every good musician should be free to go after every good job, in his own good time. As a matter of fact, good musicians have nothing to gain, while good art and orchestras have everything to lose, by establishing the "closed shop." Nothing is so deadly to art and ideality as the frank and brutal selfishness of trades unionism. Nothing so quickly kills that individual vitality, that elastic and instantly responsive ensemble, that are of the essence of perfection in orchestral work, as the union gospel that a man's job depends on his readiness to strike—not work; upon obedience to the whistle of the walking delegate—not the baton of the conductor.

I speak by the card; for during all my time with the Chicago Orchestra, it was constantly pulling against the drag of the local union; also Mr. Fradkin bears public witness today to the discord that has entered the Boston Orchestra, with the union, after years of harmony without it. Theodore Thomas originally unionized his orchestra—which we took over bodily—for the sole reason that it was a point of honor with him always to play music exactly as it was scored: never substituting one instrument in default of another. Travelling as he so often did in the South and West, far from where good musicians then grew, it was vital to him to be able in case of sickness or accident to pick up the best local musician to be found—union or not—who could take an empty chair on short notice. Thomas himself joined the union, and made his men do so; but he had a distinct understanding with its leaders that he would quit, and take his men with him en-masse, and never again employ a union man, the moment that the union should meddle with wages, discipline or personnel of his organization, or should attempt to prevent his sending abroad for a competent man, if unable to find one here at home. On one occasion he actually enjoined the union in the New York courts from ordering his men to break their contracts; after which they wisely let him alone.

Thomas had been a working musician. No man better loved and understood musicians than he did, or did more for his men; and when he died they knelt and prayed by his coffin with tears streaming down their faces. But he often said to me of them: "Musicians are not reasoning men; they are rather emotional children. Personal consideration, absolute justice, no favoritism, firm discipline, are vital for maintaining their morale; indulgence spoils them." How often has experience proved his words!

It does not appear from the newspapers whether the Symphony men propose to strike at once, or to finish the season according to their contracts. If the latter, they are entirely within their right in quitting individually or collectively, if in their judgment it will further their several interests. Collective action, however, either immediate or at the end of the season, will be nothing more or less than the stereotyped "hold-up game" played by every trades-union, intended to force the trustees to add a flat $1000 to every man's annual salary, or else begin all over again to build a great orchestra. If undertaken, it will be a particularly stupid and condemnable attempt at such a hold-up: first, because undeserved, and second, because unnecessary. Not only have the men always enjoyed large pay and high consideration at the expense of a few devoted workers for that art which every good musician really loves; but they have always been protected, and still are, in their fortunate positions by that same law of supply and demand which alone created them. Trades unions found no orchestras! If the musicians were "reasoning men" instead of "emotional children," they would recognize that fact, respond to the generosity of the Bostonians who have through long years and at great cost made life pleasant for them, and stand by the famous institution which Mr. Carl Gardner says their selfish union is sure so gaily to destroy.

Well—destructive coercion must be squarely met, in art as in industry, by constructive resistance. The writer, as a subscriber to the Symphony concerts, would respectfully urge the trustees to offer the musicians only such salary and conditions, free from all compulsion, as they see their way to provide. Should the men strike, he would likewise urge all season subscribers to back up the trustees, by accepting immediate termination of the present season, waiving reimbursement for concerts not given, and after that by supporting the orchestra during two or three years of reconstruction of its personnel, should it take that long. As Gov. Coolidge might say: "Have faith in Boston—and the law of supply and demand."

Other cities would be likely to follow Boston in thus freeing, as in originally establishing, their Symphony Orchestras. They must recognize also that art and trades unionism have nothing in common, as the unions are now constituted. CHARLES NORMAN FAY

Cambridge, March 3.

CHICAGO

JUDGE FREDERICK P. CABOT
Chairman of Trustees of the Symphony Orchestra

Herald Mar 8

STRIKERS WILL PLACE PICKETS AT SYMPHONY

Hope to Induce the Other Players to Desert at Rehearsal Today

BOSTON C. L. U. INDORSES WALKOUT

Symphony Hall will be picketed at this morning's rehearsal by a group of the players who struck Saturday night when the management refused to reinstate the discharged concert master, Fredric Fradkin. The men hope to induce members of the union who failed to come out with them originally on the Fradkin issue to remain away from today's rehearsal and enroll at the headquarters of the Boston local of the American Federation of Musicians on St. Botolph street.

At a meeting Saturday night of the striking 35 players, re-enforced after the concert by nine other players, who have since thrown their lot with the strikers, it was voted "to withhold judgment" on the other 34 union members who, although members of the A.

(Continued on Page Five, Column 5.)

ONDAY, MARCH 8, 19

STRIKERS TO PICKET SYMPHONY HALL

(Continued from Page One)

F. of M., thus far have failed to signify where they stand in the present strike.

Plan to Extend Strike

It is understood that unless these men become enrolled members of the Boston Musicians' Protective Association, a local of the federation, by tonight, the international may be called upon to request them to relinquish their membership, on the ground that a strike of the players is now in progress and that the entire membership of 74 union players at a previous meeting had voted to support one another in the event that one of their number was discharged directly or indirectly for being identified with the unionization of the orchestra.

The committee of the players was in conference with Atty. Arthur Berenson, counsel for the members, at his home up to a late hour last night, but no statement came from the meeting. It is understood that plans for extending the scope of the strike were discussed.

A meeting is scheduled for this afternoon.

C. L. U. Indorses Strike

The following resolution on the strike was adopted by the Boston Central Labor Union yesterday:

"Whereas, 74 members of the Boston Symphony Orchestra have recently attempted to organize a union in accordance with the well-recognized practice of labor and the principles of the American Federation of Labor; and

"Whereas, the conductor of the orchestra, M. Pierre Monteux, himself a member of the French Federation of Musicians, insulted Concert-Master Frederic Fradkin on account of his joining the union; wherefore Mr. Fradkin was induced to commit a technical breach of discipline in disobeying the conductor, with the result that his action served as a pretext for his hasty and summary dismissal by the trustees of the Boston Symphony Society, Inc.; and

"Whereas, 35 or more members of the Boston Symphony Orchestra, in pursuance of the well-recognized principles of labor organization, have shown their approval of Mr. Fradkin's conduct and declined to return to work until he is reinstated; and consequently refused to play at the concert Saturday evening; and

"Whereas, thereupon Judge Frederic P. Cabot publicly and mistakenly accused the striking musicians of violating the principles of truth, honor and nobleness, which this country upheld in the great war; therefore

Text of Resolution

"Be it resolved: 1. That the trustees of the Boston Symphony Society, by their hasty and arbitrary action, have not only threatened the dissolution of a world famous orchestra, but have violated the principle of free organization which lies at the basis of Americanism and all true democracy, and have offered an insult to organized labor in Boston and throughout the country;

"2. That the Boston Central Labor Union extends its hearty support to the musicians of the Boston Symphony Orchestra in their attempt to unionize, and welcomes them wholeheartedly into the brotherhood of labor; and

"3. That Frederic Fradkin should be immediately reinstated and the union of Symphony players recognized; and

"Be it further resolved: That copies of this resolution be sent to the trustees of the Boston Symphony Society, Inc., and to the Musicians' Union, with a message to the said union to the effect that the Boston Central Labor Union is glad to offer them all moral courage in their struggle for the right-eous cause."

NOT TO RETAIN FRADKIN

Symphony Trustees Firm in Refusal to Accept Apology

Fredric Fradkin, former concert-master of the Symphony Orchestra, will not be taken back. The incident is closed. The regular concerts Friday afternoon and Saturday evening of this week will be given as usual, and probably with the program as announced. Judge Frederick P. Cabot, chairman of the trustees, stands sponsor for this statement.

The trustees held a conference yesterday afternoon which continued for some hours, and will be resumed today, when it will assume the status of a regular business meeting dealing with definite plans for the future of the orchestra, especially ways and means.

Need of Endowment

If sufficient additions can be obtained to the endowment fund, it is believed that a way out of all the troubles will be found. It is recognized that the high cost of living has borne hard on the players, and if only new or larger sources of revenue can be found, there is no disposition to be other than liberal in the matter of compensation. The salary list constitutes, of course, by far the biggest item of expense in carrying on the concerts.

As for Mr. Fradkin, the trustees do not regard his apology as anything but belated and inadequate endeavor to retrace a step which once taken was final. In reaching this conclusion, the trustees feel assured that they are upheld by public sentiment, as evidenced by the extraordinary demonstrations at the Friday concert, and repeated Saturday.

The Boston Symphony Orchestra trustees are: Judge Frederick P. Cabot (chairman), Ernest B. Dane, M. A. De Wolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen L. Stone and Bentley W. Warren. Both Mr. Sawyer and Mr. Stone are traveling in the Orient, the former being at present in Japan, and the latter at Canton, China.

as Punch at the opportunity to aid The ill set a new amusement mark here.

MAJ. HIGGINSON DIES SUDDENLY

Maj. Henry Lee Higginson, Boston philanthropist, and one of the most prominent figures on State st., died last night, it became known today. Maj. Higginson was a national figure in the banking world. Maj. Higginson was 85 years old.

Admit B. U. Student to Supreme Court Bar

MORE OF SYMPHONY PLAYERS CALLED OUT

Herald Mar 8

Directed Not to Attend Today's Rehearsal

C. L. U. Indorses Action of Those Absent at Concert

The committee of the union members of the Boston Symphony Orchestra, which is handling the affairs of these men, held a meeting at the home of Arthur Berenson, attorney for the union, at Brookline last night to discuss the situation which has arisen as a result of the refusal of 35 men to participated in the concert last Saturday night.

The matter was gone over in detail and arrangements made for having the remaining 39 union members told to stay away from the rehearsal this morning. The address of Judge Cabot, chairman of the board of trustees, in which he stated that the men who refused to participate in the concert would be received back in the orchestra created considerable discussion.

The committee members said they could not understand why Fredric Fradkin was discharged from the orchestra for a "simple breach of order" while men who disregarded their contracts by refusing to play were not discharged.

Indorse Musicians' Action

The meeting of the Boston Central Labor Union yesterday afternoon, by a unanimous vote, adopted the following resolutions:

"Whereas, 74 members of the Boston Symphony Orchestra have recently attempted to organize a union in accordance with the well-recognized practice of labor and the principles of the American Federation of Labor;

"Whereas, the conductor of the orchestra, M Pierre Monteux, himself a member of the French Federation of Musicians, insulted Concert Master Frederic Fradkin on account of his joining the union; wherefore Mr Fradkin was induced to commit a technical breach of discipline in disobeying the conductor, with the result that his action served as a pretext for his hasty and summary dismissal by the trustees of the Boston Symphony Society, Inc;

"Whereas, 35 or more members of the Boston Symphony Orchestra, in pursuance of the well-recognized principles of labor organizations, have shown their approval of Mr Fradkin's conduct and declined to return to work until he is reinstated, and consequently refused to play at the concert on Saturday evening; and

Promise Support

"Whereas, thereupon Judge Frederic P. Cabot publicly and mistakenly accused the striking musicians of violating the principles of truth, honor and nobleness which this country upheld in the great war; therefore,

"Be it resolved, That the trustees of the Boston Symphony Society by their hasty and arbitrary action have not only threatened the dissolution of a world-famous orchestra, but have violated the principles of free organization which lie at the basis of Americanism and all true democracy, and have offered an insult to organized labor in Boston and throughout the country;

"That the Boston Central Labor Union extends its hearty support to the musicians of the Boston Symphony Orchestra in their attempt to unionize and welcomes them whole-heartedly into the brotherhood of labor;

"That Frederic Fradkin should be immediately reinstated and the union of Symphony players recognized;

"That copies of this resolution be sent to the trustees of the Boston Symphony Society, Inc, and to the Musicians' Union, with a message to the said union to the effect that the Boston Central Labor Union is glad to offer them all moral courage in their struggle for the righteous cause."

PAUL SHIRLEY NOT ONE OF SYMPHONY STRIKERS

Paul Shirley, one of the violas of the Boston Symphony Orchestra whose name was included in the list given out of players that refused to participate in the Saturday night Symphoney concert, denied last night that he was among the strikers, and stated that he took part in the concert and intends to play at the concerts during the remainder of the season.

He further stated that he does not belong to the union and is at a loss to understand how his name was included in the list of artists who did not appear.

MAJOR HIGGINSON

The death of Major Higginson takes from his earthly tasks the first citizen of Boston. Had he lived until next Tuesday he would have received the felicitations of his fellow-citizens upon his eighty-fifth birthday. Neither his advancing years, however, nor the warning of a long illness have served to prepare the community that he loved so dearly, worked for so indefatigably, and served so wisely and so devotedly in many fields of human endeavor, for the loss of his leadership and the energizing influence of his example.

What he was, that he tried to appear. What he believed, that he dared to expound to all comers and defend against all comers. In war he was a brave soldier, in peace a brave citizen, in his chosen calling a rugged force for right, in his avocations a fostering influence and a generous patron, and in his benevolence far-sighted and selfless.

The simplicity of a life splendidly spent is the memory that shines behind the shadow cast by the departure of his undaunted spirit to join the company of those "whose works do follow them."

Now that the Finns, too, are going t

SYMPHONY HALL STRIKERS PICKET TO-DAY; SUMMONS CABOT SUIT

BOSTON EVENING RECORD, MONDAY, MARCH 8, 1920

SYMPHONY "STRIKE" ENDS; PLAYERS REPORT FOR REHEARSAL

MAY CALL OUT MORE PLAYERS

Union Musicians Seek to Win Recruits in Fight to Reinstate Fradkin

The unusual spectacle of strike pickets invading the classic precincts of Symphony Hall to keep players from the regular Symphony rehearsal today shocked Back Bay music lovers into the realization that a labor struggle raged at their very doors.

The pickets hoped to induce members of the union to refuse to play today and enroll with the union as a protest against the trustee's removal of Frederic Fradkin, concertmaster.

The trustees are unanimous in their refusal to accept any apology from Mr. Fradkin. Mr. Fradkin and his supporters are as unanimous in refusing to proffer any apology.

At a meeting of the trustees held today, ways and means for meeting the present emergency created by the "Fradkin incident" and for granting the demands of the players, were discussed in detail. It was announced that the concerts Friday and Saturday will be held as usual and that nothing would be permitted to interfere with the regular schedule of the organization.

The trustees assert that if a larger means of revenue is obtained they will immediately make such adjustments in the salary list as will meet the approval of the players, and at the same time express the hope that their action in relation to Mr. Fradkin will be upheld by public sentiment as it was at the concerts Friday afternoon and Saturday night.

At a meeting of the Boston Central Labor Union it was unanimously voted that the organization extend its support to the musicians of the Boston Symphony Orchestra in their attempt to unionize. Resolutions were adopted condemning the action of the trustees for discharging Fradkin, and extending a welcome to the musicians into the brotherhood of labor.

NEW CRISIS IN AFFAIRS OF SYMPHONY

Cabot Demands Explanation from Strikers; Latter Balk

PLAYERS HAD ENDED STRIKE

The 44 musicians of the Boston Symphony orchestra who called off their strike today and returned to their seats at the rehearsal in Symphony Hall were summoned this afternoon to appear before Judge Cabot, chairman of the trustees, and explain their refusal to play at Saturday night's concert.

Judge Cabot warned that failure to answer the call would be taken as breach of contract. The men said they would refuse. It was understood that only acceptable excuses could make the absences Saturday night other than breaches of contract.

Fradkin, the storm centre in the controversy that threatened to disrupt the organization, was not permitted to rejoin his comrades. Although Fradkin has apologized for his "snub" of Monteux, the trustees maintain his discharge is final.

The return of the strikers had the approval of Judge Frederick P. Cabot, chairman of the trustees. He issued orders today that the players be taken back if they showed up at rehearsal.

The strikers had planned to picket Symphony Hall during the rehearsal. Fradkin's plea to the players to return, made in person at the entrance to the hall, was heeded by all. There are 75 union players; 35 quit Saturday night; 9 joined the strikers yesterday.

Symphony Players Called on Cabot

Declaring that their refusal to appear for Saturday night's concert of the Boston Symphony Orchestra was clearly a breach of contract, Judge Frederick P. Cabot, chairman of the board of trustees, today sent a letter to each of the 35 players who walked out, in which he excused them from attendance at today's rehearsal pending a conference called for late this afternoon.

The letter sent by Judge Cabot to the 35 players reads:—

"According to report, you are one of those who refused to play at the Boston Symphony Orchestra concert last Saturday. Such refusal clearly constituted a breach of contract. There was a good deal of excitement at the time and doubtless some men were influenced by views or feelings which others did not have.

May Defy Cabot

"I shall be at Symphony Hall between 2 and 5 p.m. Monday, March 8, and request you to see me there at that time if there is anything you wish to say prior to action by the trustees."

It was stated on good authority at the union headquarters on St. Botolph st. this afternoon that the men would refuse to meet Judge Cabot.

Prior to the receipt of Judge Cabot's letter the 35 striking players had decided to attend today's rehearsal, as a result of a letter sent them by

(Continued on Page Three, Column One)

MEN RESPOND TO APPEAL BY THEIR LEADER

"Principles Greater Than Fradkin," Declares Concert-Master

(Continued from Page One)

Frederick Fradkin, deposed concert-master.

They were allowed to rehearse.

In his own letter Fradkin told the men that the "principles for which they fouhtg were bigger than Fradkin."

The men who refused to play Saturday night did so in their desire to stand by their concert-master, who was removed by the trustees.

Just as the picket lines were about to be established Fradkin's message reached the men at Symphony Hall. They decided to comply with the request and commenced rehearsing shortly after 10 o'clock.

An important meeting of the union, at which the orchestra trouble will be taken up in detail, was scheduled for 2 o'clock this afternoon.

Fradkin's Message

Fradkin's message is addressed to Rudolph Ringwall, chairman of the Boston Symphony Orchestra Members' Assn. It reads:—

"Dear Mr. Ringwall:—

"Your association now numbering 75 joined the American Federation of Musicians because of the deplorable conditions existing among a large number of the members of the orchestra. You will recall that I had nothing to do with the movement at its inception, that I was urged to join it when it was well under way. It was urged upon me that many of the members were undergoing great hardships because of the small salaries they were receiving, that the salaries paid in other Symphony Orchestras were largely in excess of those which were being paid in the Boston Symphony and that in order to give strength to the movement which you had inaugurated, it would be desirable to have me join with you.

"You will recall that I told you and the other members who called on me that I had no selfish interest to serve, that I was not seeking and would not accept an increase in salary as the result of my joining your organization, that if the members felt that my joining with them would be helpful. I would gladly do so and aid them with all my might and main.

Could Not Do Less

"No man in the orchestra, because he happens to be more fortunate than his associates, could do less. Any man who can stand aside from such a movement when he told, among other things, that there is a man in the orchestra with a wife and three children receiving a wage which nets him less than $40 per week, that the artists of the greatest Symphony Orchestra in the country were earning less than players in moving picture houses and dance halls, that their earning capacity was for the most part practically limited to what they received from the management, that because of the onerous conditions in the contracts with the management and because of the fact that they were not members of the union they could not increase their earnings, that they could not work summers and could not employ their time playing in other orchestras when they were not playing in the Symphony, that due to those conditions, a large number of the members could not make both ends meet—they weren't able to lay by a penny to take care of the stormy days, and that if they left the orchestra many of them would be penniless, that the trustees had taken no step to remedy these conditions although they were well aware of them—would, I regret to say, be a poor human specimen. These reasons alone prompted me to join your movement. After I joined it, I threw myself body and soul into the work, believing, as I did, that any half-hearted action is as futile as none.

"The events which led to my dismissal from the orchestra, I am convinced, are attributable to my activities in behalf of the men.

Bigger Than Fradkin

"I do not wish that my dismissal shall be the cause of having disrupted an orchestra which has been in existence for 38 years. When I joined you I was prompted by the desire to continue the orchestra and not to destroy it. The principle for which you are fighting is bigger than Fradkin and I feel it my duty to you not to stand in the way of what you are fighting for. Accordingly I wish to urge upon you to return to your places in the orchestra at the rehearsal which takes place today and to urge upon you further that you take no action which has any relation to my dismissal.

"But I also urge upon you all, especially those of you who are in a position to get along on your wages not to abandon the cause for which 75 of you are now pledged to stand. If you fail in the purpose you have set out to accomplish, it would be to me a bitter disappointment. I understand that Mr. Cabot stated to you that my dismissal had nothing to do with your movement to organize, to join the Federation of Musicians and to better your conditions. His sincerity can only be tested by his at once agreeing to the proposal you made to him in the communication of Feb. 27, 1920.

"If you succeed I shall feel that what little I have done for you has not been in vain and that my dismissal, however unjust I feel it was, has accomplished what I so earnestly desire.

"It was a great honor to have been the concert-master of so noble a band of musicians. I deeply regret that I cannot be with you longer. God bless you, every one of you. If I can be of service to you individually or collectively any time, anywhere, don't hesitate to come to me—I hope you will not find me wanting."

Striking Union Men of Symphony Orchestra Go on Duty as Pickets

Attempt to Induce Men Who Failed to Walk Out Saturday to Join Them

Determined to win their fight, union members of the Boston Symphony Orchestra, now on strike, today stationed pickets about Symphony Hall for the purpose of inducing the men who failed to come out with them on Saturday night, to join their ranks.

The pickets include some of the country's most noted artists. This new line of duty for the musicians was accomplished quietly and without disorder. A number of people gathered at the stage entrance on t. Stephen st., to catch a glimpse at their "favorites" doing duty.

Many of the spectators were young music students, with homes nearly, and regular attendants at the Symphony concerts.

At a meeting yesterday of the striking 35 players, reinforced after the concert by nine other players, who have since thrown their lot with the strikers, it was voted "to withhold judgment" on the other 34 union members who, although members of the A. F. of M., thus far have failed to signify where they stand in the present strike.

It is understood that unless these men become enrolled members of the Boston Musicians' Protectice Assn., a local of the federation, by tonight, the international may be called upon to request them to relinquish their membership, on the ground that a strike of the players is now in progress and that the entire membership of 74 union players at a previous meeting had voted to support one another in the event that one of their number was discharged directly, or indirectly for being identified with the unionization of the orchestra.

The committee of the players was in conference with Atty. Arthur Berenson, counsel for the members, at his home up to a late hour last night, but no statement came from the meeting. t is understood that plans for extending the scope of the strike were discussed.

A meeting is scheduled for this afternoon.

UNION SYMPHONY MEN AT REHEARSAL TODAY

Obeyed Request of ex-Concert Master — Will Draw Up Ultimatum to Trustees

All the union members of the Boston Symphony Orchestra were at the rehearsal in Symphony Hall this morning. They attended, many against their own wishes, at the urgent request of Frederic Fradkin, whose dismissal as concert master by the trustees precipitated the refusal of 36 members to play at Saturday night's concert.

After a meeting of the union members of the orchestra last night, the men's committee met this morning to carry out the decisions made.

Mr Fradkin, who is a member of the committee, requested that the men attend the rehearsal, and later issued a letter of appeal to that effect, a copy of which was given each member.

"The Boston Symphony Orchastra is bigger than Fradkin," said Mr Fradkin in his letter, adding that the men are fighting for a principle and for better conditions through unionism, and it would be best, in his opinion, if all attended the rehearsal.

It was decided, however, that the 74 union men would hold a special meeting at 2 this afternoon at the offices of Boston Musicians' Protective Association, St Botolph st.

At it the men's formal demands will be drawn up. They will include, the committee says, recognition of union rights, more pay, the reinstatement [illegible] to get back and

Mr Fradkin and an ultimatum that, unless the requests are granted, all will quit and not appear at Friday's public rehearsal.

Mr Fradkin's Advice Effective

The letter of Mr Fradkin was read to members of the orchestra in the "tuning room," where they assembled previous to being called to the stage, and while a number protested against returning without gaining their demands, it was finally voted to accept the advice and play.

The letter was read by Rudolph Ringwall, as follows:

Boston Symphony Orchestra Members' Association, Attention of Mr Rudolph Ringwall, President, Boston:

"Dear Mr Ringwall—Your associaton, now numbering 75, joined the American Federation of Musicians because of the deplorable conditions existing among a large number of the members of the orchestra. You will recall that I had nothing to do with the movement at its inception, that I was urged to join it when it was well under way. It was urged upon me that many of the members were undergoing great hardships because of the small salaries they were receiving, that the salaries paid in other symphony orchestras were largely in excess of those which were being paid in the Boston Symphony and that in order to give strength to the movement which

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BACK TO REHEARSAL

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HE events of today have belied the events of Saturday at Symphony Hall. On Saturday evening when the orchestra had assembled in the g-room for the appointed concert, half players declined to proceed with it. wood-wind choir—flute, oboe, clarinets bassoons—remained at their posts. horns, with one exception, were like ied. Among the brass, drums and the some went to the stage and some left hall. The string-choir—first and second ins, violas, violoncellos and basses—ered most. An ill-balanced band re- ned, thinly provided with strings, too furnished for working proportions in other divisions. For it Mr. Monteux rovised a programme that ran through delssohn's overture, "Fingal's Cave"; an's little sympnony, "The Queen of hice," Borodin's tone-picture of an steppe for one of the pieces origi- proposed; Mozart's overture to his , "The Magic Flute," and Saint- 's concerto for violoncello, with Mr. ti in the solo-part. Before this con- began, Judge Cabot spoke for the es to the audience, declaring their ion to maintain the orchestra and to ld its independence and standards. response from a company that filled what more than half the hall showed approval and warm sympathy.

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UNION SYMPHONY MEN AT REHEARSAL TODAY

Continued From the First Page.

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"No man in the orchestra because he happened to be more fortunate than his associates could do less. Any man who can stand aside from such a movement when he is told, among other things, that there is a man in the orchestra with a wife and three children receiving a wage which nets him less than $40 per week; that the artists of the greatest symphony orchestra in the country were earning less than players in moving-picture houses and dance halls; that their earning capacity was for the most part practically limited to what they received from the management; that because of the onerous conditions in the contracts with the management and because of the fact that they were not members of the union they could not increase their earnings; that they could not work Summers and could not employ their time playing in other orchestras when they were not playing in the Symphony; that due to these conditions a large number of the members could not make both ends meet—they weren't able to lay by a penny to take care of the stormy days—and that if they left the orchestra many of them would be penniless; that the trustees had taken no step to remedy these conditions; although they were well aware of them, would, I regret to say, be a poor human specimen. These reasons alone prompted me to join your movement. After I joined it, I threw myself body and soul into the work, believing as I did that any half-hearted action is as futile as none.

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"The events which led to my dismissal from the orchestra, I am convinced are attributable to my activities in behalf of the men. I need hardly repeat what I have heretofore stated, that it had seemed to me that the audience which gave the ovation to Mr Monteux showed their disapproval of your action for having joined the union, and as it seemed to me their ingratitude for the sacrifices the members of the orchestra were making and their approval of Mr Monteux' conduct for having ordered me from the management's room in Sanders Theatre where I had been accustomed to dress before the concert. I may have mistaken the meaning of the audience on account of my supersensitive condition; but I repeat that I intended no offense to anyone and I have already made as you know full apology through the press.

"I should be ungrateful indeed if I were not sensible of the splendid loyalty shown me by my associates in the orchestra. I appreciate more than I can tell you the sacrifice the men are willing to make in my behalf. To the members who stayed away from the concert on Saturday, and to those who, disapproving the action of the trustees, felt that they did not wish to disappoint the audience, and who, out of regard for them, played at the concert, I am deeply grateful.

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Gives Chance for Men to Explain

Judge Frederick P. Cabot, president of the Boston Symphony Orchestra, Inc, sent the following letter today to those men who did not go on the stage for the Boston Symphony concert in Symphony Hall Saturday evening.

"According to report, you are one of those who refused to play at the Boston Symphony Orchestra concert last Saturday. Such refusal clearly constituted a breach of contract. There was a good deal of excitement at the time and doubtless some men were influenced by views or feelings which others did not have. I shall be at Symphony Hall between 2 and 5 p m Monday, March 8, and request you to see me there at that time if there is anything you wish to say prior to action by the trustees. Meanwhile, if the report is correct as to you, you are excused from attendance at the rehearsal Monday, March 8."

Men who received this letter, however, came to the regular rehearsal this morning at 10 and asked if the letter they had received prevented them from going on the stage. They and the other members of the orchestra were told that the men who remained away from the concert Saturday evening had been excused from this morning's rehearsal and had not been urged to attend it but were voluntarily going on the stage pending the hearing arranged for them in Judge Cabot's letter as quoted.

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"Your unselfishness and [illegible] which has been in existence for 38 years. When I joined you I was prompted by the desire to continue the orchestra and not to destroy it. The principle for which you are fighting is bigger than Fradkin and I feel it my duty to you not to stand in the way of what you are fighting for. Accordingly I wish to urge upon you to return to your places in the orchestra at the rehearsal which takes place today and to urge upon you further that you take no action which has any relation to my dismissal.

"But I also urge upon you all, especially those of you who are in a position to get along on your yages, not to abandon the cause for which 75 of you are now pledged to stand. If you fail in the purpose you have set out to accomplish, it would be to me a bitter disappointment. I understand that Mr Cabot stated to you that my dismissal had nothing to do with your movement to organize, to join the Federation of Musicians and to better your conditions. His sincerity can only be tested by his at once agreeing to the proposal you made to him in the communication of Feb 27, 1920.

"If you succeed, I shall feel that what little I have done for you has not been in vain and that my dismissal, however unjust I feel it was, has accomplished what I so earnestly desire.

"It was a great honor to have been the concert-master of so noble a band of musicians. I deeply regret that I cannot be with you longer. God bless you, every one of you. If I can be of service to you individually or collectively any time, anywhere, don't hesitate to come to me. I hope you will not find me wanting."

Gives Chance for Men to Explain

Judge Frederick P. Cabot, president of the Boston Symphony Orchestra, Inc, sent the following letter today to those men who did not go on the stage for the Boston Symphony concert in Symphony Hall Saturday evening.

"According to report, you are one of those who refused to play at the Boston Symphony Orchestra concert last Saturday. Such refusal clearly constituted a breach of contract. There was a good deal of excitement at the time and doubtless some men were influenced by views or feelings which others did not have. I shall be at Symphony Hall between 2 and 5 p m Monday, March 8, and request you to see me there at that time if there is anything you wish to say prior to action by the trustees. Meanwhile, if the report is correct as to you, you are excused from attendance at the rehearsal, Monday, March 8."

Men who received this letter, however, came to the regular rehearsal this morning at 10 and asked if the letter they had received prevented them from going on the stage. They and the other members of the orchestra were told that the men who remained away from the concert Saturday evening had been excused from this morning's rehearsal and had not been urged to attend it but were voluntarily going on the stage pending the hearing arranged for them in Judge Cabot's letter as quoted.

SYMPHONY STRIKE ENDS

Musicians Report for Rehearsal After Fradkin Requests Them to Resume Playing

The strike of the thirty or more musicians in the Boston Symphony Orchestra ended today, when the men resumed their places at the rehearsal.

It was stated by some of those who went into the hall that Concertmaster Frederick Fradkin, whose dismissal caused the strike, was responsible for their return to the hall.

They said Fradkin appealed to them to forget him as an issue and to continue their work for art and music.

It is understood that the union leaders plan to make their fight for recognition and for Fradkin from within rather than by direct action. They have been advised that the ends may be better attained by working continuously than by precipitating a crisis.

Many followers of music were assembled at Symphony Hall at rehearsal time today. It had been stated that striking members of the orchestra would do picket duty in an effort to bring out more members of the great band.

As the hour for rehearsal approached these people, together with newspaper men assembled, were more or less surprised at seeing a great

Continued on Page 2, Column 5.

PLAYERS RETURN TO SYMPHONY

Urged to Go Back by Fradkin; Will Continue Fight for Higher Wages

Continued From First Page.

many of the players who struck Saturday night entering the hall.

When one of them was pressed for an explanation he stated that the men still belonged to the union and were still loyal to Fradkin. They had, however, decided to return to their duties pending an adjustment of the difficulties.

LETTER FROM FRADKIN.

Concertmaster Fradkin, in a letter to the members of the Boston Symphony Orchestra Members' Association, through their president, Rudolph Ringwall, made the plea that the men remain at their duties. Fradkin made clear his reasons for joining the union and also his reasons for asking the men to remain on duty. The letter follows:

"Dear Mr. Ringwall:

"Your association, now numbering seventy-five, joined the American Federation of Musicians because of the deplorable conditions existing among a large number of the members of the orchestra. You will recall that I had nothing to do with the movement at its inception; that I was urged to join it when it was well under way. It was urged upon me that many of the members were undergoing great hardships because of the small salaries they were receiving; that the salaries paid in other Symphony Orchestras were largely in excess of those which were being paid in the Boston Symphony, and that in order to give strength to the movement which you had inaugurated that it would be desirable to join with you.

"You will recall that I told you and the other members who called on me that I had no selfish interest to serve, that I was not seeking and would not accept an increase as the result of my joining your organization; that if the members felt that my joining with them would be helpful, that I would gladly do so and aid them with all my might and main.

"SUPERSENSITIVE."

"I need hardly repeat what I have heretofore stated, that it seemed to me that the audience that gave the ovation to Mr. Monteux showed their disapproval of your action for having joined the union, and as it seemed to me their ingratitude for the sacrifices the members of the orchestra were making and their approval of Mr. Monteux' conduct for having ordered me from the management's room in Sanders Theatre, where I had been accustomed to dress before the concert. I may have mistaken the meaning of the audience on account of my supersensitive condition, but I repeat that I intended no offence to anyone and I have already made, as you know, full apology through the press.

"I should be ungrateful, indeed, if I were not sensible of the splendid loyalty shown me by my associates in the orchestra. I appreciate more than I can tell you the sacrifice the men were willing to make in my behalf. To the members who stayed away from the concert on Saturday, and to those who, disapproving the action of the trustees, felt that they did not wish to disappoint the audience and who out of regard for them played at the concert, I am deeply grateful.

"A resolution was passed by the association condemning the action of the trustees for my dismissal and notifying them that until I was restored to my position that they would decline to perform in the orchestra. This is further testimony of your splendid loyalty, and I appreciate it more than I can tell you.

APPEALS TO HIS FRIENDS.

"I understand that Mr. Cabot stated to you that my dismissal had nothing to do with your movement to organize, to join the Federation of Musicians and to better your conditions. His sincerity can only be tested by his at once agreeing to the proposal you made to him in the communication of February 27, 1920.

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"I shall be at Symphony Hall between two and five p. m. Monday, March 8, and request you to see me there at that time if there is anything you wish to say prior to action by the trustees. Meanwhile, if the report is correct as to you, you are excused from attendance at rehearsal Monday, March 8."

EDITORIAL PAGE OF THE Amer. Mar 9

Measures That Would Cu

(1) To nominate for the Presidency by direct

(2) To elect the Cabinet officers and make the

(3) To deprive the President of the power of p

The Symphony Orchestra Must Be Preserved Unimpaired

Everybody in Boston, including the trustees, the musicians and the public, desires that the Boston Symphony Orchestra be preserved.

By the Boston Symphony we mean this orchestra that we have now, the one hundred superb musicians, the conductor and the management.

If the trustees permit twenty or thirty or fifty or seventy of the present players to depart, and replace them with others, the result will not be the Boston Symphony that we love and admire. It will be another orchestra and if it continues under the present name it will be travelling under false pretenses.

It will not take the music-loving public very long to discover that there is little left of the world's greatest orchestra besides the name, and they will not patronize it.

On the other hand, the players, if they should secede in a body and endeavor to perpetuate their organization, would discover that without the guiding direction of the regular management they could not possibly secure patronage.

Men who can play musical instruments so skillfully as to perform symphonic music well are exceedingly scarce. Such talent is the result of many years' arduous labor. If a violinist in the Boston Symphony finds that he is earning less than that which will support his family properly he cannot be blamed if he ceases to admire the dignity of his position.

Times have changed, and the Symphony trustees have got to change with them or admit to the shade of Major Higginson that they are incapable of carrying on the great orchestra they so cheerfully took off his hands.

Boston can afford to pay her musicians as well as Detroit, Philadelphia or New York. The trustees can go confidently before the public next season and obtain the money with which to give the players a proper living wage.

Let the orchestra and the trustees remember that the public supports this Symphony Orchestra and wants its personnel preserved, unimpaired.

BOSTON AMERICAN —A Paper for People Who Think— TUESDAY, MARCH 9, 1920

SYMPHONY PEACE MOVE; UNION INSISTS ON DEMANDS

DEADLOCK IN SYMPHONY TALKS; TAKE UP CABOT DEFI

Union Committeemen Discuss Letter Insisting on 'Open Shop' Idea

"Negotiations in the Boston Symphony Orchestra controversy have apparently reached a deadlock," declared Arthur Berenson, representing the organized players, today. He added that the men are as determined as ever to secure union recognition and that the dispute must soon come to an issue.

The usual rehearsal was held today, with those necessary on hand. The program, as outlnied by W. H. Brennan, manager of the orchestra, calls for daily rehearsals and the usual Saturday night concert. Sunday night the orchestra, barring untoward events, is to leave for Washington for a nine-day tour. The itinerary calls for Washington on Monday, Baltimore on Tuesday, Philadelphia Wednesday, New York Thursday, Brooklyn Friday, New York Saturday afternoon and Newark Monday night.

A meeting of the union's committee was held today at headquarters on St. Botolph street, at which the letter sent last night by Judge Frederic P. Cabot, president of the trustees, to each of the members of the orchestra, was considered.

Judge Cabot declared in his letter that the trustees would not recede from the "open shop" principle. He told where the bylaws of the union conflict with the existing rules governing the orchestra, in that the union would take from the trustees the power to decide upon the desirability of a musician. He ended the statement with the following significant paragraphs:

"The trustees have duties and obligations to the present subscribers and sustainers and to the ever-widening group of subscribers and sustainers who are ready and eager to maintain the orchestra according to its great traditions.

"The trustees are going to live up to their obligations and duties and to carry on the concerts, and they cannot consent to the men assuming obligations fundamentally inconsistent with their contracts."

CONDEMNED MAN ADMITS

SYMPHONY TO KEEP THE OPEN SHOP PRINCIPLE

Trustees in Letter to Players Oppose Union Control

MEN REHEARSE FOR NEXT CONCERT

Management Reserves the Right to Choose Players Abroad

In a letter, signed by Judge Frederick P. Cabot, as president of the Boston Symphony Orchestra, and sent last night to every member of the orchestra, the trustees refuse permission to join the American Federation of Musicians, in essence because "the union requires the closed shop."

The rehearsal for the week-end concerts was held as usual yesterday morning, all attempts at "picketing" on the part of those players who went on strike Saturday being given up on receipt of a request from Fredric Fradkin, the former concert master, urging them to go back and to take no action which has any relation to his dismissal.

Concerts Not Interrupted

Judge Cabot stated last night that the trustees have not yet considered the breach of contract on the part of the strikers and, therefore, he had no authority to say whether it is likely that it will be overlooked or not. The regular meeting of the trustees comes tomorrow. He was confident, however, that the week-end concerts will be given and probably without change in program. When asked whether it would be possible to perform the announced program if the strikers were disciplined by being shut out, he replied in the affirmative.

Although the striking union players of

(Continued on Page Four, Column 3)

SYMPHONY WILL KEEP OPEN SHOP

(Continued from Page One)

the orchestra returned and played with the other members at yesterday's rehearsal, which action was generally viewed as ending the walkout, later developments and the enrolment of between 45 and 50 of the players into the Boston local of the American Federation of Musicians gives rise to the belief that "only a truce has been reached in the controversy."

Following the rehearsal 61 of the 74 union members of the orchestra attended a special meeting at the headquarters of the Boston Musicians' Protective Association on St. Botolph street.

From this meeting, in consequence of expressions by certain of the members, a committee of three consisting of Otto Roth, Arthur Brooke and Franz Hain called upon Judge Frederick P. Cabot, chairman of the board of trustees.

Consults with Strikers

Judge Cabot was at Symphony Hall yesterday afternoon between the hours of 2 and 5 to meet any of the strikers who wished to see him, having sent to each of them the following letter:

According to report, you are one of those who refused to play at the Boston Symphony Orchestra concert last Saturday. Such refusal clearly constituted a breach of contract. There was a good deal of excitement at the time, and doubtless some men were influenced by views or feelings which others did not have. I shall be at Symphony Hall between 2 and 5 in the afternoon, Monday, March 8, and request you to see me there at that time if there is anything you wish to say prior to action by the trustees. Meanwhile, if the report is correct as to you, you are excused from attendance at the rehearsal Monday, March 8.

While Judge Cabot was unwilling to discuss last night the results of his conference with the union representatives, not having had the opportunity of placing his report before the trustees, according to Atty. Arthur Berenson, counsel for the men, Judge Cabot and the trustees "are standing pat" on the position they originally assumed towards the union. Judge Cabot was reported by the committee to have stated "no objections will be made by the trustees against the men joining the union, if the American Federation of Musicians will make a special rule for the management of the Boston Symphony Orchestra to permit them to go outside this country or anywhere at will to secure musicians, which right is denied to the managers of the 16 other symphony orchestras in this country, and all others, except they have exhausted local efforts to obtain this

Letter Reviews Contest

The letter of the trustees opens with the announcement: "The Boston Symphony Orchestra is going to carry on the purposes, standards and ideals for which it was founded, and for which it has been sustained. Those of the members who took part in the concert of Saturday night have helped to further those standards and ideals. They have honorably recognized that the duties under their contracts come ahead of subsequent undertakings, and the trustees thank them for their loyalty to these prior, continued and fundamental obligations."

The letter continues by reviewing the form of contract, which is substantially the same as during the years under Maj. Higginson, and which binds the musician to "support to the best of his ability all rehearsals and performances, to play to the best of his ability as a musician . . . . not to leave the orchestra during a performance or rehearsal, and willingly to comply with all instructions of the conductor in reference to music, deportment and order." The conductor is constituted the "sole and final judge of the behavior and quality of performance of the musician," and the latter may not only be summarily dismissed, but fined $200.

Maj. Higginson's opposition to unionization is explained by its inconsistency with "the fundamental aims and purposes for which he was sustaining the orchestra." The letter rehearses conferences with the trustees on the part of the officials of local 9, and later with Mr. Webber of the American Federation. "It was found that unless changed, the union obligations became supreme, and required that instead of the musical qualifications being judged by the conductor, they were to be decided by the union; that men, although belonging to the American Federation, could not be engaged outside the local union without its written consent, that no one could be brought from Europe without the written consent of the American Federation; that contracts could not be made for more than a year, and as a result no assurance could be given to those coming from a distance of continuing employment; and that the principles of the closed shop were to be carried out.

Objects to Union Control

"The officials of the local, and the president of the federation, after conference, believed that these requirements might be modified," but "subsequently information was sent that they could not be."

The letter comments upon the communication of Feb. 27 from a committee of the members, requesting a modification of the contracts so as to permit joining the federation. On March 4 the trustees "for the first time were given the present bylaws and constitution of the federation, and throughout the afternoon of Friday, March 5, were in conference with the attorney for the members. The examination showed the same fundamental requirements by the union as before." They prohibit contracts making the employer sole judge of reasons for cancellation, set up the obligations of the federation as paramount, authorize the local to forbid the employment of players outside the union and prohibit membership in the local of any musician imported without the sanction of the executive board of the federation.

In summing up, the trustees declare that the union requires the "closed shop," and concludes: "As the committee of seven stated, the advantages of membership in the union necessarily entail certain duties and obligations, and the committee are right in pointing out that they are necessarily inconsistent with other duties and obligations to carry on the Boston Symphony Orchestra, where musical qualifications are to be judged by the conductor. The trustees have duties and obligations to the present subscribers and sustainers, and to the ever-widening group of subscribers and sustainers who are ready and eager to maintain the orchestra according to its great traditions.

"The trustees are going to live up to their obligations and duties and carry on the concerts, and they cannot consent to the men assuming obligations fundamentally inconsistent with their

WON'T AGREE TO UNION RULES

Symphony Trustees to Stick to Old Contract Form

Cabot Issues Statement—All the Men Attend Rehearsal

"The trustees are going to live up to their obligations and duties and to carry on the concerts, and they cannot consent to the men assuming obligations fundamentally inconsistent with their contracts."

This was the closing paragraph of a statement sent out yesterday by Judge Frederick P. Cabot to every member of the Symphony Orchestra, reviewing the long controversy over union affiliation.

The standard form of contract, used for many years under Maj Higgerson, the statement says, made the conductor the sole judge of "the behavior and the quality of performance" of the musicians and provided for dismissal if the conductor's standards in these matters were not met.

Union obligations, which take precedence over those of contracts, it is pointed out, are in direct conflict with the above provisions. Moreover, the union rules would prevent importation of musicians from Europe except with the sanction of the federation's executive board and require the "closed shop."

Continued on the Second Page.

WON'T AGREE TO UNION RULES

Continued From the First Page.

Maj Higginson, Judge Cabot says, was clear that the rules and obligations of the union were inconsistent with the fundamental aims and purposes for which he was sustaining the orchestra and the present trustees have found these rules and obligations substantially unchanged.

Union members of the orchestra who refused to play last Saturday night unless concert master Fradkin was reinstated, failed to appear at Symphony Hall yesterday afternoon, as instructed by Judge Cabot, to explain their action. Instead some of the older members sent a committee of three to discuss an amicable adjustment with the trustees.

This committee reported to a special meeting of the union members in substance, that "no objection will be made by the trustees to the men joining the Musicians' Union, if the American Federation of Musicians will make special rules for the Boston Symphony Orchestra, granting this organization privileges neither granted to or asked for by any one of the other 16 organizations of this kind in this country."

The men who conferred with Judge Cabot were Otto Roth, Arthur Brooke and Franz Hain.

The meeting was attended by 61 of the 74 union members of the orchestra. Nine of the others were excused, owing to engagements and four were sick.

All the union members attended the rehearsal in the morning as the result of an appeal by Mr Fradkin to ignore his own case and act only in the interests of "the principle for which you are fighting." Those who refused to go on the platform Saturday night were admitted to the rehearsal pending the hearing set for the afternoon.

Mr Fradkin's letter, which was in the nature of a farewell, reviewed his connection with the union and his efforts in its behalf and declared he was prompted by a desire to continue the orchestra and not destroy it.

Late yesterday afternoon a member of the committee announced that a sympathizer with the men, who wished his name withheld, had sent a sum of money to be used for the payment of dues for those who could not afford to pay the initiation fee of $50 required to become a member.

During the afternoon between 45 and 50 of the 74 men who joined the American Federation of Musicians last month, joined the Boston local.

50 MEN OF SYMPHONY PAY DUES

Half of Orchestra in Union—Trouble Not Over

TRUSTEES OPPOSE DIVIDED ALLEGIANCE

Fradkin Urges Men to Eliminate Him as Issue

While all the union players of the Boston Symphony Orchestra, who went on strike last Saturday, turned up at yesterday's rehearsal in Symphony Hall and participated with the others, and this fact led to a general belief that the trouble was over, later occurrences dispelled this view.

A special meeting of the union members, held at the headquarters of the Boston Musicians' Protective Association, St. Botolph and Garrison streets, yesterday afternoon, after the

Continued on Page 6—Fifth Column

50 SYMPHONY MEN PAY DUES TO UNION

Continued from First Page

rehearsal, was attended by 61 of the players of the orchestra. About 50 of the players were enrolled as full-fledged members of the Boston local of the American Federation of Musicians.

Judge Frederick P. Cabot, chairman of the trustees of the Symphony Orchestra, was waited upon by a committee of three of the oldest and best known players in the orchestra, appointed at the meeting, and after an hour's conference with him at Symphony Hall they returned and reported that Judge Cabot had not changed his attitude towards the members of the orchestra joining a labor union.

Their report in brief was that "no objections will be made by the trustees to the men joining the musicians' union if the American Federation of Musicians will make special rules for the Boston Symphony Orchestra."

Returned at Fradkin's Urging

It was made very plain by most of the 35 players who quit Saturday night and the nine others who later joined them that they returned and took part in yesterday's rehearsal only because of the letter written by Frederic Fradkin, the deposed concert master, to President Rudolph Ringwell of the Association of Union Players strongly urging them to do so.

It was the dismissal of Mr. Fradkin by the trustees that caused the walkout at Saturday night's concert.

Mr. Fradkin in his letter requested the men who struck to eliminate him as an issue in the controversy. He wrote: "I do not wish that my dismissal shall be the cause of having disrupted an orchestra which has been in existence for 38 years." Another sentence was: "It was a great honor to have been the concertmaster of so noble a band of musicians," which he termed the finest musical organization in the world.

Called Before Cabot

The union players' meeting held at the headquarters of the Boston Musicians' Protective Association on the afternoon had hardly begun when practically all the men who struck Saturday night placed upon the desk of the presiding officer envelopes containing special delivery letters from Judge Cabot notifying them to appear before the trustees, who would be at Symphony Hall from 2 to 5 p. m., where the men could explain their actions or make any statements they wished prior to action by the trustees.

After a discussion it was decided to notify Judge Cabot that they were attending a meeting of the union and could not see him during the hours specified. A committee was appointed to inform Judge Cabot of the decision.

Committee Sees Cabot

The general situation was then debated in lively fashion. Some of the older players of the orchestra declared that in their opinion the trouble could be adjusted amicably, and that the trustees were in the mood for this. A committee of three was appointed to interview Judge Cabot. They were Otto Roth, Arthur Brooke and Franz Hein.

Last night the situation was practically unchanged from what it was yesterday noon after the rehearsal in Symphony Hall.

Judge Cabot last night mailed a long statement to every member of the orchestra showing where the union rules conflicted with the orchestra contracts and organization. He pointed out that the rules took from the conductor all authority concerning judging as to musical qualifications of the performers. He ended the statement with the following significant paragraphs:

"Cannot Consent"

"The trustees have duties and obligations to the present subscribers and sustainers and to the ever-widening group of subscribers and sustainers who are ready and eager to maintain the orchestra according to its great traditions.

"The trustees are going to live up to their obligations and duties and to carry on the concerts, and they cannot consent to the men assuming obligations fundamentally inconsistent with their contracts."

50 Join Union

All of the 50 players out of the 74 who joined the American Federation of Musicians last month who were yesterday enrolled as members of the Boston local paid their initiation fee of $50. They were obligated by Secretaries William G. Dodge and Herman P. Liehr. Mr. Dodge announced that the others will have until tonight to complete their enrolment.

"There is no change in the situation," said Attorney Arthur Berenson last night. "Judge Cabot says he has no objection to the men joining the union; still he isn't ready to have them amenable to the rules of the union. If the union rules conflict with their contracts, then he does object to their joining the union, and his attitude has not changed at all."

NITOR, BOSTON, U.S.

ORCHESTRA ISSUES UNION ULTIMATUM

Trustees of Boston Organization in Letter to Members Ave They Cannot Allow Anyon but the Conductor to Dictat

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The trustees of the Boston Symphony Orchestra have issued an ultimatum to the members of the orchestra in regard to membership in the Boston Musicians' Protective Association—the union. Briefly it is to the effect that the management cannot countenance membership in an organization whose present policy is to dictate the musical qualifications of players or to say what players shall or shall not be employed in the orchestra. The trustees insist that the rule laid down by Major Higginson, the founder and for many years the sustainer of the orchestra, namely, that the conductor alone shall be the judge of the musical qualifications of the members, must be preserved.

Strikers Return

At the rehearsal yesterday morning the 35 men who had walked out before the concert last Saturday night were in their places, notwithstanding that they had been notified in a letter from Judge Frederick P. Cabot, president of the trustees, that they were excused from rehearsal but that he would meet them personally yesterday afternoon if they wished to say anything prior to action by the trustees. W. H. Brennan, manager of the orchestra, announced to the members that those who had struck were back in their places voluntarily without urging from the management. Fredric Fradkin, the concert master who was dismissed for breach of discipline in refusing to rise when the conductor summoned the men to their feet to receive the applause of the audience at the concert on last Friday afternoon, had addressed a letter to these men thanking them for their support of him and advising them to return to their places. The strikers had used his dismissal as an excuse to walk out.

Organized Labor's Support

On Sunday the Boston Central Labor Union passed resolutions welcoming the 74 members of the orchestra who had affiliated with the union "wholeheartedly into the brotherhood of Labor," demanding the reinstatement of Mr. Fradkin and the recognition of the union and offering "all moral courage in their struggle for the righteous cause."

The trustees of the orchestra are firm in their intention of carrying on the orchestra, even if all those players who have affiliated with the union should walk out. They point to the high standard which the orchestra has maintained under the existing order, and the last paragraph of the communication to the members reads:

The trustees are going to live up to their obligations and duties, and to carry on the concerts, and they cannot consent to the men assuming obligations fundamentally inconsistent with their contracts.

There is every evidence that the public of the symphony concerts is favorable to the trustees and their

TUESDAY, MARCH 9,

stand, and that this support is due to the belief that the unionization of the orchestra would work for mediocrity.

Major Higginson's Views

Founder of Orchestra Saw No Good in Union Organization

BOSTON, Massachusetts — Major Henry L. Higginson, the founder of the Boston Symphony Orchestra, May 22, 1916, at a time when the union question was under discussion, gave his views as to unions as follows:

"I do not wish to give any opinion about union and non-union orchestras beyond this: that I see no gain for the musicians in a union, and I see much interference from people who do not understand the matter. I cannot claim much understanding myself, but have lived with musicians in Europe, and know something about how an orchestra is made and trained. One cardinal point is this: that the conductor, and he alone, shall decide whether the men have practiced enough and whether they are playing as they should. If I am not wrong, the unions object beyond a certain number of rehearsals. That is a point about which they cannot know, for each man hears his own part, and does not know the rest. May I say that the success of our orchestra has arisen from this: that the musical part,— that is, the selection of the musicians, the making of the programs and the studying of the programs, has been solely in the hands of the conductor for the time. I have had to choose a conductor as well as was in my power and, having lived in Vienna three years with the musicians, was able to make a good beginning. The rules of the orchestra have been: work until the conductor was satisfied, and work under him alone, and each man minding his own business. My rule was to choose the conductor, and then support the orchestra. I never meddle with the musical side.

"By the way, in old days we used to be able to get extra men when we needed them, as is required by some of the modern scores. When the head of the musical union came to see me and presented his case, I did not think it good. He said: 'If you do not do that, you will not get any of our men to help you out,' to which I re-

SYMPHONY TO KEEP THE OPEN SHOP PRINCIPLE

Trustees in Letter to Players Oppose Union Control

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Concerts Not Interrupted

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Although the striking union players of

(Continued on Page Four, Column 3)

SYMPHONY WILL KEEP OPEN SHOP

(Continued from Page One)

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Judge Cabot was at Symphony Hall yesterday afternoon between the hours of 2 and 5 to meet any of the strikers who wished to see him, having sent to each of them the following letter:

According to report, you are one of those who refused to play at the Boston Symphony Orchestra concert last Saturday. Such refusal clearly constituted a breach of contract. There was a good deal of excitement at the time, and doubtless some men were influenced by views or feelings which others did not have. I shall be at Symphony Hall between 2 and 5 in the afternoon, Monday, March 8, and request you to see me there at that time if there is anything you wish to say prior to action by the trustees. Meanwhile, if the report is correct as to you, you are excused from attendance at the rehearsal Monday, March 8.

While Judge Cabot was unwilling to discuss last night the results of his conference with the union representatives, not having had the opportunity of placing his report before the trustees, according to Atty. Arthur Berenson, counsel for the men, Judge Cabot and the trustees "are standing pat" on the position they originally assumed towards the union. Judge Cabot was reported by the committee to have stated "no objections will be made by the trustees against the men joining the union, if the American Federation of Musicians will make a special rule for the management of the Boston Symphony Orchestra to permit them to go outside this country or anywhere at will to secure musicians, which right is denied to the managers of the 16 other symphony orchestras in this country, and all others, except they have exhausted local efforts to obtain this

Letter Reviews Contract

The letter of the trustees opens with the announcement: "The Boston Symphony Orchestra is going to carry on the purposes, standards and ideals for which it was founded, and for which it has been sustained. Those of the members who took part in the concert of Saturday night have helped to further those standards and ideals. They have honorably recognized that the duties under their contracts come ahead of subsequent undertakings, and the trustees thank them for their loyalty to these prior, continued and fundamental obligations."

The letter continues by reviewing the form of contract, which is substantially the same as during the years under Maj. Higginson, and which binds the musician to "support to the best of his ability all rehearsals and performances, to play to the best of his ability as a musician .... not to leave the orchestra during a performance or rehearsal, and willingly to comply with all instructions of the conductor in reference to music, deportment and order." The conductor is constituted the "sole and final judge of the behavior and quality of performance of the musician," and the latter may not only be summarily dismissed, but fined $200.

Maj. Higginson's opposition to unionization is explained by its inconsistency with "the fundamental aims and purposes for which he was sustaining the orchestra." The letter rehearses conferences with the trustees on the part of the officials of local 9, and later with Mr. Webber of the American Federation. "It was found that unless changed, the union obligations became supreme, and required that instead of the musical qualifications being judged by the conductor, they were to be decided by the union; that men, although belonging to the American Federation, could not be engaged outside the local union without its written consent, that no one could be brought from Europe without the written consent of the American Federation; that contracts could not be made for more than a year, and as a result no assurance could be given to those coming from a distance of continuing employment; and that the principles of the closed shop were to be carried out.

Objects to Union Control

"The officials of the local, and the president of the federation, after conference, believed that these requirements might be modified," but "subsequently information was sent that they could not be."

The letter comments upon the communication of Feb. 27 from a committee of the members, requesting a modification of the contracts so as to permit joining the federation. On March 4 the trustees "for the first time were given the present bylaws and constitution of the federation, and throughout the afternoon of Friday, March 5, were in conference with the attorney for the members. The examination showed the same fundamental requirements by the union as before." They prohibit contracts making the employer sole judge of reasons for cancellation, set up the obligations of the federation as paramount, authorize the local to forbid the employment of players outside the union and prohibit membership in the local of any musician imported without the sanction of the executive board of the federation.

In summing up, the trustees declare that the union requires the "closed shop," and concludes: "As the committee of seven stated, the advantages of membership in the union necessarily entail certain duties and obligations, and the committee are right in pointing out that they are necessarily inconsistent with other duties and obligations to carry on the Boston Symphony Orchestra, where musical qualifications are to be judged by the conductor. The trustees have duties and obligations to the present subscribers and sustainers, and to the ever-widening group of subscribers and sustainers who are ready and eager to maintain the orchestra according to its great traditions.

"The trustees are going to live up to their obligations and duties and carry on the concerts, and they cannot consent to the men assuming obligations fundamentally inconsistent with their

WON'T AGREE TO UNION RULES

Symphony Trustees to Stick to Old Contract Form

Cabot Issues Statement—All the Men Attend Rehearsal

"The trustees are going to live up to their obligations and duties and to carry on the concerts, and they cannot consent to the men assuming obligations fundamentally inconsistent with their contracts."

This was the closing paragraph of a statement sent out yesterday by Judge Frederick P. Cabot to every member of the Symphony Orchestra, reviewing the long controversy over union affiliation.

The standard form of contract, used for many years under Maj Higgerson, the statement says, made the conductor the sole judge of "the behavior and the quality of performance" of the musicians and provided for dismissal if the conductor's standards in these matters were not met.

Union obligations, which take precedence over those of contracts, it is pointed out, are in direct conflict with the above provisions. Moreover, the union rules would prevent importation of musicians from Europe except with the sanction of the federation's executive board and require the "closed shop."

Continued on the Second Page.

WON'T AGREE TO UNION RULES

Continued From the First Page.

Maj Higginson, Judge Cabot says, was clear that the rules and obligations of the union were inconsistent with the fundamental aims and purposes for which he was sustaining the orchestra and the present trustees have found these rules and obligations substantially unchanged.

Union members of the orchestra who refused to play last Saturday night unless concert master Fradkin was reinstated, failed to appear at Symphony Hall yesterday afternoon, as instructed by Judge Cabot, to explain their action. Instead some of the older members sent a committee of three to discuss an amicable adjustment with the trustees.

This committee reported to a special meeting of the union members in substance, that "no objection will be made by the trustees to the men joining the Musicians' Union, if the American Federation of Musicians will make special rules for the Boston Symphony Orchestra, granting this organization privileges neither granted to or asked for by any one of the other 16 organizations of this kind in this country."

The men who conferred with Judge Cabot were Otto Roth, Arthur Brooke and Franz Hain.

The meeting was attended by 61 of the 74 union members of the orchestra. Nine of the others were excused, owing to engagements and four were sick.

All the union members attended the rehearsal in the morning as the result of an appeal by Mr Fradkin to ignore his own case and act only in the interests of "the principle for which you are fighting." Those who refused to go on the platform Saturday night were admitted to the rehearsal pending the hearing set for the afternoon.

Mr Fradkin's letter, which was in the nature of a farewell, reviewed his connection with the union and his efforts in its behalf and declared he was prompted by a desire to continue the orchestra and not destroy it.

Late yesterday afternoon a member of the committee announced that a sympathizer with the men, who wished his name withheld, had sent a sum of money to be used for the payment of dues for those who could not afford to pay the initiation fee of $50 required to become a member.

During the afternoon between 45 and 50 of the 74 men who joined the American Federation of Musicians last month, joined the Boston local.

50 MEN OF SYMPHONY PAY DUES

Half of Orchestra in Union—Trouble Not Over

TRUSTEES OPPOSE DIVIDED ALLEGIANCE

Fradkin Urges Men to Eliminate Him as Issue

While all the union players of the Boston Symphony Orchestra, who went on strike last Saturday, turned up at yesterday's rehearsal in Symphony Hall and participated with the others, and this fact led to a general belief that the trouble was over, later occurrences dispelled this view.

A special meeting of the union members, held at the headquarters of the Boston Musicians' Protective Association, St. Botolph and Garrison streets, yesterday afternoon, after the

Continued on Page 6—Fifth Column

50 SYMPHONY MEN PAY DUES TO UNION

Continued from First Page

rehearsal, was attended by 61 of the players of the orchestra. About 50 of the players were enrolled as full-fledged members of the Boston local of the American Federation of Musicians.

TRUST

Judge Frederick P. Cabot, chairman of the trustees of the Symphony Orchestra, was waited upon by a committee of three of the oldest and best known players in the orchestra, appointed at the meeting, and after an hour's conference with him at Symphony Hall they returned and reported that Judge Cabot had not changed his attitude towards the members of the orchestra joining a labor union.

Their report in brief was that "no objections will be made by the trustees to the men joining the musicians' union if the American Federation of Musicians will make special rules for the Boston Symphony Orchestra."

Returned at Fradkin's Urging

It was made very plain by most of the 35 players who quit Saturday night and the nine others who later joined them that they returned and took part in yesterday's rehearsal only because of the letter written by Frederic Fradkin, the deposed concert master, to President Rudolph Ringwell of the Association of Union Players strongly urging them to do so.

It was the dismissal of Mr. Fradkin by the trustees that caused the walkout at Saturday night's concert.

Mr. Fradkin in his letter requested the men who struck to eliminate him as an issue in the controversy. He wrote: "I do not wish that my dismissal shall be the cause of having disrupted an orchestra which has been in existence for 38 years." Another sentence was: "It was a great honor to have been the concertmaster of so noble a band of musicians," which he termed the finest musical organization in the world.

Called Before Cabot

The union players' meeting held at the headquarters of the Boston Musicians' Protective Association in the afternoon had hardly begun when practically all the men who struck Saturday night placed upon the desk of the presiding officer envelopes containing special delivery letters from Judge Cabot notifying them to appear before the trustees, who would be at Symphony Hall from 2 to 5 p. m., where the men could explain their actions or make any statements they wished prior to action by the trustees.

After a discussion it was decided to notify Judge Cabot that they were attending a meeting of the union and could not see him during the hours specified. A committee was appointed to inform Judge Cabot of the decision.

Committee Sees Cabot

The general situation was then debated in lively fashion. Some of the older players of the orchestra declared that in their opinion the trouble could be adjusted amicably, and that the trustees were in the mood for this. A committee of three was appointed to interview Judge Cabot. They were Otto Roth, Arthur Brooke and Franz Hein.

Last night the situation was practically unchanged from what it was yesterday noon after the rehearsal in Symphony Hall.

Judge Cabot last night mailed a long statement to every member of the orchestra showing where the union rules conflicted with the orchestra contracts and organization. He pointed out that the rules took from the conductor all authority concerning judging as to musical qualifications of the performers. He ended the statement with the following significant paragraphs:

"Cannot Consent"

"The trustees have duties and obligations to the present subscribers and sustainers and to the ever-widening group of subscribers and sustainers who are ready and eager to maintain the orchestra according to its great traditions.

"The trustees are going to live up to their obligations and duties and to carry on the concerts, and they cannot consent to the men assuming obligations fundamentally inconsistent with their contracts."

50 Join Union

All of the 50 players out of the 74 who joined the American Federation of Musicians last month who were yesterday enrolled as members of the Boston local paid their initiation fee of $50. They were obligated by Secretaries William G. Dodge and Herman P. Liehr. Mr. Dodge announced that the others will have until tonight to complete their enrolment.

"There is no change in the situation," said Attorney Arthur Berenson last night. "Judge Cabot says he has no objection to the men joining the union; still he isn't ready to have them amenable to the rules of the union. If the union rules conflict with their contracts, then he does object to their joining the union, and his attitude has not changed at all."

NITOR, BOSTON, U.S.

ORCHESTRA ISSUES UNION ULTIMATUM

Trustees of Boston Organizatio in Letter to Members Ave They Cannot Allow Anyon but the Conductor to Dictat

Specially for The Christian Science Monito

BOSTON, Massachusetts—The trustees of the Boston Symphony Orchestra have issued an ultimatum to the members of the orchestra in regard to membership in the Boston Musicians Protective Association—the union. Briefly it is to the effect that the management cannot countenance membership in an organization whose present policy is to undertake ... tate the musical qualifications of the players or to say what players shall or shall not be employed by the orchestra. The trustees insist that the rule laid down by Major Higginson, the founder and for many years the sustainer of the orchestra, namely, that the conductor alone shall be the judge of the musical qualifications of the members, must be preserved.

Strikers Return

At the rehearsal yesterday morning the 35 men who had walked out before the concert last Saturday night were in their places, notwithstanding that they had been notified in a letter from Judge Frederick P. Cabot, president of the trustees, that they were excused from rehearsal but that he would meet them personally yesterday afternoon if they wished to say anything prior to action by the trustees. W. H. Brennan, manager of the orchestra, announced to the members that those who had struck were back in their places voluntarily without urging from the management. Fredric Fradkin, the concert master who was dismissed for breach of discipline in refusing to rise when the conductor summoned the men to their feet to receive the applause of the audience at the concert on last Friday afternoon, had addressed a letter to these men thanking them for their support of him and advising them to return to their places. The strikers had used his dismissal as an excuse to walk out.

Organized Labor's Support

On Sunday the Boston Central Labor Union passed resolutions welcoming the 74 members of the orchestra who had affiliated with the union "wholeheartedly into the brotherhood of Labor," demanding the reinstatement of Mr. Fradkin and the recognition of the union and offering "all moral courage in their struggle for the righteous cause."

The trustees of the orchestra are firm in their intention of carrying on the orchestra, even if all those players who have affiliated with the union should walk out. They point to the high standard which the orchestra has maintained under the existing order, and the last paragraph of the communication to the members reads:

The trustees are going to live up to their obligations and duties, and to carry on the concerts, and they cannot consent to the men assuming obligations fundamentally inconsistent with their contracts.

There is every evidence that the public of the symphony concerts is favorable to the trustees and their

TUESDAY, MARCH 9,

stand, and that this support is due to the belief that the unionization of the orchestra would work for mediocrity.

Major Higginson's Views

Founder of Orchestra Saw No Good in Union Organization

BOSTON, Massachusetts — Major Henry L. Higginson, the founder of the Boston Symphony Orchestra, May 22, 1916, at a time when the union question was under discussion, gave his views as to unions as follows:

"I do not wish to give any opinion about union and non-union orchestras beyond this: that I see no gain for the musicians in a union, and I see much interference from people who do not understand the matter. I cannot claim much understanding myself, but have lived with musicians in Europe, and know something about how an orchestra is made and trained. One cardinal point is this: that the conductor, and he alone, shall decide whether the men have practiced enough and whether they are playing as they should. If I am not wrong, the unions object beyond a certain number of rehearsals. That is a point about which they cannot know, for each man hears his own part, and does not know the rest. May I say that the success of our orchestra has arisen from this: that the musical part,— that is, the selection of the musicians, the making of the programs, and the studying of the programs, has been solely in the hands of the conductor for the time. I have had to choose a conductor as well as was in my power and, having lived in Vienna three years with the musicians, was able to make a good beginning. The rules of the orchestra have been: work until the conductor was satisfied, and work under him alone, and each man minding his own business. My rule was to choose the conductor, and then support the orchestra. I never meddle with the musical side.

"By the way, in old days we used to be able to get extra men when we needed them, as is required by some of the modern scores. When the head of the musical union came to see me and presented his case, I did not think it good. He said: 'If you do not do that, you will not get any of our men to help you out,' to which I re-

plied: 'Very well, I shall hire so many more men, and I shall get better men than you have, and it will be just so much more competition in your market.' It has proved of great advantage to the orchestra, and has cost me $10,000 or $12,000 a year more, without any pecuniary results; but inasmuch as I have tried to make the orchestra very good, it is all in the day's work. I know that we are ostracized, but I also know that, in my judgment, we cannot work as a union organization, and, further than that, that I should not try to do so. I recognize the good of the unions in many ways, but I do not recognize the good of them among the orchestras. Perhaps some of the musicians who play here and there need them. . . ."

ACT TOMORROW ON STRIKE OF SYMPHONY MEN

Trustees of the Boston Symphony orchestra will meet tomorrow to consider the cases of the 35 members of that organization who went out on strike Saturday. In view of the statement sent out by Judge Cabot that he considered these men had committed a breach of contract, it is believed disciplinary measures may be taken against them.

In addition to previous affiliation with the American Federation of Musicians, 41 of the 76 union members have joined the Boston Musicians' Union, despite Judge Cabot's refusal to allow them to do so.

A conference was held Monday afternoon with Judge Cabot by a committee of the striking members, and the results of that conference will be laid before the trustees tomorrow. Judge Cabot is reported to have said that the trustees stand pat on their position originally assumed toward the union, and that no objection will be made against the men joining the union if the American Federation of Musicians will make a special rule for the management of the Boston Symphony Orchestra to permit them to go outside the country or anywhere at will to obtain musicians. This right is denied to the other 16 symphony orchestras in this country and all others until they have first exhausted local efforts to obtain this talent.

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Complete disruption of the Boston Symphony Orchestra, unless the 35 "striking" members immediately renounce their affiliation with organized labor, was predicted today by one of the city's most prominent musicians.

"Judge Cabot's defiance of the union men, and the known sympathy of the board of directors with his opinions, will result in an ultimatum tomorrow," said the musician. "It will be another case of the police strike—get out of the union or the orchestra."

The Symphony players, on the other hand, scout this report, pointing out that the annual Southern trip of the orchestra commences next Sunday. They declare that if the trustees take any such action, which of course would disrupt the orchestra, the trip would have to be abandoned. This

(Continued on Last Page)

FULLER BENES

LAST EDITION

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BOSTON EVENING RECORD

ESTABLISHED 1884

BOSTON, TUESDAY, MARCH 9, 1920 ******

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A special meeting of the union members held at the headquarters of the Boston Musicians' Protective Association, St. Botolph and Garrison sts., yesterday afternoon, after the rehearsal, was attended by 61 of the players of the orchestra.

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SYMPHONY PLAYERS IN THE UNION

CABOT DEFIES UNION

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BOSTON, TUESDAY, MARCH 9, 1920

VOL. LXXII. NO. 57

ALL THE NEWS OF THE DAY AT A GLANCE

...NG TRANSCRIPT, TUESDAY, MARCH 9, 1920

Symphony Troubles

FLAT REFUSAL

Passing Over Recent "Incidents," the Trustees of the Symphony Orchestra Decline to Accept the By-Laws of the Union as Contrary to Past and Present Practice and Obligation—Clear Statement of a Firm Position

BYGONES apparently are to be bygones in the controversy between the trustees and the unionized members of the Symphony Orchestra. On Saturday evening last, thirty or forty of the musicians refused to bear their part in the appointed concert at Symphony Hall. On Monday morning, the whole band, taking counsel anew, reported for rehearsal as usual. Let all this pass—everyone concerned seems now agreed—as mere explosion of "temperament," mere ferment of excited minds. For less grave affront on Friday to the public of the concerts Mr. Fradkin was promptly dismissed. He, it seemed, had broken his contract. As clearly did the musicians who absented themselves on Saturday break theirs. He, however, was one; while they were thirty or forty. A new concert-master can sooner or later be found; a third and more of the orchestra would be far less easy to replace. Hence the overlooking, the seeming compromise, which it is the custom to call practical wisdom. Naturally how many more times "temperaments" may explode and be pardoned is another question. Possibly Mr. Monteux's good counsels are about to prevail and either side will be wary of extremes.

For the time both did fair to be occupied less with "incidents" than with debates and possible adjustments of the questions in issue—with the consequences of "unionization," with salaries as players and trustees variously view them. The trustees have now examined the constitution, by-laws and rules generally of the American Federation of Musicians. They find them inconsistent with the standards and the methods of the Symphon Orchestra and at variance with the contracts into which they and the players have entered. Judge Cabot's letter to the individual members of the band, sent yesterday and made public today, recites these conclusions. It recalls the negotiations between the trustees and the officers of the Federation in 1918, and their inability to reach agreement. The officers declined to make an exception of the Symphony Orchestra in the operation of their by-laws. The trustees insisted that these rules should be modified to accord with its ways, standards and contracts. There was impasse and the impasse continues.

The practice and the contracts of the trustees, like those of Mr. Higginson before them, provide that the conductor of the Symphony Orchestra shall be the role use of the abilities and the service of the members, engaging and dismissing them accordingly. The by-laws of the Federation deny him these powers unless the local union sanction such dismissals and engagements. The conductor and the trustees have sought musicians wherever they were obtainable. The by-laws aforesaid restrict their choice to the local union and to such "outsiders" in America or in Europe as it may approve. The by-laws further limit contracts to one year, whereas the trustees prefer to make longer agreements with the players to assure the stability of the orchestra. The by-laws require that a unionized orchestra be administered as a "closed shop." The trustees stand firm for an "open shop" in the fullest sense of the words. So forth and so onward with the minutest relations between players, conductor and proprietors to this complete conclusion: "No contract shall ever be construed to interfere with any obligations which the members of an orchestra may owe to the American Federation of Musicians as members thereof."

To such exactions, if the Federation insist upon them, there can be but one answer. The trustees make it in the final paragraphs of Judge Cabot's letter:

> As the committee of seven [from the players] stated, the advantages of membership in the union necessarily entail upon members certain duties and obligations, and those are, among others, the very ones just recited. The committee of seven are right in pointing out that they are necessarily inconsistent with other duties and obligations to carry on the Boston Symphony Orchestra, where musical qualifications are to be judged by the conductor.
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BYGONES apparently are to be bygones between the trustees of the Symphony Orchestra and the musicians' union, for the trustees have unofficially declined to accept the by-laws of the union as presented by a committee of the musicians, and have so informed Judge Cabot, chairman of the trustees. The by-laws, as presented, are said to be more explosive than the original demands, which were flatly refused by the trustees. The by-laws, it is said, would make it impossible for the trustees to engage any musicians who are not members of the union, and would also make it impossible for the trustees to engage any conductor who is not a member of the union.

The by-laws, it is said,

STATEMENT BY TRUSTEES OF THE SYMPHONY ORCHESTRA

Supporters Given History of the Recent Troubles—Stand Against Union

The trustees of the Boston Symphony Orchestra, of which Frederick P. Cabot is president, are today sending to the supporters of the orchestra a statement in detail, dealing with the history of the recent events which have produced a condition of affairs that has brought the orchestra into conspicuous notice. The trustees state in their circular letter that the condition "calls for a frank statement," and, among other things, say:

"The desire of some of the Symphony players to join the Federation has been placed upon the ground that their material welfare would thus be promoted. Independently of such affiliation they asked that the salary of each member of the orchestra should be increased by $1000. This would involve a total addition of approximately $100,000 a year to the expense of maintaining the orchestra.

"The trustees were obliged to point out the fact that such an increase was beyond any resources now at their command; that since 1914 the salary account, exclusive of the conductor's salary, had grown from $172,351.01 to $224,169.36 a year; that they proposed to increase their resources available for salaries by an extension of the pop concert season, by such advance in the price of season tickets as they believed the subscribers would be willing to accept, and by an organized effort, at the most favorable time, to secure a large permanent endowment for the orchestra.

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STOP STRIKING PLAYERS' PAY

Herald — Mar 10

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Evening Mail

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The absence of the checks was discussed by these 35 men and it was decided to send the committee to Judge Frederick Cabot, chairman of the board of trustees for an explanation. A conference was arranged and held at Symphony Hall during the afternoon lasting about half an hour.

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TODAY'S GLOBE CONTENTS

STATEMENT BY TRUSTEES OF THE SYMPHONY ORCHESTRA

Supporters Given History of the Recent Troubles—Stand Against Union

The trustees of the Boston Symphony Orchestra, of which Frederick P. Cabot is president, are today sending to the supporters of the orchestra a statement in detail, dealing with the history of the recent events which have produced a condition of affairs that has brought the orchestra into conspicuous notice. The trustees state in their circular letter that the condition "calls for a frank statement," and, among other things, say:

"The desire of some of the Symphony players to join the Federation has been placed upon the ground that their material welfare would thus be promoted. Independently of such affiliation they asked that the salary of each member of the orchestra should be increased by $1000. This would involve a total addition of approximately $100,000 a year to the expense of maintaining the orchestra.

"The trustees were obliged to point out the fact that such an increase was beyond any resources now at their command; that since 1914 the salary account, exclusive of the conductor's salary, had grown from $172,351.01 to $224,169.36 a year; that they proposed to increase their resources available for salaries by an extension of the pop concert season, by such advance in the price of season tickets as they believed the subscribers would be willing to accept, and by an organized effort, at the most favorable time, to secure a large permanent endowment for the orchestra.

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Herald — May 10

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TODAY'S GLOBE CONTENTS

Symphony Troubles

TO THE SYMPHONY PUBLIC

A CIRCULAR LETTER FROM THE TRUSTEES

Their Position in the Present Controversy Defined and Explained—The Difficulties and Disadvantages of Unionization—Salaries, Income and Opportunity—Old Standards to Be Upheld

THIS afternoon, the Trustees of the Symphony Orchestra are sending to the subscribers to the Symphony Concerts and to other supporters of them a circular letter which they will receive tomorrow. The letter defines the stand of the Trustees against the unionization of the orchestra, discusses its financial resources, comments on recent "incidents." It is the first complete and authoritative declaration of the position of the trustees in the whole controversy; it is also clear explanation to those upon whose aid and comfort they must rely. With a few insignificant omissions, the letter follows hereunder:

"It should be said at the outset that the termination of Mr. Fradkin's connection with the orchestra bore no relation to his activities on behalf of the musicians' union. Mr. Fradkin was concert-master, and as such had the special duty of maintaining the standards and discipline of the orchestra. Under such circumstances his conduct was a breach of discipline and a discourtesy to the Orchestra's audience, which, in the light of his contracted obligations, would have required prompt and decisive action by the trustees at any time.

Union or Non-Union

The question of the affiliation of members of the orchestra with the American Federation of Musicians, through the "local" known as the Boston Musicians' Protective Association, is not of recent origin. This general problem confronted Major Higginron early in the thirty-seven years of his maintenance of the orchestra. He took and resolutely held the position that the artistic ideals of the orchestra he had established required absolute liberty in its management, unhampered from without, to select its members when, where, and for such length of service as the management deemed best, and to be the sole judge of the artistic qualifications of the artists selected. He considered no less essential the untrammelled power to terminate the engagement of any member in case his conduct or musical performance might no longer justify his connection with the orchestra.

"Shortly after the present trustees assumed the conduct of the orchestra, this question was raised again. The trustees made no objection to the amliation of members of the orchestra with the Federation of Musicians, provided it could be brought about consistently with those ideals of the orchestra which had become its most cherished traditions. The rules of the association, as then shown and explained to the trustees, were not consistent with such ideals. Substantially they provided for the 'closed shop'—that is, only members of the association could play in the orchestra; no musician could be engaged outside the jurisdiction of the Boston Local without its consent; only citizens of the United States or Canada, and those who had taken out their first naturalization papers, could acquire membership in the association, and therefore in the orchestra; no artist could be engaged in Europe; contracts could be made only for one year; all obligations must be expressly subordinate to the obligations of membership in the association. Any exceptions or modifications to these rules, which unmodified the trustees regarded as fatal to the conduct of the orchestra in accordance with its past standards, were to depend not upon the judgment of the trustees and conductor, but upon the consent of the executive board of the American Federation of Musicians, a board entirely without intimate knowledge of the Boston Symphony Orchestra or special interest in its welfare. Under the operation of these rules, a large part of the men who have contributed to the success of the orchestra, men like J. Adamowski, Bedetti, E. Fiedler, Ferir, Grisez, Jacquet, Kneisel, Krasselt, Laurent, Longy, Neumann, Pourtau, Sautet, Schroeder, Svecenski, Theodorowicz, Wendler, Zach, and many other preëminent artists could not have been engaged without the consent of that committee.

"The transfer of authority and responsibility could hardly be more complete. When the radical inconsistencies between the rules of the Association and the standards of the Boston Symphony Orchestra were pointed out to representatives of the Boston Local and of the Federation they expressed confidence that the rules could be modified to meet the exceptional situation of this orchestra. They subsequently reported their inability to secure the Federation's consent to the necessary exceptions. Thus the amtter ended in 1918.

Salaries and Prospects

"Within the past few weeks, this whole question has again been raised. The desire of some of the Symphony players to join the Federation has been placed upon the ground that their material welfare would thus be promoted. Independently of such affiliation they asked that the salary of each member of the orchestra should be increased by $1000. This would involve a total addition of approximately $100,000 a year to the expense of maintaining the orchestra. The trustees were obliged to point out the fact that such an increase was beyond any resources now at their command; that since 1914 the salary account, exclusive of the conductor's salary, had grown from $172,351.01 to $224,169.36 a year; that they proposed to increase their resources available for salaries by an extension of the "Pop Concert" season, by such advance in the price of season tickets as they believed the subscribers would be willing to accept, and by an organized effort, at the most favorable time, to secure a large permanent endowment for the orchestra.

"It must be obvious that membership or non-membership in any musicians' association cannot increase the resources of the Trustees or their ability to pay larger salaries to the Orchestra. It has, however, been suggested that membership in the Federation would permit members of the Orchestra, now debarred from summer hotel and similar orchestras as "non-union" players, to enlarge their earnings. At best this suggestion is applicable to a comparatively small number of our musicians. Frequently a hotel orchestra is made up entirely of Boston Symphony players. When the proposed extension of the Pop Concert season, moreover, is accomplished, the possible period for such summer engagements will be reduced to about eight weeks, and most of the players feel, with reason, that this is no more than they need as a vacation from the exacting artistic requirements of successive seasons. To lessen the need for such summer engagements, the Trustees, in 1918, made a provision for an annual payment of a summer salary of $250 to all continuing members of the Orchestra whose salary during the concerts is less than $3000 a year. It was pointed out that for union members there would also be opportunities for additional earnings during the Symphony season. Yet in connection with such suggestions of increased opportunity for summer and other work, it is significant to note that the players who requested an increase of $1000 a year for every member of the Orchestra expressly urged that no additional concerts be given to defray this increase of salary, on the ground that the additional expense should be borne by the public.

Present Decisions

"The Trustees of the Boston Symphony Orchestra yield to nobody in their desire to see the members of the orchestra treated with all possible generosity. But the question of their joining the American Federation of Musicians is precisely the same as it was two years ago. Last week the rules of the association were again shown to the trustees. The rules are the same now as they were in 1918. They present the same conflict of authority. For the judgment and discretion of a board of trustees, who have accepted the obligation to maintain at the highest possible level of artistic excellence a distinguished local and national institution, these rules, unchanged, would substitute the judgment of the executive board of the American Federation of Musicians, a body with whom the musical supremacy of the Boston Symphony Orchestra would be, and probably ought to be, of an importance quite secondary to the welfare of the Federation. The concern of the Trustees is for the exceptional, the best, the concern of the Federation is, of necessity, for the general, the average. The Trustees believe that in a conflict between the rules representing these two ideals, they cannot accept the second, and that the upholding of the first will make in the long run not only for the higher standards of art, but for the better interests of the members of the orchestra."

AMERICANS AND FREN...

Fragments from Brief... About Their...

BOSTON EVENING RECORD
LAST EDITION
PRICE TWO CENTS

Fire in Fire

UNION REFUSE GIVEN PAY

SYMPHONY MEN TO REHEARSE UNTIL

Seek Women

to Play in Orchestra, Report

Thirty-five members of the Boston Symphony Orchestra, the same men who struck a few days ago and went back again, refused to attend a rehearsal of the orchestra this afternoon in Symphony Hall.

The action brings about another another serious crisis in the affairs of the orchestra. The news caused a sensation among the other members of the orchestra at the rehearsal.

The 35 musicians decided on their action at a meeting in Convention Hall. More than 200 persons who were outside the rooms in which the men were in executive session cheered when the decision was announced. The hall is the headquarters of the Boston Musicians' Protestive Assn.

Demand Their Pay

The musicians are stirred up because the orchestra trustees refused to pay them their regular installments yesterday.

"No pay; no work," the musicians put it.

Judge Cabot, acting for the orchestra trustees, ruled yesterday that the men should not get their regular installments of pay because of their recent walk-out. He held that they broke their contracts.

The musicians, on the other hand, say that in refusing to pay them the trustees are the ones who are breaking the contracts. Their counsel, Arthur Berenson, they say, insists that their viewpoint is correct.

Seek Women Players

This, in addition to the report that the trustees are negotiating with women musicians to fill the places of the striking players, were the latest developments in the controversy.

Following the lead of the authorities at the time of the police strike, the Symphony officials are in communication, it is declared, with the McDowell Club, the Musicians' Assn. and other musical organizations, seeking the enlistment of musicians to fill the ranks of the Symphony "in case of need."

This, musicians declare, is an indication that the Symphony directors will stand back of Pres. Cabot, and that the ultimatum of "quit the union or the orchestra" will be enforced.

Judge Cabot and other Symphony officials at 1 p.m. today declined to discuss their plans.

Another sensation was sprung today in the controversy between the players and trustees of the Boston Symphony Orchestra when Acting Mayor James T. Moriarty, prominent labor leader and member of the Boston Central Labor Union, appeared unannounced in Convention Hall, St. Botolph st., shortly before noon.

Immediately upon his arrival he went into conference with officials of the musicians' union. Later he addressed the players, who received him with enthusiasm.

Faces Dismissal

Removal of several of the Boston Symphony players by the board of trustees at their meeting today was predicted by officials in close touch with the organization's affairs. These men, it is said, will be removed on the grounds of alleged violation of their contracts. Only the men who walked out of Symphony Hall Saturday night will be included in the list.

The status of these men will be determined at the meeting of the trustees today. A report has it that some of the board are for retaining the men, under certain conditions, while

(Continued on Page Two, Column One)

ALL THE NEWS OF THE DAY

INFORMATION OBSCURED

BOSTON EVENING RECORD
ESTABLISHED 1884
LAST EDITION
TUESDAY, MARCH 10, 1920 ..... PRICE TWO CENTS

UNION SYMPHONY MEN REFUSE TO REHEARSE UNTIL GIVEN PAY

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ALL THE NEWS OF THE DAY

mphony Troubles

to point out the fact that such an increase was beyond any resources now at their command: that since 1914 the salary account, exclusive of the conductor's salary, had grown from $172,851.01 to $224,160.36; that they proposed to increase their resources available for salaries by an extension of the "Pop Concert" season by such advance in the subscribers' rates as they believed the subscribers would be willing to accept, and by an organized effort, at the most favorable time, to secure a large permanent endowment for the orchestra.

"It must be obvious that membership or non-membership in any musicians' association cannot increase the resources of the Trustees or their ability to pay larger salaries to the Orchestra. It has, however, been suggested that members of the Federation would permit members of the Symphony Orchestra, now debarred from summer engagements, to enlarge their earnings. At the Boston Symphony Hall and similar hotel and similar concerts as 'non-union' players, to enlarge their earnings. At players, to this suggestion is applicable to a best this suggestion is applicable to a comparatively small number of our musicians. Frequently a hotel orchestra is made up entirely of Boston Symphony players. When the proposed extension of the Pop Concert season is completed, the possible period for such summer engagements will be reduced to about eight weeks, and most of the players feel, with reason, that this is no more than they need as a vacation from the exacting artistic requirements of successive seasons. To lessen the need for such summer engagements, the Trustees, in 1918 made a provision for an annual payment of a summer salary of $2.00 to all continuing members of the Orchestra whose salary during the concerts is less than $3000 a year. It was pointed out that for union members there would also be opportunities for additional earnings during the Symphony season. Yet in connection with such suggestions of increased opportunity for summer and other work, it is significant to note that the players who requested an increase of $1000 a year for every member of the Orchestra expressly urged that no additional concerts be given to defray this increase of salary, on the ground that the additional expense should be borne by the public.

Present Decisions

"The Trustees of the Boston Symphony Orchestra yield to nobody in their desire to see the members of the orchestra treated with all possible generosity. But the question of their joining the American Federation of Musicians is precisely the same as it was two years ago. Last week the rules of the association were changed in 1918. The same conflict of authority, who have accepted all board of trustees, who have accepted the obligation to maintain at the highest possible level of artistic excellence a distinguished local and national institution, these rules, unchanged, would substitute the judgment of the executive board of the American Federation of Musicians, a body with whom the musical supremacy of the Boston Symphony Orchestra would be, and probably ought to be, of an importance quite secondary to the welfare of the Federation. The concern of the Trustees is for the exceptional, the best; the concern of the Federation is, of necessity, for the general, the average. The Trustees believe that in a conflict between the rules representing these two ideals, they cannot accept the second, and that the upholding of the first will make in the long run not only for the higher standards of art, but for the better interests of the members of the orchestra."

AMERICANS AND FRENCH

Fragments from Brief ... About Their ...

Union Symphony Men Refuse to Rehearse Until Given Pay

Continued on Page Two, Column One)

Faces Dismissal

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(Continued on Page Two, Column One)

Orchestra Troubles

Trustees of the Symphony Orchestra are sending to the subscribers to other sup- Symphony Concerts and letter which of them a circular letter. The let- ll receive tomorrow. Trustees des the explanation of the ir financial resources, com- its finances." It is the first t "incidents." It is the first com- authoritative declaration con- d the trustees in the whole upon whose few insignificant ly. With a letter follows hereunder: letter follows hereunder: at the outset that ould be said at the outset that mination of the Boston Symphony with the orchestra bore no rela- his activities on behalf of the union. Mr. Fradkin was con- ager, and as such had the special of the orchestra. Under such ances his conduct was a breach pline and a discourtesy to the e of the orchestra. Under such contracted obligations, which, in the light quired prompt and decisive ac- the trustees at any time.

Union and Non-Union

question of the affiliation of mem- the orchestra with the American n of Musicians, through the Association, is not of recent origin. eneral problem confronted Major rly after the present trustees as- on resources of the orchestra. He maintenance of the orchestra. He d resolutely hold the position that le heads of the orchestra he had hard-required absolute liberty in its ement, unhampered from without t its members when, where, and for ength of service as the management best, and be the sole judge of istic qualifications of the artists committee. He considered no less essential the right to terminate the ment of any member in case his or musical performance might no justify his connection with the

Present Trustees

rly after the present trustees as- the conduct of the orchestra, this n was raised again. The trustees no objection to the affiliation of rds of the orchestra with the Federa- s of Musicians, provided it could be spend not upon the judgment of the ees and conductor, but upon the con- of the executive board of the Ameri- Federation of Musicians, a board without intimate knowledge of the n Symphony Orchestra or special in- in its welfare. Under the opera- of these rules, a large part of the who have contributed to the success e orchestra, men like J. Adamowski, ti, E. Fiedler, Fer, Grisez, Jacquet sel, Krasselt, Laurent, Longy, Nea- n, Pourtau, Sautet, Schroeder, Steck- Theodorowicz, Wendler, Zach, and y other preeminent artists could not been engaged without the consent of committee.

Rules and Prospects

"Within the past few weeks, this whole question has again been raised. The decision of the Symphony players to ground that their welfare could thus be promoted. Independently such affiliation they asked that the sal- of each member of the orchestra should be increased by $1000. This would involve total addition of approximately $100,000 a year to the expense of maintaining the orchestra. The trustees were obliged to point out the fact that such an increase was beyond any resources now at their command: that since 1914 the salary account, exclusive of the conductor's salary, had grown from $172,851.01 to $224,160.36; that they proposed to increase their resources available for salaries by an extension of the "Pop Concert" season by such advance in the subscribers' rates as they believed the subscribers would be willing to accept, and by an organized effort, at the most favorable time, to secure a large permanent endowment for the orchestra.

"It must be obvious that membership or non-membership in any musicians' association cannot increase the resources of the Trustees or their ability to pay larger salaries to the Orchestra. It has, however, been suggested that members of the Symphony Orchestra, now debarred from summer engagements at the Boston Symphony Hall and similar hotel and similar concerts as 'non-union' players, to enlarge their earnings. At players, to this suggestion is applicable to a best this suggestion is applicable to our musicians. Frequently a hotel orchestra is made up entirely of Boston Symphony players. When the proposed extension of the Pop Concert season is completed, the possible period for such summer engagements will be reduced to about eight weeks, and most of the players feel, with reason, that this is no more than they need as a vacation from the exacting artistic requirements of successive seasons. To lessen the need for such summer engagements, the Trustees, in 1918 made a provision for an annual payment of a summer salary of $2.00 to all continuing members of the Orchestra whose salary during the concerts is less than $3000 a year. It was pointed out that for union members there would also be opportunities for additional earnings during the Symphony season. Yet in connection with such suggestions of increased opportunity for summer and other work, it is significant to note that the players who requested an increase of $1000 a year for every member of the Orchestra expressly urged that no additional concerts be given to defray this increase of salary, on the ground that the additional expense should be borne by the public.

Present Decisions

"The Trustees of the Boston Symphony Orchestra yield to nobody in their desire to see the members of the orchestra treated with all possible generosity. But the question of their joining the American Federation of Musicians is precisely the same as it was two years ago. Last week the rules of the association were changed in 1918. The same conflict of authority, who have accepted all board of trustees, who have accepted the obligation to maintain at the highest possible level of artistic excellence a distinguished local and national institution, these rules, unchanged, would substitute the judgment of the executive board of the American Federation of Musicians, a body with whom the musical supremacy of the Boston Symphony Orchestra would be, and probably ought to be, of an importance quite secondary to the welfare of the Federation. The concern of the Trustees is for the exceptional, the best; the concern of the Federation is, of necessity, for the general, the average. The Trustees believe that in a conflict between the rules representing these two ideals, they cannot accept the second, and that the upholding of the first will make in the long run not only for the higher standards of art, but for the better interests of the members of the orchestra."

AMERICANS AND FRENCH

Fragments from Brief ... About Their ...

Daily Globe EXTRA

, MARCH 11, 1920—SIXTEEN PAGES
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TWO CENTS

32 "STRIKERS" DISMISSED BY SYMPHONY TRUSTEES

Men Refuse Chance to Make Peace by Accepting Judge Cabot's Statement of Principles--- Ultimatum Read at Yesterday's Rehearsal

Vote to Reject Offer Taken at Union Meeting While Rehearsal Was On

Statement Explaining Attitude of Trustees Sent to Every Subscriber

Members of the Boston Symphony Orchestra who did not participate in Saturday night's concert, and who failed yesterday to subscribe to the principles contained in the letter of Judge Cabot sent them on Monday and signify their intention of performing their contracts, are dismissed from the orchestra, according to a vote of the trustees taken yesterday afternoon.

This decision was read by Judge Cabot to the assembled orchestra at the conclusion of the rehearsal in Symphony Hall yesterday afternoon.

At about the same time 32 of the striking musicians met and voted unanimously not to subscribe to the principles in Judge Cabot's letter.

Then a second "strike" was declared because these 32 of the 35 who refused to play last Saturday night have not received their pay checks.

The "strikers" have called another meeting for 10 o'clock this morning, the time set for a rehearsal.

Text of Trustees' Vote

While the orchestra was at rehearsal yesterday afternoon, there was a conference of the trustees. Judge Cabot went directly from the conference room to meet the members of the orchestra. To them he read the following statement:

"At a meeting of the trustees of the Boston Symphony Orchestra, Inc, held on March 10, 1920, the following votes were passed:

"Voted, that the breach of this contract by any member of the Boston Symphony Orchestra, Inc, by refusal to play at the concert on Saturday evening, March 6, will, upon payment of the sum of $10, as provided in Article

Continued on the Fifth Page.

STRIKERS DISMISSED FROM THE SYMPHONY

Continued From the First Page.

7 of his contract, be waived if such member subscribes today, on a copy of the letter of the president of March 8, his acceptance of the principle therein stated upon which the trustees are going to carry on the concerts, and his intention to perform his contract without any further breach or violation thereof; and

"Voted, Further that all other members who refused to play at said concert be dismissed.

"Acceptance written upon the copy of the president's letter of March 8, 1920 should be delivered or mailed today March 10.

"The check for the money due the member who writes and delivers or mails such acceptance is ready for him."

A copy of this decision was also sent by mail (special delivery) to each musician who failed to play Saturday.

Statement by Trustees

A statement of the attitude of the trustees was issued yesterday afternoon and sent to each subscriber to the concerts. It reviews the recent events, points out that since 1914 the salary list has steadily grown in amount, and speaks of the plan for a large permanent endowment for the orchestra. The trustees say it is significant that the players who requested an increase of $1000 a year for every member expressly urged that no additional concerts be given to defray expenses and that the public should be called upon to bear the expense.

"The trustees of the orchestra yield to nobody in their desire to see the members treated with all generosity," the statement says. "But the question of their joining the American Federation of Musicians is precisely the same as it was two years ago. The rules are the same now as in 1918. They present the same conflict of authority.

"For the judgment and discretion of a board of trustees, who have accepted the obligation to maintain at the highest possible level of artistic excellence a distinguished local and National institution, these rules, unchanged, would substitute the judgment of the executive board of the American Federation of Musicians, a body with whom the musical supremacy of the Boston Symphony Orchestra would be, and probably ought to be, of an importance quite secondary to the welfare of the federation.

"The trustees have for their chief concern its continuance and development as the splendid instrument of art and civilization into which it has grown through its nearly 40 years of existence. Their concern is for the exceptional, the best; the concern of the federation is, of necessity, for the general, the average. The trustees believe that in a conflict between the rules representing these two ideals, they cannot accept the second, and that the upholding of the first will make in the long run not only for the higher standards of art, but for the better interests of the members of the orchestra."

Say Trustees Broke Contract

The latest "strike," according to union leaders, is legal. The trustees violated the contracts, they say, when they failed to pay the men, as the contracts call for weekly salary checks.

At 2 o'clock this afternoon a meeting for the 55 men who have been obligated as members of the Boston Musicians' Protective Association will be held. It is expected that the remaining 19 men who joined the American Federation of Musicians will be obligated as members of the local branch at that time.

For the purpose of taking care of men "on strike" whose financial situation is not of the best, it was voted yesterday to hold a concert at the Colonial Theatre next Sunday night, at which the "strikers" will play, as well as Fredric Fradkin, the concert-master, whose dismissal caused the strike Saturday.

A committee from the "strikers'" ranks visited Mr Marinuzzi, the conductor of the Chicago Opera Company, with the request that he lead the concert. He stated that he was due to leave Boston Sunday morning, but if he could obtain permission to remain over he would do so.

It was said that if Mr Marinuzzi is unable to lead the concert a conductor from New York will be obtained.

The meeting yesterday began at 11 a m and did not adjourn until after 5:30 p m. The "strikers" were addressed by Acting Mayor James T. Moriarty, who offered his services in any manner in which he could assist them and prevent the famous organization being disrupted.

SYMPHONY ORCHESTRA AT END UNLESS TRUSTEES CHANGE

Statement of Leaders of 35 "Free Agents," As to Attitude Displayed Toward Players

Unless Judge Frederic Cabot and the other trustees of the Boston Symphony Orchestra change their attitude toward the players who have affiliated with the Musician's Union, the present orchestra has reached its end, according to statements of the leaders of the 35 men who have declared themselves "free agents," as a result of the failure of the management to give them their weekly salary checks last Tuesday.

The 35 men whose salary was held up as a result of their refusal to play at the concert last Saturday night, folowing the dismissal of Frederic Fradkin, the concert master, who joined the union, refused to attend a rehearsal yesterday and also this morning, instead attending a meeting at the headquarters of the union, St Botolph and Garrison sts.

At these meetings plans were discussed for a benefit concert in aid of the men on strike, who are experiencing financial difficulties. At the meeting yesterday it was planned to give a concert in the Colonial Theatre next Sunday night, with the conductor and a number of stars from the Chicago Opera Company taking part. The fact that the arhists have to appear in Pittsburg Monday night prevented them from staying over for the concert.

Elsie Janis and Theda Bara also offered their sercices, but they leave town Sunday. The committee appointed to arrange for the concert is sending to New York to the Lambs' Club, a number of whom are members, for the purpose of getting together one of the most popular "all-star" casts that has ever appeared on a stage in this city. The musicians assisted the Actors' Equity Association during the strike last August and September, and the members of this union have signified their intention of doing all in their power to assist the musicians.

The question of salaries was discussed at the meeting this morning and the 35 men who did not receive checks, voted that ts the contracts were voided by the management, they will refuse to return to the orchestra until they can do so under union conditions. It also was voted to allow any members not members of the union to finish out their contracts, but to refuse to allow them to play after the contracts expire, unless they join the union.

During the meeting this morning, a message was received from a leader of musical circles, whose fame is Nation-wide, offering any help in his power to the strikers. This man asked permission to consider plans for taking 7[illegible] union men on a tour of concerts. This offer is under consideration.

DAY, MARCH 11, 1920

TO MAI

SYMPHONY MEN IN NEW STRIKE

Union Players to Hold Concert at Colonial Theatre Sunday Night

Preparations are near completio for the concert by the union membe of the Boston Symphony Orchest to be held Sunday night at the Colo ial Theatre, as the first step of th thirty-two players whose salarie were held up by the trustees and wh voted to go on a second "strike," i defiance of the alleged "autocratic rule of the orchestra management.

Three of the thirty-five players wh failed to appear at the concert las Saturday night have received thei checks. The remaining thirty-tw failed to report for rehearsal yester day, claiming that the action of the trustees in withholding their salaries made their contracts with the management agreement void.

DISMISSED BY TRUSTEES.

Following the action of the 32 players in not reporting for rehearsal, the trustees held a meeting, and it was voted that if the "strikers" did not report for rehearsal in the future and failed to subscribe to the principles contained in Judge Frederick Cabot's letter of Monday, to the effect that they would not be permitted to become active union members, they would be dismissed forthwith.

The trustees also voted that as a result of the failure of the 32 players to appear for rehearsal, under the by-laws of the organization, they would forfeit $10 each. They agreed, however, to waive this fine if the "strikers" would send a letter to Judge Cabot signifying their intention of living up to the rules laid down by the management. This offer has been rejected by the players.

GALLI-CURCI MAY AID.

A "strikers'" committee visited the Chicago conductor at the Copley-Plaza, and he told them that his schedule called for his departure from Boston on Sunday morning, but that he would ask permission to remain here for the "strikers'" concert. He thought he might persuade Galli-Curci to sing. Fradkin, former concert-master, will play a violin solo, and the other soloists will include Trumpeter Heim.

Report was made at the meeting held at the headquarters on St. Botolph street that the management of the orchestra was arranging to have the places of the "strikers" filled by women musicians.

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.... Herald Mar 11 TWO CENTS

...MBERS ...TRUSTEES ...M TO EACH

Trustees Propose to Waive Breach of Contract

At the meeting held yesterday by the trustees the following vote was taken:

"That the breach of this contract by any member of the Boston Symphony Orchestra, Inc., by refusal to play at the concert on Saturday evening, March 6, will, upon payment of the sum of $10, as provided in article 7 of his contract, be waived if such member subscribes today on a copy of the letter of the president, of March 8, his acceptance of the principle therein stated, upon which the trustees are going to carry on the concerts, and his intention to perform his contract without any further breach or violation thereof.

"That all other members who refused to play at said concert be dismissed.

"Acceptance written upon the copy of the president's letter of March 8 should be delivered or mailed today, March 10.

"The check for the money due the member who writes and delivers or mails such acceptance is ready for him."

Dismissal of Fradkin

At the outset, the letters to subscribers state that the dismissal of Concert Master Fradkin "bore no relation to his activities on behalf of the union. As concert master he had the special duty of maintaining the standards and discipline of the orchestra. Under such circumstances his conduct was a breach

PLAYERS VOTE TO ACCEPT ONLY UNION TERMS

Board Imposes Fines and Calls for Repudiation of Unionism

"STRIKERS" TO GIVE CONCERT ON SUNDAY

Galli-Curci May Sing and Marinuzzi Conduct — Orchestra May Hire Women

The 35 members of the Boston Symphony Orchestra who went on strike last Saturday, and two days later were accepted back, yesterday afternoon again went on strike and voted not to rejoin the orchestra unless under union contracts and conditions.

Coincidentally with the new strike, the trustees of the orchestra sent special delivery letters to each of the 35 musicians, containing the ultimatum that they must subscribe to the declaration against unionism made by Judge Cabot, chairman of the trustees, and each pay a $10 fine for being absent from rehearsal last Saturday, or be disk missed. In any event, the $10 fines will be deducted from last week's pay.

At a meeting held yesterday afternoon the 35 "strikers" voted not to subscribe to Judge Cabot's declaration,

(Continued on Page Two, Column 3.)

tograph by Victor Georg)
MME. GALLI-CURCI
inger, Who May Sing at Sun
ert in Colonial Theatre fo
lking" Symphony Players

35 Symphony Members Go Out on Fresh Strike

(Continued from Page One)

and made arrangements for a concert to be given by the union members Sunday night in the Colonial Theatre.

They arranged for a concert at which the union members of the orchestra would play, and said that possibly Marinuzzi, conductor of the Chicago Opera Company, would conduct for them and that Galli-Curci would sing.

A "strikers'" committee visited the Chicago conductor at the Copley-Plaza, and he told them that his schedule called for his departure from Boston on Sunday morning, but that he would ask permission to remain here for the "strikers'" concert. He thought he might persuade Galli-Curci to sing. Fradkin, former concert-master, whose dismissal resulted in the strike last Saturday, and at whose request the strikers returned on Monday, will play a violin solo, and the other soloists will include Trumpeter Heim. The committee is considering sending to New York for musicians to take part in the concert and may get a conductor from that city if Marinuzzi is unable to participate.

To Engage Women Musicians

Report was made at the meeting held at the headquarters on St. Botolph street that the management of the orchestra was arranging to have the places of the "strikers" filled by women musicians, and that already a proposition had been made to Georges Longy, oboe player for the Symphony, who instructs the MacDowell Club, comprised of student musicians, most of whom are women.

President Kingman of the Boston union presided at the meeting and introduced Acting Mayor James T. Moriarty, former president of the Central Labor Union, who told the "strikers" that the Boston labor unions, convinced that the 35 musicians were acting in accordance with a worthy principle, were prepared to give them whatever assistance was possible.

The 35 "strikers" will meet at 10 o'clock this morning and at 2 this afternoon. They expect that at the afternoon meeting the members of the orchestra who are members of the American Federation of Musicians but who are not yet members of the Boston local will be present.

Effect on Southern Tour

It is not yet known whether the new strike will prevent the orchestra's nine-day's southern tour, scheduled to begin next Sunday.

When the trustees ended their meeting yesterday they mailed a letter to each of the subscribers to the orchestra, defining the musicians' salaries and announcing "such advance in the price of season tickets as it is believed the subscribers would be willing to accept," an extension of the "Pop Concert" season and "an organized effort, at the most favorable time, to obtain a large permanent endowment for the orchestra"—all in anticipation of increasing salaries.

That letter also contained the declaration that it was impossible now to grant the flat increase of $1000 annually, which the players asked, and explained the trustees' attitude in refusing the petition of the players who wished to join the union.

The 35 "strikers" explained that they had not reported for rehearsal yesterday afternoon "because the management had made void the contracts by withholding their salary checks on Tuesday, the regular weekly pay day, though all the other members were paid. The 35 stated that they were "strikers," but the fact that they were taken back and their contracts voided now leaves them merely in the "ex-members" classification.

of discipline, and a discourtesy to the audience, which in the light of his contracted obligations would have required prompt and decisive action by the trustees at any time."

After rehearsing how Maj. Higginson "early in the 37 years of his maintenance of the orchestra took and resolutely held the position" against unionization, the letter reviews recent history of the latest attempt to form a union, as well as that of 1918.

The trustees say that to grant the $1000 increase in salary to each player would add $100,000 to the annual cost of maintenance, that it is beyond any resources now at command, and that since 1914 the salary account, exclusive of the conductor's salary, has increased from $172,351.01 to $224,169.36.

As for union membership permitting the musicians to earn more money by outside engagements, the trustees say opportunities to play at summer hotels would not be largely increased to unionized Symphony players; that frequently a hotel orchestra is made up entirely of Boston Symphony players, and when the extension of the Pop concert season goes into effect, the possible period for such summer engagements will be reduced to about eight weeks and that most of the players feel, with reason, that this is no more than they need as a vacation from the exacting artistic requirements of successive seasons.

Annual Summer Salary

Moreover, since 1918, an annual summer salary of $250 has been paid to every continuing player whose salary for the regular concert season has been less than $3000. The trustees call attention to the unwillingness of the musicians to increase the number of concerts, and their argument that the additional expense should be borne by the public.

Must Renew Refusal

Summing up opposition to the unionization of the orchestra, the trustees declare they yield to nobody in their desire to see the members of the orchestra treated with all possible generosity, but must renew refusal of permission to join the union, because for the judgment and discretion of a board of trustees, who have accepted the obligation to maintain at the highest possible level of artistic excellence a distinguished local and national institution, the union rules would substitute the judgment of the executive board of the American Federation of Musicians, a body with whom the musical supremacy of the Boston Symphony Orchestra would be, and probably ought to be of an importance quite secondary to the welfare of the federation. The statement goes on:

"The concern of the trustees is for the exceptional, the best, the concern of the federation is, of necessity, for the general, the average. The trustees believe that in a conflict between the rules representing these two ideals, they cannot accept the second, and that the upholding of the first will make in the long run not only for the higher standards of art, but for the better interests of the members of the orchestra."

Judge Cabot explained to a Herald reporter last night, that the delay in paying the 35 strikers their last week's salaries had been occasioned, in part, by request of some of the members of the committee of the orchestra, in order that the trustees, at their regular meeting, might pass upon the whole matter at once, and the strikers themselves have opportunity for consideration. Word had been sent out, earlier in the week, by the president of the trustees, requesting information as to whether any player would be inconvenienced by the delay, and none had been named.

He had no idea as to whether all the 35 would subscribe to the declaration against unionization, but from his talks with various players, he had become convinced that much confusion existed among them as to the union requirements, and some, at least, believed that they would be exempted by the union from requirements which might conflict with their present contracts; also some believed they had signed no membership roll, but only a request for membership next year.

monitor Mar 11

STRIKING PLAYERS MUST QUIT UNION

Otherwise Boston Symphony Orchestra Will Dismiss Those Who Refused to Appear in Concert—Endowment Sought

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The trustees of the Boston Symphony Orchestra at their meeting yesterday afternoon passed on the cases of those members of the orchestra who struck before the concert of last Saturday evening and sent to each a letter stating that upon the payment of a fine of $10, as provided in an article of his contract, the breach of contract occasioned by the strike would be waived, provided each member subscribed on the letter sent him on March 8 "his acceptance of the principle therein stated upon which the trustees are going to carry on the concerts," namely, adherence to the orchestra rather than to the union.

All those members who struck who are not willing to give up their union affiliations are to be dismissed.

There are still certain members who have joined the union but who did not strike, and their renunciation of the union will not be required until the time comes to renew contracts. Then the management of the orchestra will insist that they be loyal to the standards of the orchestra rather than to those of the union.

The trustees are confident that most if not all of the strikers will stay with the orchestra. Even if they should elect to go with the union, their departure would not seriously embarrass the management, because other players are available to take their places.

James T. Moriarty, acting Mayor of Boston, addressed the strikers yesterday and offered them encouragement.

Judge Frederick P. Cabot, president of the trustees, said that a campaign would be started immediately to provide an endowment fund of $3,000,000 to $4,000,000 for the orchestra, so that an income sufficient to provide for salary increases would be available. The trustees issued a lengthy statement to the supporters of the orchestra yesterday, giving in detail their attitude on the union question and reviewing the measures that they had contemplated in order to increase the revenues. These consist in a supplementary "Pop Concert" season in the fall, such increase in the price of tickets as they think the subscribers would be willing to accept, and an organized effort to raise an endowment fund.

The communication closes with the emphatic statement that "the trustees' concern is for the exceptional, the best; the concern of the federation is, of necessity, for the general, the average. The trustees believe that in a conflict between the rules representing these two ideals, they cannot accept the second, and that the upholding of the first will make in the long run not only for the higher standards of art but for the better interests of the members of the orchestra."

American Mar 11

WILL SUPPORT NEW ORCHESTRA

"Strikers" See Signs of Sp... in Patronage of Boston Symphony

Signs of a "split" in the patrona... of the Boston Symphony Orches... were evident today, according to c... tain of the thirty-two seceding me... bers, who declared that they had ... ceived letters from wealthy Bro... line and Back Bay patrons signify... sympathy with the "strikers" a... promising to support a new orches... founded by them. Former Conce... master Fradkin declared that he h... received a number of letters fr... patrons commending his stand.

Following a meeting this aft... noon, Attorney Arthur Beren... counsel for the union players, ... that the latter were desirous of ... curing a copy of the list of patr... to whom Judge Cabot had sent lett... explaining the situation from ... standpoint of the trustees.

"Judge Cabot takes the positi... that he wants to keep the orches... intact and maintain its high sta... ard," said Attorney Berenson. "I... evident that he cannot kepe it int... He cannot replace the 'striking' ... ists unless he secures women or n... union men who are far inferior to ... artists that have withdrawn. In ... first place, every one of the lead... symphony orchestras in the cou... is organized, and he could not d... upon any of their 90,000 memb... The immigration laws prevent ... from getting them from abroad.

"He takes the position of 'rule ... ruin.' It will be impossible for ... American Federation of Musicians ... permit the wide powers that ... trustees want to hold, for the exe... tive committee has certain ... which govern all over the co... and they are elastic enough to ... the trustees sufficient power to ... criminate in the choice of artist...

Another meeting of the execu... committee of the "strikers" was ... later in the day. The concert sc... uled for Sunday evening at the C... nial Theatre has been postpone... week. It will probably be give... that theatre, leaders said, and ... name of Emil Mollenhauer has ... mentioned as conductor. Mem... the players stated today that ... had received offers of engage... from other cities, and plans ... discussed for organizing a ... orchestra to tour New E...

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DISMISSED SYMPHONY PLAYERS PLAN OWN ORCHESTRA

England to Tour as Strikers Plan Symphony

ARRANGING FOR SERIES OF CONCERTS

Also Preparing for a Monster Benefit at Colonial

FRADKIN GETS MANY LETTERS

Announcement of a concert tour of New England and a benefit concert at the Colonial Theatre Sunday evening, March 21, by the 32 dismissed players, and a report that a number of wealthy Bostonians are willing to finance a new unionized symphony orchestra, were the developments today in the symphony controversy.

Plans for activities to bring them in income during their controversy with the symphony trustees were discussed at a meeting of the deposed musicians at Musicians' Union headquarters, St. Botolph and Garrison streets.

Atty. Berenson, counsel for the union men, said that not all of the subscribers or donors who have supported the orchestra are in accord with the trustees in their attitude toward the unionized players. Concert Master Fradkin, dismissed, is said to have received letters commending him for his courage and stand in behalf of the union players.

The concert scheduled for Sunday night, for the benefit of the dismissed musicians, was postponed a week. An array of musical and theatrical talent such as has been rarely seen in Boston will be presented. The concert will be conducted by Emil Mollenhauer.

Atty. Berenson declared today the trustees had assumed a "rule or ruin" policy. He said under the present United States immigration laws and European emigration laws, it would not be possible to get musicians who are not union men to take the places of the 32 dismissed. He said the men can be replaced only by girls or other men, un-

(Continued on Page Two, Column 4.)

[illegible] young people are anticipating the affair with interest.

PLAN SYMPHONY STRIKERS' TOUR

Continued from First Page

able to maintain the high standard desired by the trustees.

The trustees might employ a certain number of musicians, regardless of standard, and call them the "Boston Symphony Orchestra," but this would not assure patrons of the high standard formerly maintained, Atty. Berenson said.

Atty. Berenson said if the trustees recognized the union, they could have the pick of 90,000 musicians in this country for their organization. "They wish to have the executive board of the American Federation of Musicians give them privileges which no other symphony orchestra in the country enjoys," Atty. Berenson said.

He declared Judge Cabot and the trustees have been assured by the executive board of the federation that they would be permitted the widest discretion in securing the highest type of musicians.

A count of the dismissed members of the orchestra early today showed the number to be 32. Before the meeting was well under way another member of the orchestra arrived at the hall and declared that he would cast his lot with the dismissed men. Predictions were made that within a few days many more members of the Symphony orchestra would join the dismissed men.

There are more than 150 vacancies in symphony orchestras throughout the country, and several Boston players have received offers from other cities, it was learned shortly after the meeting began. But the Boston players declare their determination to stick together and form an organization of their own to cater to New England music lovers.

Late Wednesday afternoon, with the slogan, "No pay, no work," the 33 men who went on strike Saturday and two days later were accepted back, voted not to return to work with the Symphony orchestra. Considering that Judge Cabot and the trustees, in holding up their pay checks Tuesday, were guilty of a breach of their contracts, they have quit, but intend to carry on the fight for the right to organize.

Coincident yesterday with the ending of the meeting at which the musicians voted not to continue work, each man received a special delivery letter from Judge Cabot in which he was told that he must pay a fine of $10 for being absent from the rehearsal last Saturday or be dismissed, as well as subscribe to the declaration against unionism made by Judge Cabot.

Reports that the trustees of the orchestra are arranging to have the MacDowell Club, an organization of student women musicians, to fill the places of the strikers were characterized as "pure propaganda" spread by several members of the Symphony orchestra who have at all times been close to Judge Cabot and the trustees.

WILL SELL COAL IN SMALL LOTS

Report Rich Patrons to Finance Move

Today's developments in the controversy between the Boston Symphony players and the management were:

Judge Frederic Cabot, president of the board of trustees, was accused of maintaining a "rule or ruin" attitude in a statement issued by Arthur Berenson, attorney for the union players.

Reported offers of several wealthy Back Bay and Brookline patrons of the orchestra, to give financial backing to the men now out, if they desire to establish a new orchestra.

Plans formed for a concert to be held in the Colonial Theatre, a week from Sunday night.

All-Day Session

The 32 men, who have quit the orchestra, met today at union headquarters, where they held an all-day session. Fradkin, the deposed concert-master, was cheered as he entered the big hall. He is refered to by the men as their "idol."

Most of the day was devoted to completing plans for the big concert. Many of the famous artists, who have quit the orchestra as a result of the union controversy are to appear as soloists.

Attorney Berenson in his statement declared that the attitude of Judge Cabot was one of "Rule or Ruin" and the under present conditions the present orchestra would not be kept at a high standard.

Word reached union headquarters today that one booking agency had agreed to send the players on a concert tour of New England.

It was reported also that Fradkin Fradkin, deposed concert master, has received numerous letters from friends and admirers offering support and suggesting that he eliminate himself from the controversy and proceed to organize the men.

None of the men will have difficulty in placing themselves, according to their leaders. There are more than 150 vacancies in American symphony orchestras at the present time, it was said. Twenty of the 32 musicians have already secured engagements with symphony orchestras for next year.

The men refused to attend today's rehearsal at 10 a.m. Instead, they met at union headquarters to complete their plans for the big concert Sunday night.

The dismissal of the men was the result of a vote taken at a meeting of the trustees late yesterday. The men were also fined $10 for being absent from Saturday's performance.

Galli-Curci May Sing

The men arranged for a concert at which the union members of the orchestra would play, and said that possibly Marinuzzi, conductor of the Chicago Opera Co., would conduct for them and that Galli-Curci would sing.

A "strikers" committee visited the Chicago conductor at the Copley-Plaza, and he told them that his schedule called for his departure from Boston on Sunday morning, but that he would ask permission to remain here for the "strikers'" concert.

He thought he might persuade Galli-Curci to sing. Fradkin, former concert-master, whose dismissal resulted in the strike last Saturday, and at whose request the strikers returned on Monday, will play a violin solo, and the other soloists will include Trumpeter Heim. The committee is considering sending to New York for musicians to take part in the concert and may get a conductor from that city if Marinuzzi is unable to participate.

NEW STRIKE IN SYMPHONY

32 Claim Pay Holdup Voided Contracts

A second "strike" of the union players of the Boston Symphony Orchestra was begun yesterday afternoon when 32 of the 35 orchestra members who "struck" last Saturday night refused to report for the regular rehearsal yesterday afternoon, on the grounds that their contracts had been "voided" by the action of the management in withholding their salary checks on Tuesday, the regular pay day. Each man has been fined $10.

Of the remaining three, two were given their checks when they appeared at the hall yesterday, according to report from union headquarters, while the other member received his check on Tuesday. Under the conditions their contracts are not "voided," the union believe.

The new "strike" marks the beginning of a battle to a finish between the management and the union players, it is believed. An exchange of ultimata and preparations for a benefit concert for the "strikers" at the Colonial Theatre Sunday night featured the opening of hostilities yesterday.

Symphony "Strike"

CONCERTS AS USUAL

THE SYMPHONY ORCHESTRA KEEPS TO SCHEDULE

With Forces Diminished by a Third, Mr. Monteux Rehearses a New Programme—No Engagements in Other Cities to Be Cancelled—A Clear Issue Now Joined and, Probably to Be Fought to a Finish—The Boston Quintet Heard at Harvard

POSSIBLY the issue has at last been joined between the members of the Symphony Orchestra who wish to enforce union-rules upon it and the trustees of the band who decline to accept them. If events so prove, it is highly desirable that the quarrel be fought to a finish. More than either side is disposed to believe the events of last Saturday, Sunday and Monday came near to turning the whole controversy into farce. Thirty or forty players refuse to take part in an appointed concert and shout to the heavens that they are done with the orchestra unless the trustees follow their bidding. At the same concert, the spokesman of the trustees addressing the audience, says too much about ideals and too little about the will of the board to withstand pending exactions. So much for Saturday. Through Sunday, bystanders believe the management of the orchestra making ready to adjust it to these new conditions and, so far as possible, to mitigate them; while the "strikers" disport themselves as triumphant rebels. And lo! on Monday morning, every one is rehearsing again as though nothing, or next to nothing, had happened. The net result was more amusement than edification; received impression that the ways of musicians and the employers of musicians are inscrutable; a general disposition to put the whole "fuss" out of mind and out of sympathy.

Now, after an interval of rehearsals and concerts as usual, the "strikers" have "struck" again and fill the air with a passionate "publicity." The ostensible cause of the new "strike" is the fine belatedly levied by the trustees upon the deserters of last Saturday and the requirement that they subscribe to a pledge against a unionized orchestra. Loud also is gabble about "breach of contracts"—incidental but also inevitable pastime in such disputes. Exactly why the malcontents do not quietly leave the orchestra, shut their lips and depart to new jobs (or in quest of them) none may say. For a fortnight they have declared with a loud voice that such jobs were swarming around them. Why not, then, go to them and leave the orchestra in peace? The underlying truth is that these very malcontents, fervid as they are in complaint and recrimination, prefer the Symphony Orchestra to any other—if only they can get their way with it. In the pursuit of that way, no discoverable "rule of reason" governs either their courses or their decisions. They are having their fling—such a fling as in all their lives they have never known before—in the fond delusion that a sympathetic public is interested and impressed. Much more probably it is amused and bored—persuaded for the twentieth time that "temperamental" musicians are beyond human reckoning.

By the same token and in homely word, if, at last, the trustees "mean business," they should do business. If, as their circular letter of yesterday seems to imply, they have set their faces against a unionized orchestra, they should do the best they can with a "non-union" orchestra. If they are resolved to dismiss the "strikers," unless the "strikers" accede thereto, dismiss them and make all possible effort to reconstitute the band. By many a test, the public of the concerts in Boston approves the course of the trustees as seems likely to bear the consequences patiently and sympathetically. Seven pairs of concerts remain to complete the season at home. If only a relatively small orchestra is available for them, Mr. Monteux is surely able to frame his programmes accordingly; while audiences, mindful of imperative conditions, will hardly resent, for the time, such limitations of repertory. Sundry concerts remain also in other cities than Boston. Acquaint the subscribers to them with the circumstances that have diminished the orchestra and restricted the programmes, and in degree, they might be as lenient. Then, with the regular season so carried through, five months of spring and summer would stretch before trustees, management and conductor for the restoration of the orchestra. As it is, it more than suffices for annual "Pops."

Count the malcontents, who may finally depart or may finally be dismissed, as high as they themselves number them. Even so, the abler men in the orchestra are, with few exceptions, still in their places. As yet, no choir but the strings is likely to be gravely depleted, and departures there are easy set to repair. No one may say whether the Symphony Orchestra can be maintained as a non-union orchestra at accustomed standards and with restored prestige, until the effort so to maintain it has been definitely made. No one may say whether malcontents can be replaced until successors have been sought, found or proved unobtainable. If the trustees are as disposed as they now seem to undertake these brave ventures, financial and moral support bids fair to encourage and sustain them—the support that a clear issue, cleanly fought, is almost sure to awaken. If the difficulties are many, resolution and wisdom may well rise accordingly. The subscribers and sustainers of the Symphony Concerts will not willingly see the Symphony Orchestra wrecked. If that untoward fate awaits it, they prefer to see it go down fighting.

Work of the Day

When the orchestra assembled for rehearsal this morning, there were some thirty absentees, in largest part from the string choir. With a band between fifty and sixty strong, at least one item in the programme announced for tomorrow and Saturday became impossible—Mr. Loeffler's "Pagan Poem," scored, as it is, for full modern orchestra. Glazunov's sixth symphony, likewise in preparation for the pending concerts, also requires many voices. Accordingly, Mr. Monteux put by both pieces and set to the rehearsal of others, suitable to the number of his forces. Out of these he will make a new programme to be announced later in the day. He will also revise the programmes for the concerts of the orchestra next week in New York, Philadelphia, Washington, and other cities which the orchestra regularly or occasionally visits. Whatever its numbers, it will keep to the letter all these engagements. As for the "strikers," they are less voluble today than they have been of late. The concert with which they were so busy last evening and at which the public was to show its sympathy has receded from Sunday, March 14, to Sunday, March 21. The report that retired members of the orchestra are ready to rejoin it perturbs them. They are not pleased to hear of rehearsals and other preparations for concerts and trips at Symphony Hall. Even their distinguished counsel in various argument against the position of the trustees does not much soothe them. They expected many things to stop. Nothing has, except their jobs and pay.

Americans Who Think—— FRIDAY, MARCH 12, 1920

MORE PLAYERS MAY STRIKE

Symphony Trustees Not to Enlarge Orchestra for Southern Trip

More players of the Boston Symphony Orchestra are ready to join the thirty-two "dismissed" members of the organization as a protest against the action of the trustees in withholding salaries and for their opposition to unionism, according to the strikers.

The attendance of more than a dozen of the present players of the orchestra, known as sympathizers with the "dismissed" players, but not members of the musicians' union, at a meeting of the strikers, lends credence to this belief.

All regularly scheduled concerts of the orchestra, including the public rehearsal today, the concert tomorrow night and the Southern tour of the orchestra to begin Sunday night, will be given by the orchestra, according to a statement issued by Judge Frederick P. Cabot, chairman of the board of trustees.

The programs in some instances, however, were changed. Today Henrich Gebhard, pianist, played the Greig concerto. A minor instead of Loeffler's pagan poem and Beethoven's Fourth was substituted for the other advertised number.

If women are added to the orchestra they probably will be used to augment the string choir, which the strike has left the weakest department. The trustees, prefer, however, to leave most of the vacancies until the end of the season, May 1, rather than to accept any but first-class musicians, and it is probable that the remaining six pairs of concerts in this city and those to be given on the Southern trip will be performed by a reduced orchestra.

Globe New Jersey

CONCERTS WILL BE GIVEN AS ARRANGED

Some Programs Changed, Judge Cabot Says

Symphony Orchestra "Strikers" Get Proposals for "Pops" Tour

Judge Frederick P. Cabot, president of the Boston Symphony Orchestra, Inc, last night issued this statement:

"Because of some inquiries, I wish again to state that the Boston Symphony Orchestra will give its concerts in Boston and elsewhere as previously arranged. In some instances the program announced will be changed. The Boston program for this Friday and Saturday is as follows:

"Mendelssohn—Selections from the Incidental Music to Shakspere's 'A Midsummer Night's Dream.'

"Greig—Concerto in A minor for pianoforte, op. 16.

"Beethoven—Symphony No. 4 in B-flat major, op. 60.

"Soloist—Heinrich Gebhard.

"If I may judge by replies already received to the statement addressed to the supporters of the Boston Symphony Orchestra and by voluntary expressions of interest and indorsement from subscribers to our concerts in New York and Southern cities, also from private individuals, the action taken by the trustees toward those who violated their contracts has met with general approval.

"I greatly regret the recent events, but in view of the conviction of the trustees that the orchestra can best be carried on by members free from obligations fundamentally inconsistent with their contracts, the trustees were not able to take any other position in the matter."

It was charged at the meeting of the striking members of Symphony Orchestra, held at the headquarters of the Boston Musicians' Union, St Botolph and Garrison sts, yesterday afternoon, that players inferior to the men who are on strike are being placed in the vacant chairs. Arthur Berenson, attorney for the strikers, made the assertion, following the reports of men who have been investigating the situation.

The names of the men who have been given new positions were furnished the committee, which was told that a number of the men who did not quit have registered protests. These men, it was said, told strikers that they would not renew their contracts unless the standard of music furnished by this orchestra in the past is maintained.

Up to yesterday afternoon there had been obligated as members of the Boston Musicians' Union 56 players out of the 74 affiliated with the American Federation of Musicians, the international body, there are 32 on strike.

The orchestra is scheduled to appear in Washington Monday night; Baltimore, Tuesday; Philadelphia, Wednesday; New York, Thursday; Brooklyn, Friday; New York, Saturday, and Newark, N J, Sunday.

Proposals have been made to the strikers to travel as an orchestra through New England to give Pop concerts, but no decision has been reached. It was announced that a patron of the orchestra has placed at the disposal of the committee $10,000 for the benefit of the strikers.

The committee, which is arranging for the "All-Star" concert to be staged at the Colonial Theatre a week from next Sunday night for the benefit of the strikers, stated last night that Joseph M. Webber, president of the American Federation of Musicians, has accepted an invitation to attend.

125 Coal Operators and Miners

SYMPHONY LETS ALL STRIKING MUSICIANS GO

Refusal to Quit Union Causes Dismissal of 32 Players

ALL CONCERT DATES WILL BE FILLED

The Boston Symphony Orchestra will give its concerts in Boston and elsewhere as previously arranged, although 32 of the 90 members of the organization "went on strike" and have been dismissed from further service, according to an announcement made last night by Judge F. P. Cabot, president of the corporation. In some instances, however, the scheduled program will be changed.

...already received," said Judge Cabot, "to the statement addressed to the supporters of the orchestra and by voluntary expressions of interest and endorsement from subscribers to our concerts in New York and southern cities, also from private individuals, the action taken by the trustees toward those who violated their contracts has met with general approval.

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(Continued on Page Six, Column 3.)

SYMPHONY LETS STRIKERS GO

(Continued from Page One)

trustees that the orchestra can best be carried on by members free from obligations fundamentally inconsistent with their contracts, the trustees were not able to take any other position in the matter."

Asked regarding the status of the strikers who refused to sign his declaration against unionization, Judge Cabot replied, tersely, "they are dismissed."

When questioned regarding the possibility of women players being engaged to fill places vacated by the "strikers," he said:

"Undoubtedly there are women musicians in Boston as well qualified as some of the players who were members of the Symphony a week ago. I can see no objection to the engagement of women, provided they have the requisite qualifications. The Cologne Orchestra has had women musicians among its membership for some time. The Boston Symphony Orchestra had a woman harpist for years."

If women are added to the Boston orchestra they probably will be used to augment the string choir, which the strike has left the weakest department. The trustees, prefer, however, to leave most of the vacancies until the end of the season, May 1, rather than to accept any but first-class musicians, and it is probable that the remaining six pairs of concerts in this city and those to be given on the southern trip, beginning next week, will be performed by a reduced orchestra.

Changes in Concerts

Changes in this week's concerts have been made necessary by the fact that with a company of only 50 or 60 it became impossible to render Mr. Loeffler's "Pagan Poem," scored for full, modern orchestra, and Glazunov's sixth symphony, which also requires many instruments.

Conductor Monteux's revised program for this afternoon and tomorrow night is as follows:

Mendelssohn—Selections from the incidental music to Shakespeare's "A Mid-summer Night's Dream."
Grieg—Concerto in A minor for Pianoforte, Op. 16.
Beethoven—Symphony No. 4 in B-flat major, Op. 60.
Soloist, Heinrich Gebhard.

Mr. Monteux is revising the program for the concerts of the next fortnight in New York, Philadelphia, Washington, and the other cities to be visited on the spring trip.

While the orchestra management was revising its concert programs, the "strikers" were arranging for a concert to be given by themselves and union sympathizers in the Colonial Theatre a week from next Sunday night, and in various other enterprises in connection with the continuance of their "strike."

It was reported last night that a sympathizer with the "strikers" has made an offer of $10,000 to be used either in support of the players now out or to finance a Pop concert season of their own.

William G. Dodge, chairman of the board of directors of the Boston Musicians' Union, who is handling the controversy for union Symphony players, announced yesterday that Joseph N. Webber, president of the American Federation of Musicians, has accepted an invitation to attend the all-star concert and benefit to be conducted by the "strikers."

In Touch with Actors

The concert is being arranged by Mr. Dodge, who is the originator of the 10-band concerts that are conducted annually in Mechanics building. He has been in touch with the Lambs Club and the Actors' Equity Association, and through these associations a number of prominent stars are to appear at the concert, which will be conducted by Emil Mollenhauer, Boston's noted orchestral conductor.

In addition to the concert by the strikers the program provides for a violin solo by Fredric Fradkin, the dismissed concert master, and a special number by Gustave Hiem, celebrated trumpeter. The "strikers" hope later to develop an organization equal to the Boston Symphony, with several weeks' season in Boston and several on the road.

The Symphony Orchestra will leave Boston at 7:30 Sunday night for its southern tour and will play in Washington, Monday; Baltimore, Tuesday; Philadelphia, Wednesday; New York, Thursday; Brooklyn, Friday; New York, Saturday; Newark, N. J., Sunday, returning to Boston on the following Monday for a rehearsal here March 23.

THE WEATHER

Symphony "Strike"

CONCERTS AS USUAL

THE SYMPHONY ORCHESTRA KEEPS TO SCHEDULE

With Forces Diminished by a Third, Mr. Monteux Rehearses a New Programme—No Engagements in Other Cities to Be Cancelled—A Clear Issue Now Joined and, Probably to Be Fought to a Finish—The Boston Quintet Heard at Harvard

POSSIBLY the issue has at last been joined between the members of the Symphony Orchestra who wish to enforce union-rules upon it and the trustees of the band who decline to accept them. If events so prove, it is highly desirable that the quarrel be fought to a finish. More than either side is disposed to believe the events of last Saturday, Sunday and Monday came near to turning the whole controversy into farce. Thirty or forty players refuse to take part in an unappointed concert and shout to the heavens that they are done with the orchestra unless the trustees follow their bidding. At the same concert, the spokesman of the trustees addressing the audience, says too much about ideals and too little about the will of the board to withstand pending exactions. So much for Saturday. Through Sunday, bystanders believe the management of the orchestra making ready to adjust it to these new conditions and, so far as possible, to mitigate them; while the "strikers" disport themselves as triumphant rebels. And lo! on Monday morning, every one is rehearsing again as though nothing, or next to nothing, had happened. The net result was more amusement than edification; renewed impression that the ways of musicians and the employers of musicians are inscrutable; a general disposition to put the whole "fuss" out of mind and out of sympathy.

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MARCH 12, 1920

New Jers

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"Soloist—Heinrich Gebhard.

"If I may judge by replies already received to the statement addressed to the supporters of the Boston Symphony Orchestra and by voluntary expressions of interest and indorsement from subscribers to our concerts in New York and Southern cities, also from private individuals, the action taken by the trustees toward those who violated their contracts has met with general approval.

"I greatly regret the recent events, but in view of the conviction of the trustees that the orchestra can best be carried on by members free from obligations fundamentally inconsistent with their contracts, the trustees were not able to take any other position in the matter."

It was charged at the meeting of the striking members of Symphony Orchestra, held at the headquarters of the Boston Musicians' Union, St Botolph and Garrison sts, yesterday afternoon, that players inferior to the men who are on strike are being placed in the vacant chairs. Arthur Berenson, attorney for the strikers, made the assertion, following the reports of men who have been investigating the situation.

The names of the men who have been given new positions were furnished the committee, which was told that a number of the men who did not quit have registered protests. These men, it was said, told strikers that they would not renew their contracts unless the standard of music furnished by this orchestra in the past is maintained.

Up to yesterday afternoon there had been obligated as members of the Boston Musicians' Union 56 players out of the 74 affiliated with the American Federation of Musicians, the international body, there are 32 on strike.

The orchestra is scheduled to appear in Washington Monday night; Baltimore, Tuesday; Philadelphia, Wednesday; New York, Thursday; Brooklyn, Friday; New York, Saturday, and Newark, N J, Sunday.

Proposals have been made to the strikers to travel as an orchestra through New England to give Pop concerts, but no decision has been reached. It was announced that a patron of the orchestra has placed at the disposal of the committee $10,000 for the benefit of the strikers.

The committee, which is arranging for the "All-Star" concert to be staged at the Colonial Theatre a week from next Sunday night for the benefit of the strikers, stated last night that Joseph M. Webber, president of the American Federation of Musicians, has accepted an invitation to attend.

125 Coal Operators and Miners

SYMPHONY LETS ALL STRIKING MUSICIANS GO

Refusal to Quit Union Causes Dismissal of 32 Players

ALL CONCERT DATES WILL BE FILLED

The Boston Symphony Orchestra will give its concerts in Boston and elsewhere as previously arranged, although 32 of the 90 members of the organization "went on strike" and have been dismissed from further service, according to an announcement made last night by Judge F. P. Cabot, president of the corporation. In some instances, however, the scheduled program will be changed.

...by the replies already received," said Judge Cabot, "to the statement addressed to the supporters of the orchestra and by voluntary expressions of interest and endorsement from subscribers to our concerts in New York and southern cities, also from private individuals, the action taken by the trustees toward those who violated their contracts has met with general approval.

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(Continued on Page Six, Column 3.)

SYMPHONY LETS STRIKERS GO

(Continued from Page One)

trustees that the orchestra can best be carried on by members free from obligations fundamentally inconsistent with their contracts, the trustees were not able to take any other position in the matter."

Asked regarding the status of the strikers who refused to sign his declaration against unionization, Judge Cabot replied, tersely, "they are dismissed."

When questioned regarding the possibility of women players being engaged to fill places vacated by the "strikers," he said:

"Undoubtedly there are women musicians in Boston as well qualified as some of the players who were members of the Symphony a week ago. I can see no objection to the engagement of women, provided they have the requisite qualifications. The Cologne Orchestra has had women musicians among its membership for some time. The Boston Symphony Orchestra had a woman harpist for years."

If women are added to the Boston orchestra they probably will be used to augment the string choir, which the strike has left the weakest department. The trustees, prefer, however, to leave most of the vacancies until the end of the season, May 1, rather than to accept any but first-class musicians, and it is probable that the remaining six pairs of concerts in this city and those to be given on the southern trip, beginning next week, will be performed by a reduced orchestra.

Changes in Concerts

Changes in this week's concerts have been made necessary by the fact that with a company of only 50 or 60 it became impossible to render Mr. Loeffler's "Pagan Poem," scored for full, modern orchestra, and Glazunov's sixth symphony, which also requires many instruments.

Conductor Monteux's revised program for this afternoon and tomorrow night is as follows:

Mendelssohn—Selections from the incidental music to Shakespeare's "A Mid-summer Night's Dream."
Grieg—Concerto in A minor for Pianoforte, Op. 16.
Beethoven—Symphony No. 4 in B-flat major, Op. 60.
Soloist, Heinrich Gebhard.

Mr. Monteux is revising the program for the concerts of the next fortnight in New York, Philadelphia, Washington, and the other cities to be visited on the spring trip.

While the orchestra management was revising its concert programs, the "strikers" were arranging for a concert to be given by themselves and union sympathizers in the Colonial Theatre a week from next Sunday night, and in various other enterprises in connection with the continuance of their "strike."

It was reported last night that a sympathizer with the "strikers" has made an offer of $10,000 to be used either in support of the players now out or to finance a Pop concert season of their own.

William G. Dodge, chairman of the board of directors of the Boston Musicians' Union, who is handling the controversy for union Symphony players, announced yesterday that Joseph N. Webber, president of the American Federation of Musicians, has accepted an invitation to attend the all-star concert and benefit to be conducted by the "strikers."

In Touch with Actors

The concert is being arranged by Mr. Dodge, who is the originator of the 10-band concerts that are conducted annually in Mechanics building. He has been in touch with the Lambs Club and the Actors' Equity Association, and through these associations a number of prominent stars are to appear at the concert, which will be conducted by Emil Mollenhauer, Boston's noted orchestral conductor.

In addition to the concert by the strikers the program provides for a violin solo by Fredric Fradkin, the dismissed concert master, and a special number by Gustave Hiem, celebrated trumpeter. The "strikers" hope later to develop an organization equal to the Boston Symphony, with several weeks' season in Boston and several on the road.

The Symphony Orchestra will leave Boston at 7:30 Sunday night for its southern tour and will play in Washington, Monday; Baltimore, Tuesday; Philadelphia, Wednesday; New York, Thursday; Brooklyn, Friday; New York, Saturday; Newark, N. J., Sunday, returning to Boston on the following Monday for a rehearsal here March 23.

THE WEATHER

THE POLICE BAR SYMPHONY STRIKERS

The Boston Globe

NIGHT LATEST STOCKS

BOSTON, FRIDAY, MARCH 12, 1920.

ESTABLISHED 1825—95TH YEAR—NO. 263.

SATURDAY CLOUDY
Rain tonight, cloudy, colder; west winds.
Sunrise 6:01; sunset 5:48.
High tide 4:30 A. M., 5:01 P. M.
All vehicles must be lighted by 6:18 P. M.

PICKETS AT STAGE DOOR "MOVED ON"

Discharged Symphony Men Dispersed by Police at Hall

CONTINUE PLEAS AT A DISTANCE

Dismissed players of the Boston Symphony orchestra were barred by the police from picketing the stage entrance to Symphony Hall at rehearsal this afternoon. Six pickets gathered, but were unceremoniously moved on by half a dozen patrolmen.

The pickets then divided into groups of twos, and met the musicians as they approached the hall.

The pickets were selected from the 32 players who refused to play when their pay checks were held up by the Symphony Orchestra trustees.

More Union Men May Quit Boston Symphony

Financial Assistance Offered Strikers by Woman

Eight policemen tsationed at the main entrances to Symphony Hall this afternoon stopped the striking players from doing picket duty. When the discharged players sought to induce their former associates to join them in the walkout, they were told to "move on."

That a wealthy Back Bay woman has offered $10,000 to be used either in support of the Symphony players who quit the orchestra or to finance a Pop concert season of their own became known today. The announcement was made at a meeting of the men.

The woman has been a patron of Symphony concerts for many years and has declared herself a "sympathizer with the men." Her name was not made public.

Personal interviews with the men who have left the orchestra are being sought by the management. Already several of the artists have been visited at their homes and urged to reconsider their action. The men absolutely refuse to listen to the trustees' representatives.

Receive Good Offers

One of the players who was visited by the management's envoy not only refused to go back to the orchestra, but flashed two telegrams. One was an offer of $100 a week, the other an offer of $125 a week, both in Symphony Orchestras. This particular musician was receiving $55 a week here when he walked out.

Union officials declared that more of the union men, still in the orchestra, were to quit today, including some of the "first chair" men. Com-

(Continued on Page Two, Column Two)

Woman Offers $10,000 To Aid Symphony Players

(Continued from Page One)

mittees have seen these men personally and "worked on them" for hours.

The union men who have left the orchestra are speculating as to this afternoon's public rehearsal. With 32 of the best men out of the orchestra, they are inclined to believe that the patrons will object. As one musician put it: "I can't see but what it will be a concert of 'hash' music."

This player stated that the cymbal player of the percussion section was now playing the viola. The librarian of the orchestra has also been put in the viola section, while the contrabassoons were playing the tubas.

To Tour South

According to an announcement made last night by Judge Cabot, president of the trustees, the Southern trip will be taken and today's public rehearsal held. In speaking of the entire situation he said:—

ready received to the statement addressed to the supporters of the orchestra and by voluntary expressions of interest and endorsement from subscribers to our concerts in New York and Southern cities, also from private individuals, the action taken by the trustees toward those who violated their contracts has met with general approval."

May Have Women

When questioned regarding the possibility of women players being engaged to fill places vacated by the "strikers," he said:—

"Undoubtedly there are women musicians in Boston as well qualified as some of the players who were members of the Symphony a week ago. I can see no objection to the engagement of women, provided they have the requisite qualifications. The Cologne Orchestra has had women musicians among its membership for some time. The Boston Symphony Orchestra had a woman harpist for years."

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Noted Stars to Aid

The concert is being arranged by Mr. Dodge, who is the originator of the 10-band concerts that are conducted annually in Mechanics Building. He has been in touch with the Lambs Club and the Actors' Equity Assn., and through these associations a number of prominent stars are to appear at the concert, which will be conducted by Emil Mollenhauer, Boston's noted orchestral conductor.

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MUSIC AND MUSICIANS

The Symphony Orchestra Works—The "Strikers" Talk—Concerts Next Week—Miss Novaes in Recital of Her Own—Programmes in Prospect—Yvette Guilbert to Return—The Duncan Dancers Come

THERE is nothing material to record today about the "strike" of thirty-two members of the Symphony Orchestra. Late members they may be more truly called since the formalities dismissing them have now been completed. At Symphony Hall the work of the orchestra goes forward and the schedule of concerts will be fulfilled to the letter. A band of sixty-odd men is at Mr. Monteux's disposal, and he readily adapts his programmes to such forces. As opportunity offers with men of sufficient ability, the vacant chairs will be filled; but not until next autumn is the orchestra likely to be wholly reconstituted. For the concerts of today and tomorrow Mr. Monteux has set a programme that at any other time would seem quite normal—excerpts from Mendelssohn's music to Shakspeare's comedy, "A Midsummer Night's Dream"; Grieg's concerto for piano and orchestra with Mr. Gebhard playing the solo part and Beethoven's fourth symphony. For the next pair of concerts in Boston on March 26 and 27, he proposes Dvorák's symphony, "From the New World," Debussy's "Little Suite," the prelude to Wagner's opera, "Lohengrin," and the familiar fragment from the "Forest Scene" in Wagner's "Siegfried." As for the "strikers," they are busy with the usual voluble defence of their own position, the usual attacks upon the position of the trustees, threats to win more players from the orchestra and plans for concerts of their own to which they believe sympathizers will flock. As yet they have taken no steps toward the litigation they loudly proposed nor are they seeking the new jobs which they declared were in waiting for them. So the contest—if contest it can now be called—rests.

Concerts Next Week

ceased" son is very much alive and at present living in California.

GUSTAV HEIM TO LEAVE HUB FOR DETROIT BERTH

Gustav Heim, reputed to be the world's best trumpeter, and since 1906 a member of the Boston Symphony Orchestra, today telegraphed his acceptance of a union contract next season with the Detroit Symphony Orchestra.

Mr. Heim came to the Boston Symphony Orchestra at the same time Dr. Karl Muck took his place as its conductor. He will receive a considerable increase in salary under his contract with the Detroit organization.

Mr. Heim will, however, play on a contemplated New England tour with the other 31 members of the orchestra who in common with him quit work because the trustees of the Boston Symphony Orchestra held up their pay checks.

LECTURE ON IRELAND

American Mar. 12

BIG OVATION GREETS "LOYAL" SYMPHONY PLAYERS

Lively action, both within and without Symphony Hall, with pickets at the stage entrance, and stately Back Bay patrons splitting their gloves in wild applause for every player as he appeared upon the stage, today marked the eighteenth public rehearsal of the orchestra.

About half a dozen "strikers," members of the Boston Musicians' Union, were at the stage entrance, moving about, according to orders of the police.

As each loyal member took his place upon the stage, he was given a personal salvo of applause. When Conductor Pierre Monteux appeared the entire audience arose, and the applause broke all bounds.

The concert was given with about sixty-five players, instead of the 100 usually employed. The weakest spots were in the strings.

APPEAL FOR ENDOWMENT.

Slips inserted in the program contained an appeal from the management to patrons for immediate subscriptions to the endowment fund of the orchestra. This is construed as evidence that the trustees intend to raise the salaries of the loyal players.

From an authoritative source it was learned that no animus existed against the "striking" players. It was stated that any good player who applied for re-entrance on the management's terms would be taken back.

The personnel of the orchestra today contained about half a dozen former members, who had temporarily severed their connection with the organization. Immediately after the concert a rehearsal was held, with additional newly-recruited members, in preparation for the forthcoming Southern tour. The orchestra will make this tour with about eighty players.

TO REMAIN SMALLER.

In reply to charges by the "strikers" that the trustees were "approaching" former members who had been discharged for inefficiency, a representative of the management said today that this was not the case. He said that while certain former members were being recruited, the trustees preferred to maintain a smaller orchestra rather than admit any players not capable of maintaining the high standard which has made the fame of the Boston organization worldwide.

Two meetings were held by the thirty-two union members who have withdrawn from the orchestra to discuss plans for a tour.

Today Mar 12

ORCHESTRA LETS ITS STRIKERS GO

Monitor

Boston Symphony Dismisses 32 Men Who Do Not Subscribe to Non-Union Position—Endowment to Raise Salaries

Specially for The Christian Science Monitor

BOSTON, Massachusetts—Thirty-two of the 35 members of the Boston Symphony Orchestra who struck and refused to play at the concert of last Saturday evening have been dismissed from the orchestra as the result of their refusal to subscribe to the non-union position taken by the trustees of the orchestra. The trustees consider that they have won their fight to maintain the organization on a basis of artistic standards, which they consider the unionization of the body would not allow.

They announce that the concerts will go on as scheduled and they are starting immediately to gather an endowment fund of at least $3,000,000 so that the salaries of the players may be raised as soon as possible. In the program books at the concert today will be slips with a subscription blank offering opportunity to the subscribers to attest in tangible form their support of the trustees in meeting the present crisis of the orchestra.

Most of the men dismissed are from the string section and while their going will necessitate some rearranging of programs the management announces that their places are already being filled and that in a few weeks the ranks will be intact again. Some of the former members of the orchestra are coming back and there have been applications from other players who are having their trials as rapidly as can be arranged. The management states that it will not be necessary to call on women players to fill the ranks, a possibility which had been rumored.

The plans of the dismissed musicians are indefinite. They are members of the Boston local of the American Federation of Musicians, the Musical Protective Association, and a benefit concert is to be arranged for them Sunday, March 21. There is talk of a tour of New England by these musicians, headed by Frederic Fradkin, the concert master who was dismissed for a breach of discipline and in sympathy with whom they struck. Arthur Berenson, the attorney for the men, states that their absence from the ranks will put the orchestra in an embarrassing position, because it cannot hire men from any other orchestra in the country, for all are unionized, and that it cannot recruit players from Europe because the Secretary of Labor has ruled that musician immigrants come under the head of contract Labor and thus are barred from the country.

Joseph N. Weber's Views

President of American Federation of Musicians Interviewed

Special to The Christian Science Monitor from its Eastern News Office

NEW YORK, New York—"In former years," said Joseph N. Weber, president of the American Federation of Musicians, "we tried to unionize the Boston Symphony Orchestra, and although we failed, we did succeed in compelling the management of the organization to give the members better pay. The management, I am sure, would have been glad to put an end to our activities and to us, too. But we survived; and more than that, we indirectly brought about improved economic conditions for the men."

Mr. Weber was talking to a representative of The Christian Science Monitor who called at his office to inquire whether the federation was likely to grant different terms to the Boston Symphony Orchestra, in case it should unionize now, than it permits to other orchestras.

"We never would agree to different terms," said he, "in the days when we ourselves were trying to unionize that group. And certainly we shall not agree to different terms when that group is asking us to let it enter the union fold. We are 95,000 musicians and the Boston Symphony Orchestra is about 100. I do not believe we are going to alter the basis upon which we stand for the sake of that number of recruits.

"That basis, as I remember having told you before, is this:

"Every union orchestra in the United States must be an American orchestra. The Boston Symphony Orchestra has always been a foreign orchestra, bringing in new members, whenever there were places to be filled, from Europe, and ignoring the trained American musicians who were at hand waiting for a chance. Allow me, please, to recall what used to happen when all the orchestras in the United States were recruited freely from across the water. The conductor, himself invariably a European, would go home in the summertime, taking a trip at the expense of his institution, gather up as many men as he wanted, and bring them to America. After a while, a large number of these men were found unsatisfactory, and they were thrown upon us to look out for. Then the conductor would go to Europe and bring in another batch.

"In the last 16 years we have put a stop to all that. And we do not intend to do anything to permit such conditions to return. But bear in mind that we are perfectly willing for any European musician who desires to come to the United States and make his living, provided he is willing to become an American citizen. What we object to is the man who is engaged to come from Europe at the request of an orchestra manager and who is allowed to compete against American musicians while retaining his foreign citizenship.

"I do not mean by saying this that we are hostile to musicians in other countries. On the contrary, we are friendly with them and cooperate with them. To illustrate my point, there was an American opera company some years ago that went to Paris to give a season of performances. The plan at first was that this company should take along an American orchestra. But the musicians of Paris objected, saying that they were competent to play in any productions of opera that were staged in Paris, and that they, rather than musicians from America, should be employed. We immediately assented, and the American orchestral players stayed at home."

Mr. Weber stated that early last season about 25 members of the Boston Symphony Orchestra resigned, and that their places were taken in considerable measure by players who came to the United States with a French band. He said that in the course of the present movement of the Boston Symphony men toward the federation, 50 had taken out union memberships. Finally he spoke of artistic standards; for the argument has been made that union standards are inferior to non-union ones. "The time has gone by," he remarked, "when the Boston Symphony Orchestra is looked up to as the leading organization of its kind in the United States. And answer this question, if you please: What has done more in this country for the cause of music, the American Federation of Musicians or the Boston Symphony Orchestra?"

STAGE HANDS BACK SYMPHONY STRIKERS

Eve Globe

EFFORT TO BLOCK PROPOSED CONCERTS

Appeal Sent Out to the Theatrical Unions

Mar 12

The strike of the 32 union members of the Boston Symphony Orchestra was unanimously indorsed at a special meeting of the executive board of Local 11, International Alliance of Theatrical Stage Employes, at its headquarters, Tremont and Hollis sts, at noon today.

The indorsement followed a visit of a deputation from the strikers seeking assistance for the concert in the Colonial Theatre a week from next Sunday night. The request of the committee was granted and it was voted to give all assistance possible to the strikers.

While no official action was taken by the I. A. T. S. E. Union, it is understood that William G. Dodge, personal representative of Pres Webber of the American Federation of Musicians, in charge of the strike, will take action this afternoon to block the plans of the management of the Boston Symphony Orchestra in regard to the Southern tour to open in Washington next Monday night.

Nobody connected with the strike committee would make a statement for publication, but it has been learned that an appeal will be sent to Pres Webber this afternoon, requesting him to take up the situation with the affiliated theatrical unions, which control the theatres in which the Symphony concerts are scheduled, for the purpose of having no assistance given nonunion musicians during such concerts.

What will be the outcome of this request is not known, but the aim is to disarrange the plans of Judge Cabot and the management of the orchestra.

During the morning a number of interviews were held by representatives of the strikers with members of the union still playing in the orchestra, to whom it was pointed out that "better positions" are awaiting every member of the orchestra who is in the union.

When the regular concert began this afternoon, the strikers started their meeting at the headquarters of the union, St Botolph and Garrison sts.

SYMPHONY SEEKING $3,000,000 FUND

Globe Mar 13

Endowment Is Needed to Meet Expenditures

Deficit Faced Annually, That for 1919 Being $100,000

The programs at yesterday's Symphony concert made the first definite announcement of a campaign to raise a permanent endowment fund for the Boston Symphony Orchestra. The amount set as a goal by the trustees is "at least three millions," although $2,000,000 is the largest sum previously mentioned tentatively by them as possible.

If this great fund can be raised it should prove possible in future to pay members of the Boston Symphony higher salaries than those given anywhere else in the world. On the success or failure of the endeavor depends the future standing of the orchestra.

There has always been a deficit at the end of each season. According to the official "Historical Sketch of the Symphony Orchestra," published in 1914, the annual deficits from the beginning to that time had totaled about $900,000 and averaged $20,000 per season. Until Maj Higginson relinquished control in May, 1918, he paid the bill out of his own pocket.

Since that time the present board of trustees, with the aid, it is said, of a few others, have had to meet deficits larger than ever before. The total deficit for last season, according to Judge Cabot, the chairman, was nearly $100,000. Unless a permanent fund is raised there will always be danger of private generosity finding the burden too great to bear.

The appeal from trustees to subscribers follows:

"Symphony Hall, March 12, 1920.

"To the Subscribers to the Boston Symphony Concerts—Many friends of the Symphony Orchestra have requested an immediate opportunity to testify to their interest in securing its future through a permanently endowed foundation. This attitude means only one thing, that these great audiences realize all that this orchestra has signified. From its inception under Maj Higginson it has brought beauty into the lives of our citizens and distinction to our city. The spontaneous desire to help should not be held back to perfect the detailed plan for raising an endowment fund of at least $3,000,000; and accordingly the trustees will gladly receive at once subscriptions and pledges from all those who believe in the vital importance of the Boston Symphony Orchestra to our community and country.

"There is annexed a subscription blank which may be signed and left at the box office or mailed to the treasurer at Symphony Hall.

"Trustees of the Boston Symphony Orchestra, Inc."

$3,000,000 IS GOAL OF DRIVE BY SYMPHONY

Globe Mar 13

40 More Union Players May Be Ordered to Quit Today

The trustees of the Boston Symphony Orchestra today launched a campaign to raise a $3,000,000 endowment fund.

Announcement of their decision became known yesterday when patrons attending the concert found a slip in the program containing plans for the drive.

Officials announced that if the drive proved successful it would be possible for the trustees to pay the artists higher than any other [illegible] players in the world.

On the success or failure of this plan depends the future of the Boston organization, they claim.

In view of the present controversy between the management and the artists, the announcement caused much comment.

40 More May Quit Today

Orders, calling out 40 more of the Symphony players were expected to be issued today with the arrival in Boston of Joseph Webber, president of the American Federation of Musicians.

Such action will be taken on the ground that the management is now employing strikebreakers, it is said. The 40 men are union members. They did not walk out with the 32 men on Saturday.

William G. Dodge, chairman of the Boston Musicians' Union, has taken the matter up with the executive head of the federation, which represents more than 90,000 union musicians in this country and Canada.

Leaders of the strikers will claim that conditions have changed since the strike began, when it was agreed that all federation members would be allowed to complete present contracts undisturbed, and that the 40 members are now working with strikebreakers. An effort will also be made to have Mr. Webber exert his influence with the International Alliance of Theatrical Stage Employes and the Equity Association in this and other cities, to withdraw their members from any theatre or hall booking the present Boston Symphony Orchestra, which starts this week on its southern tour.

Mar 19

Request

MUSIC DEALERS OFFER TO AID NEW ORCHESTRA

A number of Boston music merchants, fearful lest the disruption of the Boston Symphony Orchestra will place this city behind others in the musical field, have come forward with a new offer to support an orchestra with the present strikers as the nucleus, according to union members.

MUSICIANS' UNION HEAD TO ACT IN BOSTON STRIKE

Joseph N. Webber, international president of the American Federation of Musicians, is expected to arrive in Boston this morning to take charge of the strike of the 32 members of the Boston Symphony Orchestra, and to consider the status of the members of the union who are still playing in the orchestra.

Pres Webber will be asked to order the union men out on the ground that the management of the orchestra is filling the places of the 32 men on strike. Pressure brought on William G. Dodge, representative of the international union, by the strikers, resulted in a call for Pres Webber.

Considerable doubt exists as to the attitude of Pres Webber because he is on record as opposed to ordering out these men, on the ground that when they joined the union, it was on the promise that they would fulfill their contracts while the conditions remained unchanged.

Pres Webber will also be asked to request Pres Shea of the International Alliance of Theatrical Stage Employes, to pull his men from the theatres at which the Symphony concerts are booked on the Southern tour, so as to prevent the concerts being given.

After the concert and rehearsal which followed, yesterday afternoon, 10 of the men who played appeared at the meeting of the strikers at the union headquarters.

During the meeting, it was said that a Back Bay woman, who has been a subscriber to the Symphony Concerts for many years, addressed the men, praised their stand and said she had notified the management to cancel her subscription. The name of the woman was not made public.

Fredric Fradkin, the dismissed concert-master, has received a letter from the Harvard Musical Association, notifying him that the engagement he had to play with that organization, has been canceled. In the letter was a check for the amount that he was to be paid for his services.

Mr Fradkin and Arthur Berenson, attorney for the union players, accepted an invitation to address an open forum meeting at the Clarendon Street Baptist Church, Wednesday night, on the situation now existing in the orchestra.

Globe Mar 13

SIX NEW MEN FOR SYMPHONY

Double Basses Refuse to Post Strike

It developed last night that six additional members have been added to the Boston Symphony Orchestra from 24 applicants who have thus far applied for positions in that body and been examined by Mr. Monteux. These men will go with the orchestra on tour. Last night, though the Musical Union had prophesied that the double bass of the orchestra would be absent, the same number of men who had played on Friday afternoon appeared on the stage, and again, as on Friday afternoon, these men were applauded by the audience as they appeared to take their accustomed seats in the orchestra.

At a meeting of the union members of the Boston Symphony Orchestra following last night's concert Pres[ident] Joseph M. Webber of the American Federation of Musicians announced that he will not order any of the 40 other men of the orchestra to go on strike. He explained that it was definitely agreed that the union would in no manner interfere with the contract of any individual to play in the orchestra.

STAGE HANDS BACK SYMPHONY STRIKERS

BIG OVATION GREETS "LOYAL" SYMPHONY PLAYERS

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The concert was given with about sixty-five players, instead of the 100 usually employed. The weakest spots were in the strings.

APPEAL FOR ENDOWMENT.

[illegible] to the program contained [illegible] from the manager[illegible] for immediate subscriptions to the endowment fund of [illegible]. This is construed as evidence that the trustees intend to [illegible] of the loyal players. [illegible] source it was [illegible] animus existed [illegible] "striking" players. It [illegible] any good player who [illegible] entrance on the man[illegible] would be taken back.

The personnel of the orchestra today contained about half a dozen former members, who had temporarily severed their connection with the organization. Immediately after the concert a rehearsal was held, with additional newly-recruited members, in preparation for the forthcoming Southern tour. The orchestra will make this tour with about eighty players.

TO REMAIN SMALLER.

In reply to charges by the "strikers" that the trustees were "approaching" former members who had been discharged for inefficiency, a representative of the management said today that this was not the case. He said that while certain former members were being recruited, the trustees preferred to maintain a smaller orchestra rather than admit any players not capable of maintaining the high standard which has made the fame of the Boston organization worldwide.

Two meetings were held by the thirty-two union members who have withdrawn from the orchestra to discuss plans for a tour.

ORCHESTRA LETS ITS STRIKERS GO

Boston Symphony Dismisses 32 Men Who Do Not Subscribe to Non-Union Position—Endowment to Raise Salaries

Specially for The Christian Science Monitor

BOSTON, Massachusetts—Thirty-two of the 35 members of the Boston Symphony Orchestra who struck and refused to play at the concert of last Saturday evening have been dismissed from the orchestra as the result of their refusal to subscribe to the non-union position taken by the trustees of the orchestra. The trustees consider that they have won their fight to maintain the organization on a basis of artistic standards, which they consider the unionization of the body would not allow.

They announce that the concerts will go on as scheduled and they are starting immediately to gather an endowment fund of at least $3,000,000 so that the salaries of the players may be raised as soon as possible. In the program books at the concert today will be slips with a subscription blank offering opportunity to the subscribers to attest in tangible form their support of the trustees in meeting the present crisis of the orchestra.

Most of the men dismissed are from the string section and while their going will necessitate some rearranging of programs the management announces that their places are already being filled and that in a few weeks the ranks will be intact again. Some of the former members of the orchestra are coming back and there have been applications from other players who are having their trials as rapidly as can be arranged. The management states that it will not be necessary to call on women players to fill the ranks, a possibility which had been rumored.

The plans of the dismissed musicians are indefinite. They are members of the Boston local of the American Federation of Musicians, the Musical Protective Association, and a benefit concert is to be arranged for them Sunday, March 21. There is talk of a tour of New England by these musicians, headed by Frederic Fradkin, the concert master who was dismissed for a breach of discipline and in sympathy with whom they struck. Arthur Berenson, the attorney for the men, states that their absence from the ranks will put the orchestra in an embarrassing position, because it cannot hire men from any other orchestra in the country, for all are unionized, and that it cannot recruit players from Europe because the Secretary of Labor has ruled that musician immigrants come under the head of contract Labor and thus are barred from the country.

Joseph N. Weber's Views

President of American Federation of Musicians Interviewed

Special to The Christian Science Monitor from its Eastern News Office

NEW YORK, New York—"In former years," said Joseph N. Weber, president of the American Federation of Musicians, "we tried to unionize the Boston Symphony Orchestra, and although we failed, we did succeed in compelling the management of the organization to give the members better pay. The management, I am sure, would have been glad to put an end to our activities and to us, too. But we survived; and more than that, we indirectly brought about improved economic conditions for the men."

Mr. Weber was talking to a representative of The Christian Science Monitor who called at his office to inquire whether the federation was likely to grant different terms to the Boston Symphony Orchestra, in case it should unionize now, than it permits to other orchestras.

"We never would agree to different terms," said he, "in the days when we ourselves were trying to unionize that group. And certainly we shall not agree to different terms when that group is asking us to let it enter the union fold. We are 95,000 musicians and the Boston Symphony Orchestra is about 100. I do not believe we are going to alter the basis upon which we stand for the sake of that number of recruits.

"That basis, as I remember having told you before, is this:

"Every union orchestra in the United States must be an American orchestra. The Boston Symphony Orchestra has always been a foreign orchestra, bringing in new members, whenever there were places to be filled, from Europe, and ignoring the trained American musicians who were at hand waiting for a chance. Allow me, please, to recall what used to happen when all the orchestras in the United States were recruited freely from across the water. The conductor, himself invariably a European, would go home in the summertime, taking a trip at the expense of his institution, gather up as many men as he wanted, and bring them to America. After a while, a large number of these men were found unsatisfactory, and they were thrown upon us to look out for. Then the conductor would go to Europe and bring in another batch.

"In the last 16 years we have put a stop to all that. And we do not intend to do anything to permit such conditions to return. But bear in mind that we are perfectly willing for any European musician who desires to come to the United States and make his living, provided he is willing to become an American citizen. What we object to is the man who is engaged to come from Europe at the request of an orchestra manager and who is allowed to compete against American musicians while retaining his foreign citizenship.

"I do not mean by saying this that we are hostile to musicians in other countries. On the contrary, we are friendly with them and cooperate with them. To illustrate my point, there was an American opera company some years ago that went to Paris to give a season of performances. The plan at first was that this company should take along an American orchestra. But the musicians of Paris objected, saying that they were competent to play in any productions of opera that were staged in Paris, and that they, rather than musicians from America, should be employed. We immediately assented, and the American orchestral players stayed at home."

Mr. Weber stated that early last season about 25 members of the Boston Symphony Orchestra resigned, and that their places were taken in considerable measure by players who came to the United States with a French band. He said that in the course of the present movement of the Boston Symphony men toward the federation, 50 had taken out union memberships. Finally he spoke of artistic standards; for the argument has been made that union standards are inferior to non-union ones. "The time has gone by," he remarked, "when the Boston Symphony Orchestra is looked up to as the leading organization of its kind in the United States. And answer this question, if you please: What has done more in this country for the cause of music, the American Federation of Musicians or the Boston Symphony Orchestra?"

EFFORT TO BLOCK PROPOSED CONCERTS

Appeal Sent Out to the Theatrical Unions

The strike of the 32 union members of the Boston Symphony Orchestra was unanimously indorsed at a special meeting of the executive board of Local 11, International Alliance of Theatrical Stage Employes, at its headquarters, Tremont and Hollis sts, at noon today.

The indorsement followed a visit of a deputation from the strikers seeking assistance for the concert in the Colonial Theatre a week from next Sunday night. The request of the committee was granted and it was voted to give all assistance possible to the strikers.

While no official action was taken by the I. A. T. S. E. Union, it is understood that William G. Dodge, personal representative of Pres Webber of the American Federation of Musicians, in charge of the strike, will take action this afternoon to block the plans of the management of the Boston Symphony Orchestra in regard to the Southern tour to open in Washington next Monday night.

Nobody connected with the strike committee would make a statement for publication, but it has been learned that an appeal will be sent to Pres Webber this afternoon, requesting him to take up the situation with the affiliated theatrical unions, which control the theatres in which the Symphony concerts are scheduled, for the purpose of having no assistance given nonunion musicians during such concerts.

What will be the outcome of this request is not known, but the aim is to disarrange the plans of Judge Cabot and the management of the orchestra.

During the morning a number of interviews were held by representatives of the strikers with members of the union still playing in the orchestra, to whom it was pointed out that "better positions" are awaiting every member of the orchestra who is in the union.

When the regular concert began this afternoon, the strikers started their meeting at the headquarters of the union, St Botolph and Garrison sts.

MUSIC DEALERS OFFER TO AID NEW ORCHESTRA

A number of Boston music merchants, fearful lest the disruption of the Boston Symphony Orchestra will place this city behind others in the musical field, have come forward with a new offer to support an orchestra with the present strikers as the nucleus, according to union members.

SYMPHONY SEEKING $3,000,000 FUND

Endowment Is Needed to Meet Expenditures

Deficit Faced Annually, That for 1919 Being $100,000

The programs at yesterday's Symphony concert made the first definite announcement of a campaign to raise a permanent endowment fund for the Boston Symphony Orchestra. The amount set as a goal by the trustees is "at least three millions," although $2,000,000 is the largest sum previously mentioned tentatively by them as possible.

If this great fund can be raised it should prove possible in future to pay members of the Boston Symphony higher salaries than those given anywhere else in the world. On the success or failure of the endeavor depends the future standing of the orchestra.

There has always been a deficit at the end of each season. According to the official "Historical Sketch of the Symphony Orchestra," published in 1914, the annual deficits from the beginning to that time had totaled about $900,000 and averaged $20,000 per season. Until Maj Higginson relinquished control in May, 1918, he paid the bill out of his own pocket.

Since that time the present board of trustees, with the aid, it is said, of a few others, have had to meet deficits larger than ever before. The total deficit for last season, according to Judge Cabot, the chairman, was nearly $100,000. Unless a permanent fund is raised there will always be danger of private generosity finding the burden too great to bear.

The appeal from trustees to subscribers follows:

"Symphony Hall, March 12, 1920.

"To the Subscribers to the Boston Symphony Concerts—Many friends of the Symphony Orchestra have requested an immediate opportunity to testify to their interest in securing its future through a permanently endowed foundation. This attitude means only one thing, that these great audiences realize all that this orchestra has signified. From its inception under Maj Higginson it has brought beauty into the lives of our citizens and distinction to our city. The spontaneous desire to help should not be held back to perfect the detailed plan for raising an endowment fund of at least $3,000,000; and accordingly the trustees will gladly receive at once subscriptions and pledges from all those who believe in the vital importance of the Boston Symphony Orchestra to our community and country.

"There is annexed a subscription blank which may be signed and left at the box office or mailed to the treasurer at Symphony Hall.

"Trustees of the Boston Symphony Orchestra, Inc."

MUSICIANS' UNION HEAD TO ACT IN BOSTON STRIKE

Joseph N. Webber, international president of the American Federation of Musicians, is expected to arrive in Boston this morning to take charge of the strike of the 32 members of the Boston Symphony Orchestra, and to consider the status of the members of the union who are still playing in the orchestra.

Pres Webber will be asked to order the union men out on the ground that the management of the orchestra is filling the places of the 32 men on strike. Pressure brought on William G. Dodge, representative of the international union, by the strikers, resulted in a call for Pres Webber.

Considerable doubt exists as to the attitude of Pres Webber because he is on record as opposed to ordering out these men, on the ground that when they joined the union, it was on the promise that they would fulfill their contracts while the conditions remained unchanged.

Pres Webber will also be asked to request Pres Shea of the International Alliance of Theatrical Stage Employes, to pull his men from the theatres at which the Symphony concerts are booked on the Southern tour, so as to prevent the concerts being given.

After the concert and rehearsal which followed, yesterday afternoon, 10 of the men who played appeared at the meeting of the strikers at the union headquarters.

During the meeting, it was said that a Back Bay woman, who has been a subscriber to the Symphony Concerts for many years, addressed the men, praised their stand and said she had notified the management to cancel her subscription. The name of the woman was not made public.

Fredric Fradkin, the dismissed concert-master, has received a letter from the Harvard Musical Association, notifying him that the engagement he had to play with that organization, has been canceled. In the letter was a check for the amount that he was to be paid for his services.

Mr Fradkin and Arthur Berenson, attorney for the union players, accepted an invitation to address an open forum meeting at the Clarendon Street Baptist Church, Wednesday night, on the situation now existing in the orchestra.

$3,000,000 IS GOAL OF DRIVE BY SYMPHONY

40 More Union Players May Be Ordered to Quit Today

The trustees of the Boston Symphony Orchestra today launched a campaign to raise a $3,000,000 endowment fund.

Announcement of their decision became known yesterday when patrons attending the concert found a slip in the program containing plans for the drive.

Officials announced that if the drive proved successful it would be possible for the trustees to pay the artists higher than any other Symphony players in the world.

On the success or failure of this plan depends the future of the Boston organization, they claim.

In view of the present controversy between the management and the artists, the announcement caused much comment.

40 More May Quit Today

Orders, calling out 40 more of the Symphony players were expected to be issued today with the arrival in Boston of Joseph Webber, president of the American Federation of Musicians.

Such action will be taken on the ground that the management is now employing strikebreakers, it is said. The 40 men are union members. They did not walk out with the 32 men on Saturday.

William G. Dodge, chairman of the Boston Musicians' Union, has taken the matter up with the executive head of the federation, which represents more than 90,000 union musicians in this country and Canada.

Leaders of the strikers will claim that conditions have changed since the strike began, when it was agreed that all federation members would be allowed to complete present contract undisturbed, and that the 40 members are now working with strikebreakers. An effort will also be made to have Mr Webber exert his influence with the International Alliance of Theatric Stage Employes and the Equity Ass. in this and other cities, to withdraw their members from any theatre or hall booking the present Boston Symphony Orchestra, which starts this week on its southern tour.

SIX NEW MEN FOR SYMPHONY

Double Basses Refuse to Strike

It developed last night that six additional members have been added to the Boston Symphony Orchestra from 24 applicants who have thus far applied for positions in that body and been examined by Mr. Monteux. These men will go with the orchestra on tour. Last night, though the Musical Union had prophesied that the double bass of the orchestra would be absent, the same number of men who had played on Friday afternoon appeared on the stage, and again, as on Friday afternoon, these men were applauded by the audience as they appeared to take their accustomed seats in the orchestra.

At a meeting of the union members of the Boston Symphony Orchestra following last night's concert President Joseph M. Webber of the American Federation of Musicians announced that he will not order any of the 40 union men of the orchestra to go on strike. He explained that it was definitely agreed that the union would in no manner interfere with the contract of any individual to play in the orchestra.

INFORMATION OBSCURED

VOLUNTEERS AID IN SYMPHONY CONCERT

Globe Mar 16

Eight New Members to Go on Tour With Orchestra

Management Says Some of Strikers Have Made Move to Get Back

With five ex-members of the Symphony Orchestra, who volunteered, helping to fill vacant places, in the concert last night in Symphony Hall, the last before the orchestra leaves Boston for its Spring tour, passed without incident. The audience filled practically every seat and its applause was more spirited than usual when the orchestra entered. Mr Monteux was received with enthusiasm.

Asst Manager Judd said last night that eight new players had been hired from 20 who formerly played under Mr Monteux and applied for vacant positions. These eight will depart with the orchestra today for Washington.

Mr Judd also stated that several of the striking members had approached the trustees in regard to reengagements, their former contracts having been terminated. Whatever action may be taken in their cases, they will not go with the orchestra today.

WEBER NOT TO CALL OUT UNION MEN STILL PLAYING

Joseph N. Weber, president of the American Federation of Musicians, addressed the Symphony Orchestra musicians on strike, as well as 20 union members who are still playing, at a special meeting at 10:30 last night at the headquarters on 8t Botolph st. Mr Weber said the 34 union members still playing would not be ordered out. A consideration of their joining, he said, was that they be allowed to work out their contracts.

The union musicians still playing with the orchestra at a session, which lasted until 1:30 this morning, voted to go South with the orchestra tonight.

think this is the origin of much fault-finding."

PROMISE RAISE FOR SYMPHONY

Herald Mar 3

General Increase for Musicians When $3,000,000 Endowment Fund Is Secured

A general increase in the minimum wages paid musicians of the Boston Symphony Orchestra will be put into effect as soon as the $3,000,000 endowment fund is raised.

Judge Frederic P. Cabot, president of the trustees, made this announcement.

He said that the players have been informed repeatedly that the trustees desire to be as liberal as possible in wages, but that further increases could not be made until greater income was secured.

Hence the appeal for funds made in Friday's program. The price of seats is also likely to be increased, he said.

The union men claim that seventy-four of the ninety-four members of the orchestra are now in the American Federation of Musicians. Fifty-four of them have joined the Boston local. As soon as existing contracts of some of the union men still with the orchestra expire, they will not be allowed by the union to continue playing with a non-union orchestra. The union men still playing can have their contracts annulled by paying $200.

Arthur Berenson, counsel for the union members, has been invited to give his version of the controversy next Thursday before the Women's League for Democratic Freedom, in Pilgrim Hall, and before the forum of the Clarendon Street Baptist Church Wednesday evening.

Announcement was made that a leading conductor and composer had volunteered his services in a series of concerts planned by the striking players. A telegram was received from the manager of the Cleveland Symphony Orchestra stating that he is prepared to absorb the men now out and a number of others. A representative of a booking agency also offered to engage the men for a series of Sunday night concerts.

It was stated that Frederic Fradkin, deposed concert master, has been ostracized by the Harvard Musical Association, which cancelled an engagement made with him. The cancellation was accompanied by a forfeiture check.

WASHINGTON WIDOW KILLED BY ROBBERS

Herald Mar 15

UNION MEN TOUR WITH SYMPHONY

23 Players Go South with "Loyalists" After Meeting the Strikers

RENEW CLOSED SHOP FIGHT AFTER RETURN

With the departure of the Boston Symphony Orchestra for a week's concert tour to New York and southern cities, from the South station last night, there came a lull in the fight to unionize the players. The struggle between the trustees and the 33 strikers who were dismissed from the organization doubtless will be resumed upon the return of the orchestra.

Joseph N. Webber, president of the American Federation of Musicians, who came here Saturday evening from New York, left Boston yesterday noon. His final word was that he was satisfied with the recent developments and said it would be only a short time before the orchestra is entirely unionized.

Hold Midnight Conference

Mr. Webber was in conference until 2 A. M. with the strikers, who, including Fredric Fradkin, concert master, total 33 men, and with the 23 union players who have remained with the orchestra. At this conference, held in the St. Botolph street headquarters of the musicians' union, many of the 56 men present urged Mr. Webber to obtain from the directors of the national union revokation of the pledge the national officers made to the union members of the orchestra.

The national union, in the previous movement to unionize the Symphony orchestra here, had promised the players that they would not be asked to break any contracts or engagements already arranged, in the event that they joined the union. It is because of this condition that the 32 who went on strike, joining the dismissed concertmaster, March 6, have not had their forces increased by the 23 other union members in the orchestra. The 23, however, are in full sympathy with the strikers and were present at the midnight meeting last night, though they went on the southern tour.

Several of the 23 pointed out that their expenses for the trip have been paid and their baggage shipped, while others felt that they were in duty bound to complete their contracts.

"I told them point blank," said Webber yesterday, "that while I would not tell them to break their contracts, neither would I advise them to keep them. They are the worst contracts I ever examined. They permit the conductor or management to dismiss a player if he looks 'cross-eyed,' or if the player wears a tie that doesn't suit their taste.

Raises Americanization Idea

"Judging from the earnestness of the 56 men who were at the meeting, I feel assured that the orchestra will be completely unionized. It seems most peculiar to me that the management should be so strongly fighting the union, an organization that does so much for Americanization, an getting the players from Europe, while they have such a wonderful institution as the New England Conservatory of Music right here in Boston. European orchestras do not import American conductors."

The 33 strikers will meet at 10 A. M. today to make further arrangements for the concert they are to give in the Colonial Theatre next Sunday. There probably will be rehearsals next Saturday and Sunday for the 70 players who will comprise the orchestra for that concert.

The Rev. Dr. Isaiah W. Sneath, pastor of the Wollaston Congregational Church, last night stated that two of the union members of the orchestra who had been scheduled to participate in the special lenten vesper service which was held at his church yesterday refused to play because the church organist was not a member of the musicians' union.

The two, he stated, were Percy Leveen, violin, and C. Stockbridge, violoncello, and they had been advertised to play at the service. He received word yesterday that the men would not play for the reason stated. The musical program was given by William E. Weston, the church organist, and two substitute musicians. Louis Bennett, baritone, also took part.

William Dodge, chairman of the directors of the Boston Musicians' Union, stated last night that there must have been a misunderstanding regarding Leveen and Stockbridge, as union musicians are permitted to play with non-union musicians under certain conditions and church music comprises one of these cases. Leveen and Stockbridge are union members and have gone on the southern tour with the orchestra.

Traveler Mar 16

WOMEN TO BACK RIVAL ORCHESTRA

Offer $100,000 to Give Striking Symphony Players Start

FRADKIN MAKES ANNOUNCEMENT

A fund of $100,000 has been offered by four wealthy Boston women to start a new symphony orchestra in Boston, according to an announcement made by Fredric Kradkin, deposed concert master of the Boston Symphony Orchestra, today at a meeting of 33 former members of that organization who recently quit when the trustees held up their pay checks.

"We have the finest string section in the world among our 33 who left the Boston Symphony Orchestra, as well as a viola section of equal excellence, and that is one of the chief reasons why each of four Boston women have offered to subscribe $25,000 to start the new symphony orchestra," Mr. Fradkin said.

The former orchestra members were in a state of jubilation when Mr. Fradkin made the announcement which was added to by the cheers of several hundred members of the Boston Musicians' Union at the meeting in the building at St. Botolph and Garrison streets.

Meantime preparations are being hurried through for the concert that will be given Sunday night in the Colonial Theatre and, assording to the committee in charge, Boston will be given a program which has rareely been equalled. It is beelieved when the contracts of others of the orchestra expire at the close of the present season they will sign up with the new orchestra, which will be in shape by that time to acquire its personnel for next season.

AGAIN MOVE FOR

Post Grad BOS

SYMPHONY ON SOUTHERN TOUR

23 Union Members Included in Personnel

The members of the Boston Symphony Orchestra left the South station at 7:30 last night on their Southern tour. Included in the membership of the party were the 23 union members, who have remained with the orchestra since internal trouble arose.

The first concert will be at Washington. The striking union members will hold a meeting today at the headquarters of the Musicians' Union, St. Botolph street.

NEWSIE INVITES

Mar 16

NING RECORD

GUARD

PLAN ORCHESTRA

Meeting Held Today to Aid Move for New Symphony

First legal steps in forming Boston's proposed All-American Symphony Orchestra were taken today when a special committee, representing the 32 dismissed Boston Symphony players, met with their attorney at union headquarters.

Upon announcement by Frederic Fradkin, deposed concert master of Boston Symphony, that he had secured pledges of $100,000 from four wealthy women for the foundation of a new orchestra, plans for the immediate incorporation were made.

One of the chief features proposed for the new organization will be the awarding of scholarships to needy [illegible] pupils.

CONCERT-CHRONICLE

Undisturbed and Well Received, the Symphony Orchestra Gives Its Usual Concerts Abroad—Appearances and Actualities Among the Dismissed Players—Singer's and a Pianist's Recital

THE present concerts of the Symphony Orchestra in the city southward that it regularly visits began auspiciously in Washington on Monday afternoon; continued as fortunately in Baltimore last evening and promise to move as smoothly in Philadelphia today. No unionized stage-hands have refused to set chairs for the band; the audiences have been as numerous as usual and quite as warmly disposed; Mr. Monteux has put together a pleasurable programme; and in it he and his seventy men have acquitted themselves well. The orchestra is the orchestra heard at Symphony Hall last Friday and Saturday, with sundry additions to the string choir from applicants long since tested and approved for it, should vacancies arise. Late last week Mr. Monteux heard them anew, accepted a few for immediate service and has since rehearsed them in the current pieces. For Washington, Baltimore, Philadelphia and Brooklyn, these numbers are Beethoven's fourth symphony, Wagner's "Siegfried Idyll"; the introduction, dance of the apprentices and other fragments from the third act of his opera, "The Mastersingers." Between whiles, Miss Destinn, long since engaged for the four concerts, sings an air from Mozart's opera, "Don Juan" and three Bohemian songs from Smetana and Dvorak. At the two concerts in New York, without Miss Destinn, Mr. Monteux will repeat the orchestral pieces aforesaid and add to them Mozart's symphony in G minor, Wagner's prelude to his opera, "Lohengrin," the "Forest-Music" from his "Siegfried," Beethoven's overture, "Fidelio," Borodin's "Asian Sketch" and Debussy's "Little Suite." Thus, in spite of difficulties at home, the Symphony Orchestra is keeping its engagements abroad and keeping them in becoming fashion everywhere, moreover, its audiences have cheerfully accepted the limitations of the moment. When they have applauded conductor and band, they could hardly have been altogether unmindful of recent events, decisions and resolutions in Boston.

Here at home the rebellious remnant, dismissed from the orchestra last week, are cultivating an admirable talent for publicity." Each day, after the manner of "strikers," they meet for the mutual encouragement of talk and speech-making. Each day they become "the nucleus" of a new orchestra—on Monday to be organized and endowed by "prominent Back Bay women"; on Tuesday by the publishers and sellers of music in this town; today, possibly, by their "comrades" of the pavers' and longshoremen's unions. Each day, furthermore, they announce new meetings that their spokesman will address—"forums" and the like, where the affairs of the Symphony Orchestra have never been discussed before and, in all probability, never will be again. So much for the pretty and playful game of appearances. Actually, the more far-sighted "strikers" are warily seeking work in other orchestras; while one, two or three are not unwilling, could they go their own way, to return to their chairs in Symphony Hall. They have missed sorely the present journey of the orchestra to New York and other cities; they are uneasy away from the work and the associations of years; they are anxious over the future. They even decline to be cheered by the prospect of a concert on Sunday evening at the Colonial Theatre, in which they will be the nucleus of a "scratch" orchestra. A few, of course, believe that they can now ruin the orchestra they have failed to rule, have forgotten, indeed, every grievance over salary and unionization in single-hearted desire to "get even" with the trustees and the management who dismissed them. But for these implacables the whole secession might speedily simmer away.

despite the fact that it will involve a considerable deficit in the immediate future.

DEALERS MAY BACK A NEW ORCHESTRA

Herald Mar 17

Offer of Music Merchants Appeals to Striking Players

Boston music merchants, fearing the possible disruption of the Boston Symphony Orchestra would have a depressing effect on their business and would dim the reputation of "Boston as the music centre of the world," have expressed a willingness to back a new symphony orchestra here with the present striking players as a nucleus.

In consequence of this offer the project of incorporating an orchestra of their own by the striking players and their backers will be deferred for a few days to give the men and their committee time to consider carefully the latest development, which especially appeals to a large number of the men.

The program of the benefit concert to be presented by the striking players in the Colonial Theatre Sunday night, Emil Mollenhauer conducting, will include a solo by Fredric Fradkin, the deposed concert master. Joseph N. Webber, president of the American Federation of Musicians, will attend and will deliver an address to the audience in relation to the present controversy.

Atty. Arthur Berenson, counsel for the union players; Mr. Fradkin and Carl E. Gardner, the timpani player, will address a meeting to be held under the auspices of the League for Democratic Control in Pilgrim Hall Friday night. Mr. Berenson and Mr. Fradkin will speak tonight at the Clarendon Street Baptist Church open forum.

[illegible] winter.

WILL TELL ABOUT SYMPHONY STRIKE

Fredric Fradkin, [illegible] concert-master of the Boston Symphony Orchestra, and Atty. Arthur Berenson will be the chief speakers at an open forum meeting tonight at 7:30 o'clock in the Clarendon Street Baptist Church. Mr. Fradkin and Atty. Berenson will relate the details of the strike of members of the Boston Symphony Orchestra and [illegible] separation of 32 players from the organization. A questionnaire will follow and Mr. Fradkin and Atty. Berenson will answer pertinent inquiries from the audience. The public is invited.

MONDAY MORN

CONCERT BY FEDERATION ORCHESTRA

Large and Enthusiastic Audience Pleased at Colonial

BY OLIN DOWNES

A concert announced on the cover of the programme as "a symphony concert by the union musicians formerly members of the Boston Symphony Orchestra," was given last night at the Colonial Theatre. These former members of the Boston Symphony Orchestra who were present to the number of 32, were found principally in the string division.

The entire orchestra numbered 66. The violins were headed by Fredric Fradkin, the concertmaster discharged from the Boston Symphony Orchestra, and leader of the men who played on this occasion.

FRADKIN AND HEIM SOLOISTS

In addition to the former Symphony men in the string section some half dozen others were found, including a 'cellist, a bassoonist, the tuba player, one of the harps, two tympanists and the former trumpeter of the Boston Symphony, Mr. Heim, who played Sullivan's "Lost Chord" as a solo. Mr. Fradkin's solo was the "Meditation" from "Thais." The orchestral pieces were Beethovens third "Leonore" overture, a suite of music from Bizet's "Carmen," Strauss's waltz "In the Mountains" and Wagner's "Tannhauser Overture."

There was a large and very enthusiastic audience, the balconies being sold out. There were ovations for Emil Mollenhauer, the conductor; for the orchestra and for the soloists. The programme evidently pleased. It was on the lines of popular rather than symphonic music, if one excepts the two familiar works by German masters.

There were capable performances, by experienced musicians. Mr. Mollenhauer as a conductor needs no introduction to Boston music lovers today. His firm beat, his complete authority, the routine that he has long since mastered, make him an extremely capable leader, if not an over-imaginative interpreter. That the performances should be of a Boston Symphony quality was of course out of the question. It would be unfair to judge this concert by any such standards. Nor is it surprising that the string division, with a predominance of Symphony players, played with a special brilliancy.

It was, indeed, a Fradkin rather than a "symphony" concert. Mr. Fradkin, after playing the sentimental melody from "Thais," had to play two encores, and could very easily have played five, the enthusiasm of the audience, apparently, not cooling as he proceeded. Mr. Heim was likewise encored after his solo.

In the middle of the programme Harry Brenton, international officer of the American Federation of Musicians, spoke as the representative of President Joseph N. Webber, who could not be present, characterized the Boston Symphony Orchestra as a "foreign institution on American soil."

"The Symphony Orchestras in every other city in this country are unionized," the speaker said, "and the unionization has in no way affected the orchestras, nor would it affect the Boston orchestra."

Before the organization of the American Federation of Musicians, Mr. Brenton argued, there was little chance for American musicians in this country, but since its organization the American has received his opportunity and made good.

CANADA TO ABOL

INFORMATION OBSCURED

VOLUNTEERS AID IN SYMPHONY CONCERT

Globe Tues Mar 14

Eight New Members to Go on Tour With Orchestra

Management Says Some of Strikers Have Made Move to Get Back

With five ex-members of the Symphony Orchestra, who volunteered, helping to fill vacant places, in the concert last night in Symphony Hall, the last before the orchestra leaves Boston for its Spring tour, passed without incident. The audience filled practically every seat and its applause was more spirited than usual when the orchestra entered. Mr Monteux was received with enthusiasm.

Asst Manager Judd said last night that eight new players had been hired from 20 who formerly played under Mr Monteux and applied for vacant positions. These eight will depart with the orchestra today for Washington.

Mr Judd also stated that several of the striking members had approached the trustees in regard to reengagements, their former contracts having been terminated. Whatever action may be taken in their cases, they will not go with the orchestra today.

WEBER NOT TO CALL OUT UNION MEN STILL PLAYING

Joseph N. Weber, president of the American Federation of Musicians, addressed the Symphony Orchestra musicians on strike, as well as 20 union members who are still playing, at a special meeting at 10:30 last night at the headquarters on St Botolph st. Mr Weber said the 34 union members still playing would not be ordered out. A consideration of their joining, he said, was that they be allowed to work out their contracts.

The union musicians still playing with the orchestra at a session, which lasted until 1:30 this morning, voted to go South with the orchestra tonight.

I think this is the origin of much fault-finding."

PROMISE RAISE FOR SYMPHONY

American Mar 13

General Increase for Musicians When $3,000,000 Endowment Fund Is Secured

A general increase in the minimum wages paid musicians of the Boston Symphony Orchestra will be put into effect as soon as the $3,000,000 endowment fund is raised.

Judge Frederic P. Cabot, president of the trustees, made this announcement.

He said that the players have been informed repeatedly that the trustees desire to be as liberal as possible in wages, but that further increases could not be made until greater income was secured.

Hence the appeal for funds made in Friday's program. The price of seats is also likely to be increased, he said.

The union men claim that seventy-four of the ninety-four members of the orchestra are now in the American Federation of Musicians. Fifty-four of them have joined the Boston local. As soon as existing contracts of some of the union men still with the orchestra expire, they will not be allowed by the union to continue playing with a non-union orchestra. The union men still playing can have their contracts annulled by paying $200.

Arthur Berenson, counsel for the union members, has been invited to give his version of the controversy next Thursday before the Women's League for Democratic Freedom, in Pilgrim Hall, and before the forum of the Clarendon Street Baptist Church Wednesday evening.

Announcement was made that a leading conductor and composer had volunteered his services in a series of concerts planned by the striking players. A telegram was received from the manager of the Cleveland Symphony Orchestra stating that he is prepared to absorb the men now out and a number of others. A representative of a booking agency also offered to engage the men for a series of Sunday night concerts.

It was stated that Frederic Fradkin, deposed concert master, has been ostracized by the Harvard Musical Association, which cancelled an engagement made with him. The cancellation was accompanied by a forfeiture check.

WASHINGTON WIDOW KILLED BY ROBBERS

Herald Mar 15

UNION MEN TOUR WITH SYMPHONY

23 Players Go South with "Loyalists" After Meeting the Strikers

RENEW CLOSED SHOP FIGHT AFTER RETURN

With the departure of the Boston Symphony Orchestra for a week's concert tour to New York and southern cities, from the South station last night, there came a lull in the fight to unionize the players. The struggle between the trustees and the 33 strikers who were dismissed from the organization doubtless will be resumed upon the return of the orchestra.

Joseph N. Webber, president of the American Federation of Musicians, who came here Saturday evening from New York, left Boston yesterday noon. His final word was that he was satisfied with the recent developments and said it would be only a short time before the orchestra is entirely unionized.

Hold Midnight Conference

Mr. Webber was in conference until 2 A. M. with the strikers, who, including Fredric Fradkin, concert master, total 33 men, and with the 23 union players who have remained with the orchestra. At this conference, held in the St. Botolph street headquarters of the musicians' union, many of the 56 men present urged Mr. Webber to obtain from the directors of the national union revokation of the pledge the national officers made to the union members of the orchestra.

The national union, in the previous movement to unionize the Symphony orchestra here, had promised the players that they would not be asked to break any contracts or engagements already arranged, in the event that they joined the union. It is because of this condition that the 32 who went on strike, joining the dismissed concert-master, March 6, have not had their forces increased by the 23 other union members in the orchestra. The 23, however, are in full sympathy with the strikers and were present at the midnight meeting last night, though they went on the southern tour.

Several of the 23 pointed out that their expenses for the trip have been paid and their baggage shipped, while others felt that they were in duty bound to complete their contracts.

"I told them point blank," said Webber yesterday, "that while I would not tell them to break their contracts, neither would I advise them to keep them. They are the worst contracts I ever examined. They permit the conductor or management to dismiss a player if he looks 'cross-eyed,' or if the player wears a tie that doesn't suit their taste.

Raises Americanization Idea

"Judging from the earnestness of the 56 men who were at the meeting, I feel assured that the orchestra will be completely unionized. It seems most peculiar to me that the management should be so strongly fighting the union, an organization that does so much for Americanization, and getting the players from Europe, while they have such a wonderful institution as the New England Conservatory of Music right here in Boston. European orchestras do not import American conductors."

The 33 strikers will meet at 10 A. M. today to make further arrangements for the concert they are to give in the Colonial Theatre next Sunday. There probably will be rehearsals next Saturday and Sunday for the 70 players who will comprise the orchestra for that concert.

The Rev. Dr. Isaiah W. Sneath, pastor of the Wollaston Congregational Church, last night stated that two of the union members of the orchestra who had been scheduled to participate in the special lenten vesper service which was held at his church yesterday refused to play because the church organist was not a member of the musicians' union.

The two, he stated, were Percy Leveen, violin, and C. Stockbridge, violoncello, and they had been advertised to play at the service. He received word yesterday that the men would not play for the reason stated. The musical program was given by William E. Weston, the church organist, and two substitute musicians. Louis Bernett, baritone, also took part.

William Dodge, chairman of the directors of the Boston Musicians' Union, stated last night that there must have been a misunderstanding regarding Leveen and Stockbridge, as union musicians are permitted to play with non-union musicians under certain conditions and church music comprises one of these cases. Leveen and Stockbridge are union members and have gone on the southern tour with the orchestra.

Traveler Mar 14

WOMEN TO BACK RIVAL ORCHESTRA

Offer $100,000 to Give Striking Symphony Players Start

FRADKIN MAKES ANNOUNCEMENT

A fund of $100,000 has been offered by four wealthy Boston women to start a new symphony orchestra in Boston, according to an announcement made by Fredric Kradkin, deposed concert master of the Boston Symphony Orchestra, today at a meeting of 33 former members of that organization who recently quit when the trustees held up their pay checks.

"We have the finest string section in the world among our 33 who left the Boston Symphony Orchestra, as well as a viola section of equal excellence, and that is one of the chief reasons why each of four Boston women have offered to subscribe $25,000 to start the new symphony orchestra," Mr. Fradkin said.

The former orchestra members were in a state of jubilation when Mr. Fradkin made the announcement which was added to by the cheers of several hundred members of the Boston Musicians' Union at the meeting in the building at St. Botolph and Garrison streets.

Meantime preparations are being hurried through for the concert that will be given Sunday night in the Colonial Theatre and, assording to the committee in charge, Boston will be given a program which has rareely been equalled. It is beelieved when the contracts of others of the orchestra expire at the close of the present season they will sign up with the new orchestra, which will be in shape by that time to acquire its personnel for next season.

AGAIN MOVE FOR

Post Mar 15 BOS

SYMPHONY ON SOUTHERN TOUR

23 Union Members Included in Personnel

The members of the Boston Symphony Orchestra left the South station at 7:30 last night on their Southern tour. Included in the membership of the party were the 23 union members, who have remained with the orchestra since internal trouble arose.

The first concert will be at Washington. The striking union members will hold a meeting today at the headquarters of the Musicians' Union, St. Botolph street.

Mar 15

NING RECORD

GUARD

PLAN ORCHESTRA

Meeting Held Today to Aid Move for New Symphony

First legal steps in forming Boston's proposed All-American Symphony Orchestra were taken today when a special committee, representing the 32 dismissed Boston Symphony players, met with their attorney at union headquarters.

Upon announcement by Frederic Fradkin, deposed concert master of Boston Symphony, that he had secured pledges of $100,000 from four wealthy women for the foundation of a new orchestra, plans for the immediate incorporation were made.

One of the chief features proposed for the new organization will be the awarding of scholarships to needy talented pupils

Trans Mar 17

CONCERT-CHRONICLE

Undisturbed and Well Received, the Symphony Orchestra Gives Its Usual Concerts Abroad—Appearances and Actualities Among the Dismissed Players—Singer's and a Pianist's Recital

THE present concerts of the Symphony Orchestra in the city southward that it regularly visits began auspiciously in Washington on Monday afternoon; continued as fortunately in Baltimore last evening and promise to move as smoothly in Philadelphia today. No unionized stage-hands have refused to set chairs for the band; the audiences have been as numerous as usual and quite as warmly disposed; Mr. Monteux has put together a pleasurable programme; and in it he and his seventy men have acquitted themselves well. The orchestra is the orchestra heard at Symphony Hall last Friday and Saturday, with sundry additions to the string choir from applicants long since tested and approved for it, should vacancies arise. Late last week Mr. Monteux heard them anew, accepted a few for immediate service and has since rehearsed them in the current pieces. For Washington, Baltimore, Philadelphia and Brooklyn, these numbers are Beethoven's fourth symphony, Wagner's "Siegfried Idyll"; the introduction, dance of the apprentices and other fragments from the third act of his opera, "The Mastersingers." Between whiles, Miss Destinn, long since engaged for the four concerts, sings an air from Mozart's opera, "Don Juan" and three Bohemian songs from Smetana and Dvorak. At the two concerts in New York, without Miss Destinn, Mr. Monteux will repeat the orchestral pieces aforesaid and add to them Mozart's symphony in G minor, Wagner's prelude to his opera, "Lohengrin," the "Forest-Music" from his "Siegfried," Beethoven's overture, "Fidelio," Borodin's "Asian Sketch" and Debussy's "Little Suite." Thus, in spite of difficulties at home, the Symphony Orchestra is keeping its engagements abroad and keeping them in becoming fashion everywhere, moreover, its audiences have cheerfully accepted the limitations of the moment. When they have applauded conductor and band, they could hardly have been altogether unmindful of recent events, decisions and resolutions in Boston.

Here at home the rebellious remnant, dismissed from the orchestra last week, are cultivating an admirable talent for publicity." Each day, after the manner of "strikers," they meet for the mutual encouragement of talk and speech-making. Each day they become "the nucleus" of a new orchestra—on Monday to be organized and endowed by "prominent Back Bay women"; on Tuesday by the publishers and sellers of music in this town; today, possibly, by their "comrades" of the pavers' and longshoremen's unions. Each day, furthermore, they announce new meetings that their spokesman will address—"forums" and the like, where the affairs of the Symphony Orchestra have never been discussed before and, in all probability, never will be again. So much for the pretty and playful game of appearances. Actually, the more far-sighted "strikers" are warily seeking work in other orchestras; while one, two or three are not unwilling, could they go their own way, to return to their chairs in Symphony Hall. They have missed sorely the present journey of the orchestra to New York and other cities; they are uneasy away from the work and the associations of years; they are anxious over the future. They even decline to be cheered by the prospect of a concert on Sunday evening at the Colonial Theatre, in which they will be the nucleus of a "scratch" orchestra. A few, of course, believe that they can now ruin the orchestra they have failed to rule, have forgotten, indeed, every grievance over salary and unionization in single-hearted desire to "get even" with the trustees and the management who dismissed them. But for these implacables the whole secession might speedily simmer away.

[illegible] despite the fact that it will involve a considerable deficit in the immediate future.

DEALERS MAY BACK A NEW ORCHESTRA

Herald Mar 17

Offer of Music Merchants Appeals to Striking Players

Boston music merchants, fearing the possible disruption of the Boston Symphony Orchestra would have a depressing effect on their business and would dim the reputation of "Boston as the music centre of the world," have expressed a willingness to back a new symphony orchestra here with the present striking players as a nucleus.

In consequence of this offer the project of incorporating an orchestra of their own by the striking players and their backers will be deferred for a few days to give the men and their committee time to consider carefully the latest development, which especially appeals to a large number of the men.

The program of the benefit concert to be presented by the striking players in the Colonial Theatre Sunday night, Emil Mollenhauer conducting, will include a solo by Fredric Fradkin, the deposed concert master. Joseph N. Webber, president of the American Federation of Musicians, will attend and will deliver an address to the audience in relation to the present controversy.

Atty. Arthur Berenson, counsel for the union players; Mr. Fradkin and Carl E. Gardner, the timpani player, will address a meeting to be held under the auspices of the League for Democratic Control in Pilgrim Hall Friday night. Mr. Berenson and Mr. Fradkin will speak tonight at the Clarendon Street Baptist Church open forum.

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Trans Mar 17

WILL TELL ABOUT SYMPHONY STRIKE

Fredric Fradkin, deposed concert-master of the Boston Symphony Orchestra, and Atty. Arthur Berenson will be the chief speakers at an open forum meeting tonight at 7:30 o'clock in the Clarendon Street Baptist Church. Mr. Fradkin and Atty. Berenson will relate the details of the strike of members of the Boston Symphony Orchestra and subsequent separation of 33 players from the organization. A questionnaire will follow and Mr. Fradkin and Atty. Berenson will answer pertinent inquiries from the audience. The public is invited.

MONDAY MOR[illegible]

CONCERT BY FEDERATION ORCHESTRA

Large and Enthusiastic Audience Pleased at Colonial

BY OLIN DOWNES

A concert announced on the cover of the programme as "a symphony concert by the union musicians formerly members of the Boston Symphony Orchestra," was given last night at the Colonial Theatre. These former members of the Boston Symphony Orchestra who were present to the number of 32, were found principally in the string division.

The entire orchestra numbered 66. The violins were headed by Fredric Fradkin, the concertmaster discharged from the Boston Symphony Orchestra, and leader of the men who played on this occasion.

FRADKIN AND HEIM SOLOISTS

In addition to the former Symphony men in the string section some half dozen others were found, including a 'cellist, a bassoonist, the tuba player, one of the harps, two tympanists and the former trumpeter of the Boston Symphony, Mr. Heim, who played Sullivan's "Lost Chord" as a solo. Mr. Fradkin's solo was the "Meditation" from "Thais." The orchestral pieces were Beethovens third "Leonore" overture, a suite of music from Bizet's "Carmen," Strauss's waltz "In the Mountains" and Wagner's "Tannhauser Overture."

There was a large and very enthusiastic audience, the balconies being sold out. There were ovations for Emil Mollenhauer, the conductor; for the orchestra and for the soloists. The programme evidently pleased. It was on the lines of popular rather than symphonic music, if one excepts the two familiar works by German masters.

There were capable performances by experienced musicians. Mr. Mollenhauer as a conductor needs no introduction to Boston music lovers today. His firm beat, his complete authority, the routine that he has long since mastered, make him an extremely capable leader, if not an over-imaginative interpreter. That the performances should be of a Boston Symphony quality was of course out of the question. It would be unfair to judge this concert by any such standards. Nor is it surprising that the string division, with a predominance of Symphony players, played with a special brilliancy.

It was, indeed, a Fradkin rather than a "symphony" concert. Mr. Fradkin, after playing the sentimental melody from "Thais," had to play two encores, and could very easily have played five, the enthusiasm of the audience, apparently, not cooling as he proceeded. Mr. Heim was likewise encored after his solo.

In the middle of the programme Harry Brenton, international officer of the American Federation of Musicians, speaking as the representative of President Joseph N. Webber, who could not be present, characterized the Boston Symphony Orchestra as a "foreign institution on American soil."

"The Symphony Orchestras in every other city in this country are unionized," the speaker said, "and the unionization has in no way affected the orchestras, nor would it affect the Boston orchestra."

Before the organization of the American Federation of Musicians, Mr. Brenton argued, there was little chance for American musicians in this country, but since its organization the American has received his opportunity and made good.

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TO ADOPT

a reader.

Record 17 Mch

What Record Readers Say

The Record assumes no responsibility for opinions expressed by contributors to this department. Letters to be printed should be signed with writer's name and address. Name will not be printed if the contributor requests its omission. Short letters are preferred and are likely to secure more prompt printing than long ones.—Editor.

FROM A VETERAN SYMPHONY PLAYER

To the Editor:—

Will you kindly publish this letter in justice to one of the oldest members of the Boston Symphony Orchestra?

To the music loving public: Being the oldest member among those who refused to play at Symphony Hall Saturday, March 6, I wish to explain leagues and myself to proceed in that manner.

"When this new era of democracy dawned upon us, we were told by President Wilson that the governed had some right in deciding the form of government they wished, all of which makes beautiful reading, but in practice this is distasteful to a certain set of people.

"When a committee of the orchestra, I being one of them, called upon Mr. Monteux, himself a member of the Federation of Musicians of France, in regard to the union question, he assured us of his absolute neutrality. At the same time through his attitude toward Mr. Fradkin, a strong and altruistic promoter of our cause, Mr. Monteux showed plainly that his statement to us was not sincere and thus the situation grew more and more acute and finally led to the most unfortunate occurrence on Friday afternoon. I want to state that I deplore Mr. Fradkin's refusal to rise when bidden to do so by Mr. Monteux, but it is apparent that the treatment meted out to him by Mr. Monteux was irritating beyond human endance. We felt obliged to uphold him since Mr. Fradkin made his sacrifice for us.

"Judge Cabot had stated that the Fradkin incident had nothing to do whatsoever with the union movement. He is quite correct if he refers to it directly, but indirectly it is only too evident that this agition was the sole cause of all the trouble. Probably the most important factor in our move is that this is a great opportunity to open the eyes of the public to the fact that a great crisis in regard to the future of the Boston Symphony Orchestra was at hand.

"Altogether 74 members have pledged themselves to stand together in this movement, which means that every one of these men must quit at the expiration of his contract if the union is not recognized by the trustees. In that way within one year more than three-quarters of the entire personnel of the orchestra must necessarily be replaced. Judge Cabot evidently is not at all concerned about this fact—I myself think it to be entirely impossible. He stated that he would willingly continue the concerts under these adverse conditions and gradually build it up to its former standard. This will take a great many years, if it can be accomplished at all, and for the public there will be ample opportunity to do some watchful waiting. All other orchestras in the country are organized and it seems that this fact does not interfere with their artistic development. I need only mention the Chicago and Philadelphia Orchestras, which, in the musical world, are considered our superior, which proves that the old notion of art and organization not belonging together to be an exploded theory.

"All of this coming after 33 years of service in this orchestra causes me the greatest mental agony I ever suffered. It is but natural that it would pain me beyond measure to witness this splendid organization, in which I have spent the best part of my life, broken beyond repair. There is yet time to save it, and I hope the trustees will relent."

Otto Roth.

Boston.

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have fought a war for democracy." The speaker was again applauded when he said: "Judge Cabot would not talk to one of his waiters in his club as he talked to the orchestra, because he knows the waiters would not stand it, while for a Symphony player to throw up his job means disrupting home ties, and traveling 200 miles or more. All the trustees are men of money and

THURSDAY, MARCH 18

FRADKIN GETS PUBLIC HEARING

With Atty. Berenson Airs Symphony Discords at Church Forum

AUDIENCE SHOWS STRONG SYMPATHY

Fredric Fradkin, deposed concert-master of Symphony Orchestra, and Arthur Berenson, attorney for the striking players, discussed before an audience which proved to be entirely sympathetic, in the Clarendon Street Baptist Church last evening, the strike of 32 players, and the future of the orchestra. George W. Coleman presided. The two chief speakers predicted that Judge Cabot will find it impossible to fill the vacancies, although quoting him as asserting: "I'll replace every man if it takes ten years."

Mr. Fradkin described how, at the Cambridge concert, he had been ejected from the dressing room by Conductor Monteux, the latter, although a member of a union in France, declaring "This is the management's side," and the scene at the following concert in Symphony Hall, when Fradkin failed to rise with the remainder of the orchestra after the demonstration of applause.

"Treated Like a Beggar"

He offered new evidence of his allegation that the demonstration had been planned for Monteux by quoting the librarian as saying, just prior to the concert: "Fradkin, we're going to see this afternoon who's going to get ahead, you or Monteux." The speaker asked his audience "whether, in view of the insult to the orchestra by Mr. Monteux, and the evident intent to applaud him, I ought to have got up?" (Cries of "No.")

Mr. Fradkin continued: "I might not have been able to rise. Only a few weeks before, after the children's concert, I found myself stuck to my chair, by gum. And, I might have been sick that afternoon. Yet the audience hissed me. They who hissed were discourteous (Cries of "Yes" and "Amen"); and at midnight that night, although I had apologized for any mistaken views, the management sent me a dismissal by special delivery, treating me like a beggar, not as a man.

"Judge Cabot is trying conscientiously to follow Maj. Higginson, but forgets that times have changed, and that we

power and are utterly unable to understand the point of view of a man who has to work for his living."

In reply to questions as to whether "Mr. Monteux is only a third rate conductor, as alleged in Chicago papers," Mr. Fradkin said: "The rules of the union forbid slurring remarks upon any fellow-musician."

Atty. Berenson said the action of the

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trustees in holding back the pay of the 32 men now out was illegal and that he intends to take the matter into court, believing the trustees will have to pay the entire compensation to the end of the season. He reviewed the attempts of 18 years to unionize the "only non-union symphony orchestra in the entire United States."

NEW OFFER TO UNION PLAYERS

Broker May Back a New Symphony Orchestra

Post Mch 18

A new offer by a State street broker to back a Symphony orchestra to be known as the Union Boston Symphony Orchestra has been recived by the players of the Boston Symphony Orchestra now out on strike. The offer has been made through Gustav Heim, trumpeter of the Boston Symphony, soloist and one of the striking players.

The offer of the broker is conditional, however, on the outcome of the benefit concert to be given by the strikers at the Colonial Theatre next Sunday night. If the concert proves a success from a musical standpoint the broker who has made the offer, promises to engage the Boston Opera House for a series of four Sunday concerts to be held by the union players. With the money raised from these concerts he promises to start a fund with which to organize the new orchestra.

It was announced yesterday that Carl Hampe, noted as a trombone player, would play with the union men at their concert next Sunday night and will also join the proposed new orchestra. He was originally a member of the Boston Symphony Orchestra, but left the organization a few years ago.

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ganization on its tour of New York and southern cities. It is said that he is going to pay his own expenses of making the trip to Boston for the strikers' concert, rejoining the orchestra in time for the concert in Newark on Monday.

The assertion was made last evening by strike leaders that Georges Longy and other members of the orchestra are disgruntled at having to play with pupils from the Conservatory of Music and pensioners, who have been called back to service in place of the strikers. The strikers will meet again today at 10 A. M.

Globe Mch 18

SYMPHONY STRIKERS PLAN NEW ORCHESTRA

$100,000 Pledged by Four Women for Purpose

As a result of the pledges of four women to give $25,000 each to start a new Symphony Orchestra in this city, Arthur Berenson, attorney for the striking musicians of the Boston Symphony Orchestra, will begin legal steps today to form the new organization. At a meeting yesterday Frederic Fradkin announced the pledges of the money. A committee was appointed to act with attorney Berenson in putting the project into effect.

Last night, leaders of the strikers stated that among the chief features of the new organization will be free scholarships for students in need: the entire organization, including conductor, to be American citizens, and the assurance that the new organization will have the services of one of the most famous musicians in this country as conductor. This man is also one of the most gifted composers in the country.

DISTEEL WHEELS ON
1920.

Herald Mch 18

NEW SYMPHONY TO INCORPORATE

Strikers Say They Have $100,000 Pledged for an All-American Orchestra

"GIFTED COMPOSER" TO BE CONDUCTOR

Preliminary legal action toward the formation of a new orchestra by the strikers and other union members of the present Boston Symphony Orchestra will be made today by Atty. Arthur Berenson, counsel for the 33 musicians dismissed.

Fredric Fradkin, the discharged concertmaster, announced at a meeting of the strikers in the St. Botolph street headquarters that four Boston women had offered to subscribe $25,000 each to start a new orchestra.

Plan All-American Orchestra

The meeting appointed a committee to act with Atty. Berenson in any steps that may be necessary to a realization of the project.

Among the chief features in connection with the projected incorporation, as pointed out last night by members of the committee, are that free scholarships will be given to talented students who need assistance, and composers, the conductor and all players will be Americans. The new organization, it was said, is assured of the services as a permanent leader of "the most gifted composer and conductor in America today."

The strikers who attended the meeting stated that A. Laus, member of the American Federation of Musicians, but who did not go on strike because of his personal regard for Conductor Monteux, has said that he will play at the concert the strikers are to give in the Colonial Theatre Sunday evening.

Laus is a French army veteran of the world-war. He played first bassoon in the orchestra and is now with the or-

Thurs Mch 18 THE

SYMPHONY ROW SPLITS BACK BAY SOCIETY CIRCLES

Back Bay society cricles have split over the recent troubles in the Boston Symphony Orchestra, one faction taking the part of 33 former members who have taken steps to start a second symphony orchestra in this city, and the other espousing the action of the trustees headed by Judge Cabot.

Argument over the respective merits of the players' side of the controversy, as compared with that of the trustees reached such heat that at a recent society luncheon a well known Boston society leader left in anger.

Announcement was made today from the executive committee of the former members of the orchestra that officers

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BOSTON TRAVELER,

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THE SECEDERS' SIDE

Trans Mch 18

A Letter from Otto Roth About the Present Strife in the Symphony Orchestra—Timely Explanation and Temperate Prediction with Sincere Feeling Behind

OTTO ROTH, for years one of the first violinists of the Symphony Orchestra, and for long a familiar figure in Boston in and out of Symphony Hall, has sent to the New York Tribune a letter about the present secession from the band. He intends it apparently for the information of subscribers to the concerts of the orchestra in New York. It deserves to be reprinted here as well, since at home the seceders have not been fortunate in their spokesmen. Unlike Fradkin of the wounded vanities, Mr. Roth has no personal grievance to air; unlike the exuberant "counsellor" to the strikers, he eschews rhetorical fluff. He even writes as a man who feels deeply and sincerely his present separation from cherished work and associations. Possibly he exaggerates the importance of the omnipresent and insistent Fradkin in the current strife, but his letter explains the puzzling loyalty of the seceders to a man and a musician whom of old they neither liked nor respected. Whatever the reader's judgment, Mr. Roth deserves to be read. He writes:

When a committee of the orchestra—I being one of them—called upon Mr. Monteux, himself a member of the Federation of Musicians of France, in regard to the union question, he assured us of his absolute neutrality. At the same time, through his attitude toward Mr. Fradkin, a strong and altruistic promoter of our cause, Mr. Monteux showed plainly that his statement to us was not sincere and thus the situation grew more and more acute and finally led to the most unfortunate occurrence on Friday afternoon. I want to state right here that I deplore Mr. Fradkin's refusal to rise when bidden to do so by Mr. Monteux, but it is apparent that the treatment meted out to him by Mr. Monteux was irritating beyond human endurance. We felt obliged to uphold him since Mr. Fradkin made his sacrifice for us.

Judge Cabot had stated that the Fradkin incident had nothing whatsoever to do with the union movement. He is quite correct if he refers to it directly, but indirectly it is only too evident that this agitation was the sole cause of all the trouble. Probably the most important factor in our move is that this is a great opportunity to open the eyes of the public to the fact that a great crisis in regard to the future of the Boston Symphony Orchestra is at hand.

Altogether seventy-four have pledged themselves to stand together in the movement, which means that every one of these men will quit at the expiration of his contract if the union is not recognized by the trustees. In that way, within one year, more than three-quarters of the entire personnel of the orchestra must necessarily be replaced. Judge Cabot evidently is not at all concerned about this fact. I myself think it to be entirely impossible. He stated he would willingly continue the concerts under these adverse conditions and gradually build the orchestra up to its former standard. This will take a great many years, if it can be accomplished at all, and for the public there will be ample opportunity to do some watchful waiting. All other orchestras in the country are organized, and it seems that this fact does not interfere with their artistic development. I need mention only the Chicago and Philadelphia orchestras, which in the musical world are considered superior to ours, which proves the old notion of art and organization not belonging together to be an exploded theory.

All of this, coming after thirty-eight years of service in this orchestra, causes me the greatest mental agony I have ever suffered. It is but natural it should pain me beyond measure to witness this splendid organization, in which I have spent the best part of my life, broken beyond repair. There is yet time to save it, and I hope the trustees will relent.

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Eve Globe Mch 18

Ousted Concert Master Speaks in Church

Frederic Fradkin, dismissed concert master of the Boston Symphony Orchestra, told the community gathering of the Clarendon Street Baptist Church last night what the ideas of the 32 so-called strikers are and what part he had played in the unionization of the orchestra.

After describing the circumstances which brought about his refusal to arise, in response to the beckon of M Monteux, the conductor, at the concert in Symphony Hall, Friday afternoon two weeks ago, Mr Fradkin said:

"I was called discourteous for not rising. Granting that my conduct could have been considered discourteous, nevertheless I did leave something to the imagination of the audience. They could have considered that, perhaps, I had some reason for not leaving my chair.

"Now, no lady or gentleman will hiss a performer under any circumstances in any public hall. They left nothing to the imagination. By hissing, they were certainly discourteous and unmannerly. The demonstration was not unanimous, for the next day I received many notes and telephone calls from those in the audience deploring what had happened the night before."

Mr Fradkin stated that the orchestra was retrograding from the high standard it had set in the past because the trustees have refused to allow union musicians to play in it.

"In Maj Higginson's time there were no unions, and there was not so much musical talent in America, but in the last 35 years affairs have changed. Judge Cabot is conscientiously attempting to follow in Maj Higginson's footsteps, but he forgets, or is trying to forget, what we fought the war for, democracy.

"The judge wants to get European musicians. Musicians are as scarce in Europe as they are here. And if they were not we have immigration laws that forbid their entry to this country, besides which many of the European countries have emigration laws that forbid them leaving Europe.

"I told Judge Cabot that he would lose the men if he did not allow the union. He said he would replace them if it took 10 years. It will take longer than that."

Stating that Judge Cabot claimed he must have an unrestricted field in which to choose the members of the orchestra, Mr Fradkin declared the unrestricted field is far more limited than the restricted, for there are 100,000 members of the American Federation of Musicians.

Mr Fradkin said that the men who went out were the ones who wanted to hold the orchestra together and that the union men who were still in the orchestra were simply completing the season and next Fall would begin engagements with other orchestras to which they were already under contract.

Arthur Berenson, attorney for the dismissed members of the orchestra, reviewed the situation. Many questions were asked. George W. Coleman presided.

morn Globe
18, 1920 Mar 18

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Support for Symphony Men If Concert Succeeds

Opera House to Be Hired for Series, Strikers Are Told

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Wm. F. Chambers, Newmarket, N. H.	74,5
Alphonse Lagrange, Greenwich, Me.	12,5
Samuel B. Currier, Jr., East Andover, N. H.	

L TELL ABOUT SYMPHONY STRIKE

rederic Fradkin, deposed concert-mas-
r of the Boston Symphony Orchestra,
nd Atty. Arthur Berenson will be the
hief speakers at an open forum meeting
onight at 7:30 o'clock in the Clarendon
treet Baptist Church. Mr. Fradkin and
tty. Berenson will relate the details of
he strike of members of the Boston
ymphony Orchestra and subsequent
eparation of 32 players from the organi-
ation. A questionnaire will follow when
Mr. Fradkin and Atty. Berenson will
nswer pertinent inquiries from the au-
ience. The public is invited.

MONDAY MORNI

CONCERT BY FEDERATION ORCHESTRA

Large and Enthusiastic Audience Pleased at Colonial

BY OLIN DOWNES

A concert announced on the cover
the programme as "a symphony
ncert by the union musicians for-
rly members of the Boston Sym-
ny Orchestra," was given last night
the Colonial Theatre. These for-
members of the Boston Symphony
hestra, who were present to the
mber of 32, were found principally
he string division.

he entire orchestra numbered 64.
violins were headed by Fredric
dkin, the concertmaster discharged
the Boston Symphony Orchestra,
leader of the men who played on
occasion.

DKIN AND HEIM SOLOISTS

addition to the former Symphony
in the string section some half
others were found, including a
st, a bassoonist, the tuba player,
of the harps, two tympanists and
former trumpeter of the Boston
hony, Mr. Heim, who played Sul-
's "Lost Chord" as a solo. Mr.
kin's solo was the "Meditation"
"Thais." The orchestral pieces
Beethovens third "Leonore" over-
a suite of music from Bizet's
nen," Strauss's waltz "In the
ains" and Wagner's "Tannhauser
ure."

e was a large and very enthusi-
audience, the balconies being sold
There were ovations for Emil
hauer, the conductor; for the
tra and for the soloists. The pro-
e evidently pleased. It was on
es of popular rather than sym-
music, if one excepts the two
r works by German masters.
were capable performances by
nced musicians. Mr. Mollen-
s a conductor needs no intro-
to Boston music lovers today.
n beat, his complete authority,
tine that he has long since mas-
make him an extremely capable
not an over-imaginative inter-
That the performances should
Boston Symphony quality was
out of the question. It would
ir to judge this concert by any
ndards. Nor is it surprising
string division, wth a pre-
ce of Symphony players, played
special brilliancy.
indeed, a Fradkin rather than
hony" concert. Mr. Fradkin,
aying the sentimental melody
ais," had to play two encores,
d very easily have played five,
usiasm of the audience, ap-
not cooling as he proceeded.
n was likewise encored after

middle of the programme
renton, international officer of
ican Federation of Musicians,
as the representative of Presi-
ph N. Webber, who could not
t, characterized the Boston
Orchestra as a "foreign in-
on American soil."
mphony Orchestras in every
in this country are union-
speaker said, "and the union-
as in no way affected the
nor would it affect the Bos-
tra."
he organization of the Amer-
ation of Musicians, Mr. Bren-
there was little chance for
musicians in this country,
s organization the American
d his opportunity and made

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What Record Readers Say

The Record assumes no responsibility for opinions expressed by contributors to this department. Letters to be printed should be signed with writer's name and address. Name will not be printed if the contributor requests its omission. Short letters are preferred and are likely to secure more prompt printing than long ones.—Editor.

FROM A VETERAN SYMPHONY PLAYER

To the Editor:—

Will you kindly publish this letter in justice to one of the oldest members of the Boston Symphony Orchestra?

To the music loving public: Being the oldes member among those who refused to play at Symphony Hall Saturday, March 6, I wish to explain leagues and myself to proceed in that manner.

"When tis new era of democracy dawned upo us, we were told by President Wilso that the governed had some right in deciding the form of government he wished, all of which makes helpful reading, but in practice this is resseful to a certain set of people.

"When a committee of the orchestra, I being one of them, called upon Mr. Monteux, himself a member of the Federation of Musicians of France, in regard to the union question, he assured us of his absolute neutrality. At the same time through his attitude toward Mr. Fradkin, a strong and altruistic promoter of our cause, Mr. Monteux showed plainly that his statement to us was not sincere and thus the situation grew more and more acute and finally led to the most unfortunate occurrence on Friday afternoon. I want to state right here that I deplore Mr. Fradkin's refusal to rise when bidden to do so by MrMonteux, but it is apparent that the tatment meted out to him by Mr. Monux was irritating beyond human endance. We felt obliged to uphold hi since Mr. Fradkin made his sacrifice for us.

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THURSDAY, MARCH 18

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"All of this coming after 33 years of service in this orchestra causes me the greatest mental agony I ever suffered. It is but natural that it would pain me beyond measure to witness this splendid organization, in which I have spent the best part of my life, broken beyond repair. There is yet time to save it, and I hope the trustees will relent."

Otto Roth.

Boston.

have fought a war for democracy." The speaker was again applauded when he said: "Judge Cabot would not talk to one of his waiters in his club as he talked to the orchestra, because he knows the waiters would not stand it, while for a Symphony player to throw up his job means disrupting home ties, and traveling 200 miles or more. All the trustees are men of money and

FRADKIN GETS PUBLIC HEARING

With Atty. Berenson Airs Symphony Discords at Church Forum

AUDIENCE SHOWS STRONG SYMPATHY

Fredric Fradkin, deposed concert-master of Symphony Orchestra, and Arthur Berenson, attorney for the striking players, discussed before an audience which proved to be entirely sympathetic, in the Clarendon Street Baptist Church last evening, the strike of 32 players, and the future of the orchestra. George W. Coleman presided. The two chief speakers predicted that Judge Cabot will find it impossible to fill the vacancies, although quoting him as asserting: "I'll replace every man if it takes ten years."

Mr. Fradkin described how, at the Cambridge concert, he had been ejected from the dressing room by Conductor Monteux, the latter, although a member of a union in France, declaring "This is the management's side," and the scene at the following concert in Symphony Hall, when Fradkin failed to rise with the remainder of the orchestra after the demonstration of applause.

"Treated Like a Beggar"

He offered new evidence of his allegation that the demonstration had been planned for Monteux by quoting the librarian as saying, just prior to the concert: "Fradkin, we're going to see this afternoon who's going to get ahead, you or Monteux." The speaker asked his audience "whether, in view of the insult to the orchestra by Mr. Monteux, and the evident intent to applaud him, I ought to have got up?" (Cries of "No.")

Mr. Fradkin continued: "I might not have been able to rise. Only a few weeks before, after the children's concert, I found myself stuck to my chair, by gum. And, I might have been sick that afternoon. Yet the audience hissed me. They who hissed were discourteous (Cries of "Yes" and "Amen"); and at midnight that night, although I had apologized for any mistaken views, the management sent me a dismissal by special delivery, treating me like a beggar, not as a man.

"Judge Cabot is trying conscientiously to follow Maj. Higginson, but forgets that times have changed, and that we

power and are utterly unable to understand the point of view of a man who has to work for his living."

In reply to questions as to whether "Mr. Monteux is only a third rate conductor, as alleged in Chicago papers," Mr. Fradkin said: "The rules of the union forbid slurring remarks upon any fellow-musician."

Atty. Berenson said the action of the trustees in holding back the pay of the 32 men now out was illegal and that he intends to take the matter into court, believing the trustees will have to pay the entire compensation to the end of the season. He reviewed the attempts of 18 years to unionize the "only non-union symphony orchestra in the entire United States."

NEW OFFER TO UNION PLAYERS

Broker May Back a New Symphony Orchestra

Post Mar 18

A new offer by a State street broker to back a Symphony orchestra to be known as the Union Boston Symphony Orchestra has been recived by the players of the Boston Symphony Orchestra now out on strike. The offer has been made through Gustav Heim, trumpeter of the Boston Symphony, soloist and one of the striking players.

The offer of the broker is conditional, however, on the outcome of the benefit concert to be given by the strikers at the Colonial Theatre next Sunday night. If the concert proves a success from a musical standpoint the broker who has made the offer, promises to engage the Boston Opera House for a series of four Sunday concerts to be held by the union players. With the money raised from these concerts he promises to start a fund with which to organize the new orchestra.

It was announced yesterday that Carl Hampe, noted as a trombone player, would play with the union men at their concert next Sunday night and will also join the proposed new orchestra. He was originally a member of the Boston Symphony Orchestra, but left the organization a few years ago.

ganization on its tour of New York and southern cities. It is said that he is going to pay his own expenses of making the trip to Boston for the strikers' concert, rejoining the orchestra in time for the concert in Newark on Monday.

The assertion was made last evening by strike leaders that Georges Longy and other members of the orchestra are disgruntled at having to play with pupils from the Conservatory of Music and pensioners, who have been called back to service in place of the strikers. The strikers will meet again today at 10 A. M.

YMPHONY STRIKERS PLAN NEW ORCHESTRA

$100,000 Pledged by Four Women for Purpose

As a result of the pledges of four women to give $25,000 each to start a new Symphony Orchestra in this city, Arthur Berenson, attorney for the striking musicians of the Boston Symphony Orchestra, will begin legal steps today to form the new organization. At a meeting yesterday Frederic Fradkin announced the pledges of the money. A committee was appointed to act with attorney Berenson in putting the project into effect.

Last night, leaders of the strikers stated that among the chief features of the new organization will be free scholarships for students in need: the entire organization, including conductor, to be American citizens, and the assurance that the new organization will have the services of one of the most famous musicians in this country as conductor. This man is also one of the most gifted composers in the country.

DISTEEL WHEELS ON
1920.

Herald Mar 18

NEW SYMPHONY TO INCORPORATE

Strikers Say They Have $100,000 Pledged for an All-American Orchestra

"GIFTED COMPOSER" TO BE CONDUCTOR

Preliminary legal action toward the formation of a new orchestra by the strikers and other union members of the present Boston Symphony Orchestra will be made today by Atty. Arthur Berenson, counsel for the 33 musicians dismissed.

Fredric Fradkin, the discharged concertmaster, announced at a meeting of the strikers in the St. Botolph street headquarters that four Boston women had offered to subscribe $25,000 each to start a new orchestra.

Plan All-American Orchestra

The meeting appointed a committee to act with Atty. Berenson in any steps that may be necessary to a realization of the project.

Among the chief features in connection with the projected incorporation, as pointed out last night by members of the committee, are that free scholarships will be given to talented students who need assistance, and composers, the conductor and all players will be Americans. The new organization, it was said, is assured of the services as a permanent leader of "the most gifted composer and conductor in America today."

The strikers who attended the meeting stated that A. Laus, member of the American Federation of Musicians, but who did not go on strike because of his personal regard for Conductor Monteux, has said that he will play at the concert the strikers are to give in the Colonial Theatre Sunday evening.

Laus is a French army veteran of the world-war. He played first bassoon in the orchestra and is now with the or-

Thurs Mar 18 THE

SYMPHONY ROW SPLITS BACK BAY SOCIETY CIRCLES

Back Bay society cricles have split over the recent troubles in the Boston Symphony Orchestra, one faction taking the part of 33 former members who have taken steps to start a second symphony orchestra in this city, and the other espousing the action of the trustees headed by Judge Cabot.

Argument over the respective merits of the players' silde of the controversy as compared with that of the trustees reached such heat that at a recent society luncheon a well known Boston society leader left in anger.

Announcement was made today from the executive committee of the former members of the orchestra that officers

BOSTON TRAVELER,

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SYMPHONY WINS OVATION IN N. Y.

Boston Orchestra, Decimated but Undaunted, Gives Fine Concert

PERFORMANCE IS A MONTEUX TRIUMPH

[Special Dispatch to the Herald]

NEW YORK, March 18—Out of its recent welter of internal dissensions, labor troubles and threatened disorganization, the Boston Symphony Orchestra tonight emerged upon the stage of Carnegie Hall decimated but undaunted, scarred with battle, but triumphant in the result.

The best are left of "the old guard" and enough of them to play a splendid concert, even though the onset of their thinned ranks seemed at times wavering and almost futile in the mighty tonal massifs of Wagnerian music.

Less Than 60 Musicians

Of the regiment that once responded to the batons of Muck, Rabaud and Monteux, less than 60 musicians last evening responded to the summons of their conductor's baton, but that 60 was made up of artists, every man of them, and in some passages of the onerous program, notably in the Beethoven symphony and in "Forest Murmurs," from "Siegfried," the deathless spirit and the unsurpassed artistry of the famous orchestra spoke in unforgettable music.

Conductor Monteux was able to deliver the Fourth symphony with amazing power, roundness and volume, except perhaps in the majestic and overtopping finale, in which there was evidence of diminished strength in the brasses, the great strings and the percussion. But it was a lovely performance, for all that, played with impeccable sympathy, clarity and unison in the second movement and in the trio and allegro of the third.

The prelude to "Lohengrin," which began the second half of the program, led the gradual way into mightier excerpts from Wagner, and never was there better reading of a "Siegfried Idyll" or of the third act of "The Meistersingers" than M. Monteux gave to them this evening. His men played with the zealous fervor of the splendid musicians they are, and derived many glorious passages from "The Dance of the Apprentices" and "Homage to Hand Sachs." The fine audience was generous in its applause and the orchestra responded with splendid sincerity and spirit.

WARNS OF PLAN OF

er of pictures on hand. Pictures er used or not.

Herald Mar 19

CLEVELAND BIDS FOR SYMPHONY ORCHESTRA MEN

An offer to the former members of the Symphony orchestra of a contract for a 30 weeks' season at double the yearly salary they received with the Boston orchestra has been made by a representative of the Cleveland Symphony orchestra.

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Record Mar 19

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1920. Herald Mar 22

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Audience Cheers Former Symphony Players in Colonial Theatre

FRADKIN GETS MANY RECALLS

An audience responsive to the program in all its phases greeted the striking players of the Boston Symphony Orchestra in their concert at the Colonial Theatre last night. The greatest demonstration centred about Fredric Fradkin, deposed concertmaster of the Symphony Orchestra.

There was also vigorous response for Harry D. Brenton of the American Federation of Musicians and the sentiments he expressed in a speech as representative of President Joseph N. Webber of the association, who was unable to be present.

Recalled Four Times

Mr. Fradkin was recalled four times after he had rendered the Meditation from "Thais" as a violin solo and was compelled to give two encores, Kreisler's "Tambourine Chinois" and "The Beautiful Little Rosemarin." Gustav Heim drew hearty applause with a trumpet solo, "The Lord Chord."

Emil Mollenhauer conducted the concert, which opened with "The Star Spangled Banner." Then followed "Lenore" No. 3 and Bizet's "Les Toreadors."

Both balconies were filled solidly when the concert opened and the orchestra floor was crowded almost to capacity. The ranks of the strikers were re-enforced for the concert by other union musicians of the city.

Mr. Brenton made his address during intermission, first reading a telegram from President Webber noting that he was unable to appear because of a nervous breakdown. He called the Boston Symphony Orchestra "a foreign institution on American soil" and proceeded:

"I am out of my element here tonight, as I easily sense that I am facing a friendly audience. I am more at home when there is trouble to face, although I don't usually look for it, but generally get it."

Praises Federation

After stressing the fact that all symphonic orchestras all over the United States and Canada belong to the American Federation of Musicians, except the Boston Symphony, he declared that there was very little chance for the American boy or musician until the federation was established.

"This institution (referring to the Boston Symphony Orchestra) was founded by a remarkable man, against whom none of us have anything to say. These men asked the federation for assistance last February and they are here tonight as members of that organization. They have their own reasons for joining us. I asked one of their number for a reason and he replied 'that he wished to be a man and own his own soul for once.' They appealed to us and we gladly welcomed them as professional men and extended the hand of fellowship to them and we proffer it also to the management of the Boston Symphony Orchestra, if they will let us.

"There is only one thing the federation asks of any management—and that is that it first give America an opportunity to furnish its artists before scouring the whole of Europe. These gentlemen are full-fledged members of the union. 24 additional men still playing with the Boston Symphony Orchestra have completed their unionization and 13 others of that orchestra have applied for membership in the federation. We believe they will come in when they complete their present contracts.

SYMPHONY WINS OVATION IN N. Y.

Boston Orchestra, Decimated but Undaunted, Gives Fine Concert

PERFORMANCE IS A MONTEUX TRIUMPH

[Special Dispatch to the Herald]

NEW YORK, March 18—Out of its recent welter of internal dissensions, labor troubles and threatened disorganization, the Boston Symphony Orchestra tonight emerged upon the stage of Carnegie Hall decimated but undaunted, scarred with battle, but triumphant in the result.

The best are left of "the old guard" and enough of them to play a splendid concert, even though the onset of their thinned ranks seemed at times wavering and almost futile in the mighty tonal massifs of Wagnerian music.

Less Than 60 Musicians

Of the regiment that once responded to the batons of Muck, Rabaud and Monteux, less than 60 musicians last evening responded to the summons of their conductor's baton, but that 60 was made up of artists, every man of them, and in some passages of the onerous program, notably in the Beethoven symphony and in "Forest Murmurs," from "Siegfried," the deathless spirit and the unsurpassed artistry of the famous orchestra spoke in unforgettable music.

Conductor Monteux was able to deliver the Fourth symphony with amazing power, roundness and volume, except perhaps in the majestic and overtopping finale, in which there was evidence of diminished strength in the brasses, the great strings and the percussion. But it was a lovely performance, for all that, played with impeccable sympathy, clarity and unison in the second movement and in the trio and allegro of the third.

The prelude to "Lohengrin," which began the second half of the program, led the gradual way into mightier excerpts from Wagner, and never was there better reading of a "Siegfried Idyll" or of the third act of "The Meistersingers" than M. Monteux gave to them this evening. His men played with the zealous fervor of the splendid musicians they are, and derived many glorious passages from "The Dance of the Apprentices" and "Homage to Hand Sachs." The fine audience was generous in its applause and the orchestra responded with splendid sincerity and spirit.

WARNS OF PLAN OF

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FRADKIN GETS MANY RECALLS

An audience responsive to the program in all its phases greeted the striking players of the Boston Symphony Orchestra in their concert at the Colonial Theatre last night. The greatest demonstration centred about Fredric Fradkin, deposed concertmaster of the Symphony Orchestra.

There was also vigorous response for Harry D. Brenton of the American Federation of Musicians and the sentiments he expressed in a speech as representative of President Joseph N. Webber of the association, who was unable to be present.

Recalled Four Times

Mr. Fradkin was recalled four times after he had rendered the Meditation from "Thais" as a violin solo and was compelled to give two encores, Kreisler's "Tambourine Chinois" and "The Beautiful Little Rosemarin." Gustav Heim drew hearty applause with a trumpet solo, "The Lord Chord."

Emil Mollenhauer conducted the concert, which opened with "The Star Spangled Banner." Then followed "Lenore" No. 3 and Bizet's "Les Toreadors."

Both balconies were filled solidly when the concert opened and the orchestra floor was crowded almost to capacity. The ranks of the strikers were re-enforced for the concert by other union musicians of the city.

Mr. Brenton made his address during intermission, first reading a telegram from President Webber noting that he was unable to appear because of a nervous breakdown. He called the Boston Symphony Orchestra "a foreign institution on American soil" and proceeded:

"I am out of my element here tonight, as I easily sense that I am facing a friendly audience. I am more at home when there is trouble to face, although I don't usually look for it, but generally get it."

Praises Federation

After stressing the fact that all symphonic orchestras all over the United States and Canada belong to the American Federation of Musicians, except the Boston Symphony, he declared that there was very little chance for the American boy or musician until the federation was established.

"This institution (referring to the Boston Symphony Orchestra) was founded by a remarkable man, against whom none of us have anything to say. These men asked the federation for assistance last February and they are here tonight as members of that organization. They have their own reasons for joining us. I asked one of their number for a reason and he replied 'that he wished to be a man and own his own soul for once.' They appealed to us and we gladly welcome them as professional men and extended the hand of fellowship to them and we proffer it also to the management of the Boston Symphony Orchestra, if they will let us.

"There is only one thing the federation asks of any management—and that is that it first give America an opportunity to furnish its artists before scouring the whole of Europe. These gentlemen are full-fledged members of the union, 24 additional men still playing with the Boston Symphony Orchestra have completed their unionization and 15 others of that orchestra have applied for membership in the federation. We believe they will come in when they complete their present contracts.

INFORMATION OBSCURED

Automatically Barred

"Some of the present members of that orchestra are not Americans and will not become citizens so they are automatically barred, as that is one of the first requirements for membership. Those men have been members of the orchestra, which for years has been 'a foreign institution on American soil.' I hope these men will live up to the tradition of the federation and I extend the hand of fellowship to men of our profession whether they be union or non-union members."

William G. Dodge, who was in charge of the arrangements for the concert, announced that he had received word from Charles Purcell of the "Magic Melody" company and Louis Bennison of the "Dere Mable' company that they would be unable to appear. Mr. Woolsey of the latter company appeared and pledged the suport of the Actors' Equity Association to the striking players.

Transcript
MARCH 19, 1920

Chronicle

AND NOTHING HAPPENED

THE DEPLETED BOSTON ORCHESTRA IN NEW YORK

Warm Applause for the Reduced Band and Hearty Sympathy for the Conductor — A Changed Programme Excellently Played — The Reviewers' Reflections, and Also Discoveries, About Present Tribulations

ORCHESTRAS, like nations, are happiest when they don't wash their doubtful linen in public. Through no fault of Conductor Pierre Monteux, who conducted the fifth evening concert of the Boston Symphony Orchestra at Carnegie Hall last evening, he finds himself in the centre of an unmusical whirlwind, what he would call a "tourbillon," while the menacing clash of "Die Wacht am Rhein" drowns the martial measures of the "Marsellaise." The ostensible reason given for the recent row in Boston is the Musical Union; but the fundamental cause is, unhappily, racial dissonance. So the famous band from Boston, robbed of more than a third of its players, limped to New York yesterday determined to play if the organization had only twenty members, as Manager Brennan put it.

After the defection in Boston some old members came forward and among them were Charles Martin Loeffler, our leading composer, and Timothée Adamowski, who offered their services. Both these artists were first violins in the orchestra when Franz Kneisel was concert master and Gericke conductor. Arcadian days, indeed. As Mr. Fradkin is now playing the part of the insurgent Lucifer, his seat was occupied by Mr. Theodorowicz, and we also noted the veteran violoncellist, Alwyn Schroeder at his accustomed desk; Mr. Longy, oboist extraordinary, whose tone resembles the etched line of a graphic composition, was like thin fire as it ringed the woodwind choir. There were only ten first fiddlers as against the usual sixteen: the contrabassi were reduced to six. But the demon drummer, huddled over his kettledrums, punctuated the sinister atmosphere with his subtle tapping. . . . Everybody in the audience was nervous. Bomb outrages, false tempi, stopped horns—stopped by his honor—what catastrophe was not predicted? And nothing happened. The orchestra ran on half-steam, though not at half-speed. Maitre Monteux stood on the pilot box and cheered his valient crew.

It would be idle to deny that dynamic contrasts were missing. The foundational tone of the orchestra seemed to drop out at times. But the strings were plangent, excellent, considering circumstances, and much of the playing not only charming but of finesse. The original programme scheme was changed. The conductor tempered the wind to the shorn strings. Beethoven's fourth symphony and a group of Wagner's excerpts made up an interesting evening. Cheer up, Monteux! The musical world will not allow such an orchestra to perish because of rebellion in the ranks. There is always as good fish in the sea as ever came out of it, even if the finny tribe in this case happened to be "sacred codfish." [James Huneker in The World

Present and Future

What became of the "Symphonie Fantastique" of Hector Berlioz? That question must have ruffled the equable temperaments of many subscribers to the Boston Symphony concerts as they sat in their seats at the final Thursday evening concert of the season in Carnegie Hall. The very types had melted into glowing streams of glorification when the work was lately performed in Boston, and despite the fact that a somewhat weighty concert master had remained sitting when Pierre Monteux, conductor, commanded the orchestra to rise and accept the laudations of cultivated Boston, the piece had been announced for repetition before the mercenary children of New York.

But without explanation it vanished into thin air, almost as thin as some of its own, and in its place the astonished auditors beheld on the programme the unfamiliar B flat symphony No. 4 of Beethoven . . . Many fine things have been written about this symphony, but one feels certain that Boston would not have been shaken to its centre by last evening's performance, as it was by the Fradkinized interpretation of the "Fantastique." After Beethoven

namely, the prelude to "Lohengrin," "Siegfried Idyll," "Forest Murmurs" and bits of the third act of "The Mastersingers." The audience was very demonstrative.

Thirty-one members of the orchestra were absent last evening. The number of players was seventy-two, on a basis of ten first violins and six double basses, but some of these were substitutes. The missing members left the orchestra because of the discharge of Frederick Fradkin, the concert master, for insubordination. At the recent performance of Berlioz's "Fantastic Symphony" in Boston he refused to rise when Mr. Monteux directed the orchestra to stand in acknowledgement of applause. Several of the seceders have already asked for reinstatement, and W. H. Brennan, the manager, said last night that all would surely do so. Mr. Fradkin will not be reinstated. [W. J. Henderson in The Sun

Notable Applause

The Boston Symphony Orchestra makes its last visit to New York in the midst of tribulation. Some of the results were apparent last evening in the appearance of the orchestra considerably reduced in numbers. There were also a number of unfamiliar faces. Some of them were said to be of players formerly members of the orchestra, recruited now for the emergency. The audience was ready to show its sympathy with the conductor, and when Mr. Monteux appeared he was greeted with an extra round of applause. At the close of the symphony there was an enthusiastic demonstration, which Mr. Monteux desired to share with the players—and none failed to rise to acknowledge it.

Under the circumstances, it was not to be expected that all the remembered qualities of the Boston Symphony Orchestra should be shown in the performance. But it was evident that both conductor and players were on their mettle. The performance had many admirable qualities and showed the fine musicianship that was centred in that reduced aggregation of players. Of course the volume of the string tone was not there. The playing of the symphony, however, had great spirit, elastic rhythm, delicacy and finesse; an engrossing performance. And if the balance of tone was different from that familiar to concertgoers of these days, some may have consoled themselves by thinking that it was nearer to that of the orchestras that played it for Beethoven in 1906. In the prelude to "Lohengrin" the division of the strings in the scoring and the reduced numbers available for the several parts emphasized somewhat the loss in volume. But the "Siegfried Idyll" was originally conceived for a small orchestra and loses little in a performance by one. If Mr. Monteux's beat in certain passages was a little rigid the delicacy and poetic coloring of the orchestra were delightful. The audience was cordial in its manifestation of enjoyment. [Richard Aldrich in The Times

— George Cohan's daughter, who pleased in London as an actress at her beginnings, has now returned to the paternal arms in New York. They will also find or write a play for her.

— Mr. Bram Stoker, long known in America as Sir Henry Irving's manager, lately sold

MAY LEAD BAND

Record Mar 22

Approach Hadley to Head New Symphony Orchestra

NEW YORK.—Henry Hadley, composer and conductor, has been approached concerning acceptance of the post of conductor of a new symphony orchestra in Boston, musical gossip in this city reports today. The new orchestra would be made up in part of the striking members of the Boston Symphony Orchestra.

Mr. Hadley says: "I do not care to make a formal statement about this matter at the present time. If such an organization is formed some of the members may want one man for conductor while others may want another man. One hears all sorts of reports."

OUSTED SYMPHONY MEN TO BRING SUIT

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Suit against the institution's trustees, Frederick R. Cabot and other trustees of the Boston Symphony orchestra by Atty. Arthur Berenson, counsel for 33 former members of that organization, who contend that when the trustees held up their pay checks their contracts were violated.

Stimulated by the success of the Sunday night concert at the Colonial Theatre, the new Symphony orchestra, which takes in these 33 former Symphony players, is contemplating a series of Sunday night concerts at the Boston Opera House. Famous conductors like Emil Mollenhauer, Victor Herbert, Van der Stucken, for 20 years conductor of the Cincinnati orchestra, and Marinuzzi of the Chicago Opera company, will direct.

Fredric Fradkin, former concert master of the Boston Symphony orchestra, and Gustav Heim, solo trumpeter, have consented to play at the concerts.

PLAN CONCERTS

Record Mar 23

Union Symphony Players to Continue Sunday Programs

Enthused over the success of Sunday night's concert the union members of the Boston Symphony Orchestra, recently dismissed, have decided to continue their Sunday night concerts indefinitely.

With the return today of the Boston Symphony Orchestra from its Southern tour it was stated that the Sunday night orchestra would be augmented by the union players who remained in the orchestra.

A meeting was held today at union headquarters. Many of the union men who remained in the orchestra were present and pledged their support to the Sunday concerts.

STRIKERS FROM SYMPHONY PLAN MORE CONCERTS

Trans. Mar 23

Victor Herbert, Emil Mollenhauer and Henry Hadley, with other famed composers, may be the conductors for a series of Hub concerts planned by the striking players of the Boston Symphony Orchestra.

So pronounced was the success of their initial concert that other similar concerts and possibly pop-concerts will be held by the strikers. This was decided yesterday at a meeting of the 33 players who walked out of the Symphony organization. Mr. Mollenhauer was the conductor at last Sunday night's concert.

A second concert will be given Sunday night in the Colonial Theatre. The remainder of the series will be at the Colonial or some other major Boston theatre.

It was voted yesterday by the strikers to place in the hands of their counsel, Atty. Arthur Berenson, all financial affairs in connection with the collection of money which they claim the Symphony management owes them under their contracts.

The depleted Boston Symphony Orchestra returned today from its southern tour.

Trans Mar 23

As the Subscribers Feel

From a score of notes sent to this department by subscribers to the Symphony Concerts who resent Mr. Roth's recent letter on the part of the seceders from the orchestra, here follows one that well represents them all:

Otto Roth and the seceding Symphony players do not seem to give a thought to the fact that they broke faith with a large audience of many old subscribers to the concerts on one of the most inclement nights of the winter. Many like myself made an effort to go to Symphony Hall because the original programme was played so well Friday afternoon. To allow a peevish violinist who has been with the orchestra as concert master but two seasons to influence the seceders to the extent of their not only breaking their contracts with the trustees but with this audience of subscribers who have assisted in the financing of the orchestra, makes it still more evident that unionism is the last thing desirable for a good orchestra. My feeling is that tickets should not be bought for a concert where any one of them take part until they have shown that they have overcome their present lack of responsibility to the public who support them.

...Y, MARCH 22, 1920

Players

THE SYMPHONY STRIFE

A Second Concert by the Diminished Orchestra in New York—Foreboding Comment from Metropolitan Reviewers—Fresh Evidence of the Overshadowing Fradkin

THE final concert for this season of the Boston Orchestra in New York took place on Saturday afternoon last and the Tribune on Sunday made record of it as follows:

The troubles of the Boston Symphony Orchestra do not seem to have affected the number of people who in New York wish to hear the famous band. The concert yesterday afternoon found Carnegie Hall crowded and Mr. Monteux greeted with more than ordinary heartiness. Mr. Monteux has naturally tempered the programme to his shorn orchestra, yet despite a certain loss in tonal resonance its playing yesterday was admirable, and notably so in Debussy's Petite Suite. Mr. Monteux is entirely at home in the music of Debussy, and he gave the suite a graceful and atmospheric performance. The other numbers were the overture to Beethoven's "Fidelio," Mozart's Symphony in G-minor, Borodin's orchestral sketch, "On the Steppes of Central Asia" and the overture to Goldmark's "Sakuntala."

The reviewer for The Sun was less pleased with the concert but he soon puts it by for pessimistic reflections upon the present and the future of the disrupted band. He writes:

There was some good playing in Debussy's suite, but in general the orchestra sounded rough. There was

...little or nothing of the delicacy and transparency of tone for which the Bostonians have been noted. However, in the circumstances no finished performance could be expected. It was evident that the sympathies of the audience were with Pierre Monteux, the conductor; for the applause with which he was received when he first appeared and which followed the symphony was plainly meant as a special demonstration.

The future of the Boston Symphony Orchestra is in the lap of the gods who protect union labor. It remains for unionism to perpetuate or destroy this institution. If it proves to be true that seventy-four members are pledged to leave the orchestra if it is not unionized then the organization is doomed, for great concert orchestras cannot be improvised. For the sake of its splendid history and of musical art in this country it is to be hoped that the Boston Symphony Orchestra will survive the deadly blow it has received and will continue to bring its delightful contributions to New York's musical season.

On another page of The Sunday Sun, Mr. Henderson, reprinting Mr. Roth's letter already published in these columns, renews his forebodings:

Mr. Roth's letter proves conclusively that the present state of the Boston Orchestra is precarious. If its men are pledged to unionism and the trustees remain firm in their determination not to recognize a union the present orchestra will cease to exist and a new one will have to be formed. If the trustees believe that they can go out and buy a new Boston Symphony Orchestra just as they would buy a new bass drum they are lamentably mistaken. To the disinterested outsider it looks as if the famous old orchestra was approaching dissolution. Such an outcome of the matter would be a calamity to the musical world and all music lovers will fervently hope that differences may be adjusted.

The Times likewise prints a summary of Mr. Roth's letter and then, with the pen of Mr. Aldrich, comments as follows on the conditions it discloses:

The New York public will join in the general lamentation if the Boston Symhony Orchestra is damaged beyond repair. It is unsafe at this distance and without a knowledge of all the facts to venture on prediction; but most admirers of the orchestra will think that if three-quarters of the present personnel leave it, and the management tries to build it up to former standard with new men—or women—in their place, the outlook will not be promising. It took some of the rarest ability a good many years to bring the Boston Orchestra up to its preeminent position. It will not be done again immediately, even if an equal amount of ability in the direction and in the personnel is at once available.

The merits of the unionizing scheme are not for outsiders, imperfectly acquainted with the circumstances, to discuss. It is natural, probably inevitable, that the trustees of the orchestra should carry out strictly the policy they inherited from Mr. Higginson against it. They no doubt consider it a part of the many-sided wisdom that marked his control of the orchestra for so many years and that brought such unique results. Whether they will "relent" or whether they can withstand the pressure, greater now than at any time in Mr. Higginson's day, and whether, if they do, they can successfully make up the loss of three-quarters of the orchestra and restore it to what it has been so very recently, these are all questions that cannot fail to interest deeply the New York musical public, and the possibilities of the situation are such as to cause pain and anxiety.

Being two hundred miles away and engrossed in nearer matters, Mr. Henderson and Mr. Aldrich overlook the fact that here in Boston the strife within and without the band is fast degenerating into a personal issue: Shall the trustees and the conductor control the orchestra or shall it be controlled by Fredric Fradkin, the concert-master, dismissed for gross breach of discipline and general effrontery? Outwardly at least, the seceders are now neither more nor less than an obsequious following awaiting his daily bidding. In their eyes increase of salaries and unionization—the issues with which the controversy began—are fast becoming incidental beside the omnipotent and omnipresent Fradkin. So also among the sympathizers with the seceders. Their concert last evening, at the Colonial Theatre ran merely perfunctory course until it was the turn of Fradkin to play the sickly sweet "Méditation" from Massenet's opera, "Thais." Then ovations for "the idol," ovations for "the hero" and all that sort of thing. No wonder that Mr. Webber, the president of the American Federation of Musicians—an astute and far-seeing man withal—found himself unable to address the company; while two actors, also announced to grace the occasion, discovered engagements elsewhere. Until Fradkin's brief day passes, as it is sure to pass with the fickle temperaments he now sways, the dispute and the merits of the dispute are likely to get "no forrarder."

Here in Boston

There has been quick response to the request, recently inserted in the programme-

Trans Mar 24

book of the Symphony Concerts, for contributions to an endowment fund for the orchestra. Subscriptions have ranged from $5 to $5000 and they have been many. Whether the Trustees will enter this spring upon a widespread and energetic canvass for two or three millions remains to be decided. Among the public at large signs favor such an enterprise; among the very rich, they are said to be more dubious.

Mr. C. A. Ellis will withdraw next month

...of Ireland...

TO INCORPORATE SYMPHONY ORCHESTRA

Globe Mar 23

A committee was appointed at an executive meeting of the striking Symphony Orchestra musicians yesterday to prepare plans for the incorporation of a union Boston Symphony Orchestra. The committee announced, after a conference with attorney Arthur Berenson, that the incorporation work will be completed within a few days.

While the strikers' committee refused to discuss details, it was learned that the orchestra will be under the control of 24 trustees, made up of strikers and business men. The new trustees, it was announced, have assumed the responsibility for the concert to be given at the Colonial Theatre on Easter Sunday night, and plans are now being made for a series of "Pop" concerts to run through the Summer months.

Pledges have been given by all the striking musicians to sign no contracts for the remainder of this season or next, unless released by the trustees. Mr Fradkin stated that he will remain.

1920 Post Mar 2

STRIKERS TO SUE FOR PA...

Plan to Incorporate 'Union Symphony Orchestra'

Backed by a board of trustees of ... members, including many prominent men of the city and State, the incorporation of the "Union Boston Symphony Orchestra" will be consummated by the early part of next week, according to an announcement from the executive committee of the striking players of the Boston Symphony Orchestra, following a secret meeting of the committee held yesterday morning at the union headquarters, St. Botolph street.

The present plans call for a series of concerts to be given between the present date and the summer season, when a series of Pop concerts will be given during the summer months. In the future more elaborate plans will be made for the symphony season of the orchestra.

Arthur W. Berenson, attorney for the strikers, is now making preparations to bring legal action against the management of the Boston Symphony Orchestra for alleged breach of contract. Mr. Berenson is collecting the contracts of the strikers and is to present these to the management with a demand for payment for the rest of the season. In the event of refusal, legal action will be taken.

take up the subject again.

STRIKING PLAYE... TO HAVE ORCHES...

Herald Mar 8

Board of 24 Trustees to Co... "Union Symphony"

Leaders of the striking Boston Symphony Orchestra players an... yesterday afternoon, after an ... tive meeting at the union mu... headquarters on St. Botolph ... that a "Union Boston Symphony Orchestra" will be incorporated ... the next few days, with the s... as a nucleus.

The new symphony, it was sai... be conducted by a board of 24 tr... whose names will be announced ... a day or two, and will inc... nent New England fin... trustees are prepared ... financial responsibilit... concert on Easter Sun... Colonial Theatre. A serie... certs and a season of "Pops" ... consideration.

It is understood that the 24 t... have received the pledge fro... strikers that the latter will no... summate any new contracts for t... mainder of this season and next s... or until released by the trustees ... the obligation. In mentioning the ... the strikers stated that Frederic... kin, discharged concertmaster, r... a $40,000 contract to conduct a ... tour of this country for the rem... of this season and next season.

Questioned regarding his actio... said it was his desire to remain ... the men who stood with him ... "fight for the union principle." ... added that 13 of the 24 players wh... remained with the Boston Symp... Orchestra have contracted to pla... other symphony orchestras next s... but that the strikers had declin... make new contracts before or sin... controversy began.

Yesterday several of the strike... instructed Atty. Arthur W. Berens... take the necessary legal action ... over money which they allege i... because of the management's "... of contract" in withholding the... checks.

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Trav Mar 23

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So pronounced was the success of their initial concert that other similar concerts and possibly pop-concerts will be held by the strikers. This was decided yesterday at a meeting of the 33 players who walked out of the Symphony organization. Mr. Mollenhauer was the conductor at last Sunday night's concert.

A second concert will be given Sunday night in the Colonial Theatre. The remainder of the series will be at the Colonial or some other major Boston theatre.

It was voted yesterday by the strikers to place in the hands of their counsel, Atty. Arthur Berenson, all financial affairs in connection with the collection of money which they claim the Symphony management owes them under their contracts.

The depleted Boston Symphony Orchestra returned today from its southern tour.

Trans Mar 23

As the Subscribers Feel

From a score of notes sent to this department by subscribers to the Symphony Concerts who resent Mr. Roth's recent letter on the part of the seceders from the orchestra, here follows one that well represents them all:

Otto Roth and the seceding Symphony players do not seem to give a thought to the fact that they broke faith with a large audience of many old subscribers to the concerts on one of the most inclement nights of the winter. Many like myself made an effort to go to Symphony Hall because the original programme was played so well Friday afternoon. To allow a peevish violinist who has been with the orchestra as concert master but two seasons to influence the seceders to the extent of their not only breaking their contracts with the trustees but with this audience of subscribers who have assisted in the financing of the orchestra, makes it still more evident that unionism is the last thing desirable for a good orchestra. My feeling is that tickets should not be bought for a concert where any one of them take part until they have shown that they have overcome their present lack of responsibility to the public who support them.

[illegible]Y, MARCH 22, 1920

Players

THE SYMPHONY STRIFE

A Second Concert by the Diminished Orchestra in New York—Foreboding Comment from Metropolitan Reviewers—Fresh Evidence of the Overshadowing of Fradkin

THE final concert for this season of t[illegible] Boston Orchestra in New York bef[illegible] on Saturday afternoon last and T[illegible] Tribune on Sunday made record of it[illegible] follows:

The troubles of the Boston Symphony Orchestra do not seem to have affected the number of people who in New York wish to hear the famous band. The concert yesterday afternoon found Carnegie Hall crowded and Mr. Monteux greeted with more than ordinary heartiness. Mr. Monteux has naturally tempered the programme to his shorn orchestra, yet despite a certain loss in tonal resonance its playing yesterday was admirable, and notably so in Debussy's Petite Suite. Mr. Monteux is entirely at home in the music of Debussy, and he gave the suite a graceful and atmospheric performance. The other numbers were the overture to Beethoven's "Fidelio," Mozart's Symphony in G-minor, Borodin's orchestral sketch, "On the Steppes of Central Asia" and the overture to Goldmark's "Sakuntala."

The reviewer for The Sun was less pleased with the concert but he soon puts it by for pessimistic reflections upon the present and the future of the disrupted band. He writes:

There was some good playing in Debussy's suite, but in general the orchestra sounded rough. There was [illegible] of the delicious mellowness and transparency of tone for which the Bostonians have been noted. However, in the circumstances no finished performance could be expected. It was evident that the sympathies of the audience were with Pierre Monteux, the conductor; for the applause with which he was received when he first appeared and which followed the symphony was plainly meant as a special demonstration.

The future of the Boston Symphony Orchestra is in the lap of the gods who protect union labor. It remains for unionism to perpetuate or destroy this institution. If it proves to be true that seventy-four members are pledged to leave the orchestra if it is not unionized then the organization is doomed, for great concert orchestras cannot be improvised. For the sake of its splendid history and of musical art in this country it is to be hoped that the Boston Symphony Orchestra will survive the deadly blow it has received and will continue to bring its delightful contributions to New York's musical season.

On another page of The Sunday Sun, Mr. Henderson, reprinting Mr. Roth's letter already published in these columns, renews his forebodings:

Mr. Roth's letter proves conclusively that the present state of the Boston Orchestra is precarious. If its men are pledged to unionism and the trustees remain firm in their determination not to recognize a union the present orchestra will cease to exist and a new one will have to be formed. If the trustees believe that they can go out and buy a new Boston Symphony Orchestra just as they would buy a new bass drum they are lamentably mistaken. To the disinterested outsider it looks as if the famous old orchestra was approaching dissolution. Such an outcome of the matter would be a calamity to the musical world and all music lovers will fervently hope that differences may be adjusted.

The Times likewise prints a summary of Mr. Roth's letter and then, with the pen of Mr. Aldrich, comments as follows on the conditions it discloses:

The New York public will join in the general lamentation if the Boston Symhony Orchestra is damaged beyond repair. It is unsafe at this distance and without a knowledge of all the facts to venture on prediction; but most admirers of the orchestra will think that if three-quarters of the present personnel leave it, and the management tries to build it up to former standard with new men—or women—in their place, the outlook will not be promising. It took some of the rarest ability a good many years to bring the Boston Orchestra up to its preëminent position. It will not be done again immediately, even if an equal amount of ability in the direction and in the personnel is at once available.

The merits of the unionizing scheme are not for outsiders, imperfectly acquainted with the circumstances, to discuss. It is natural, probably inevitable, that the trustees of the orchestra should carry out strictly the policy they inherited from Mr. Higginson against it. They no doubt consider it a part of the many-sided wisdom that marked his control of the orchestra for so many years and that brought such unique results. Whether they will "relent" or whether they can withstand the pressure, greater now than at any time in Mr. Higginson's day, and whether, if they do, they can successfully make up the loss of three-quarters of the orchestra and restore it to what it has been so very recently, these are all questions that cannot fail to interest deeply the New York musical public, and the possibilities of the situation are such as to cause pain and anxiety.

Being two hundred miles away and engrossed in nearer matters, Mr. Henderson and Mr. Aldrich overlook the fact that here in Boston the strife within and without the band is fast degenerating into a personal issue; Shall the trustees and the conductor control the orchestra or shall it be controlled by Fredric Fradkin, the concert-master, dismissed for gross breach of discipline and general effrontery? Outwardly at least, the seceders are now neither more nor less than an obsequious following awaiting his daily bidding. In their eyes increase of salaries and unionization—the issues with which the controversy began—are fast becoming incidental beside the omnipotent and omnipresent Fradkin. So also among the sympathizers with the seceders. Their concert last evening, at the Colonial Theatre can merely perfunctory course until it was the turn of Fradkin to play the sickly sweet "Méditation" from Massenet's opera, "Thais." Then ovations for "the hero" and all that sort of thing. No wonder that Mr. Webber, the president of the American Federation of Musicians—an astute and far-seeing man withal—found himself unable to address the company while two actors, also announced to grace the occasion, discovered engagements elsewhere. Until Fradkin's brief day passes, as it is sure to pass with the fickle temperaments he now sways, the dispute and the merits of the dispute are likely to get "no forrarder."

Here in Boston

There has been quick response to the request, recently inserted in the programme-book of the Symphony Concerts, for contributions to an endowment fund for the orchestra. Subscriptions have ranged from $5 to $5000 and they have been many. Whether the Trustees will enter this spring upon a widespread and energetic canvass for two or three millions remains to be decided. Among the public at large signs favor such an enterprise; among the very rich, they are said to be more dubious. Mr. C. A. Ellis will withdraw next month

TO INCORPORATE [illegible] SYMPHONY ORCHESTRA

Globe Mar 23

A committee was appointed at an executive meeting of the striking Symphony Orchestra musicians yesterday, to prepare plans for the incorporation of a union Boston Symphony Orchestra. The committee announced, after a conference with attorney Arthur Berenson, that the incorporation work will be completed within a few days.

While the strikers' committee refused to discuss details, it was learned that the orchestra will be under the control of 24 trustees, made up of strikers and business men. The new trustees, it was announced, have assumed the responsibility for the concert to be given at the Colonial Theatre on Easter Sunday night, and plans are now being made for a series of "Pop" concerts to run through the Summer months.

Pledges have been given by all the striking musicians to sign no contracts for the remainder of this season or next, unless released by the trustees. Mr Fradkin stated that he will remain.

1920 Post Mar 2[illegible]

STRIKERS TO [illegible] SUE FOR PA[illegible]

Plan to Incorporate 'Union Symphony Orchestra'

Backed by a board of trustees of [illegible] members, including many prominent men of the city and State, the incorporation of the "Union Boston Symphony Orchestra" will be consummated by the early part of next week, according to an announcement from the executive committee of the striking players of the Boston Symphony Orchestra, following a secret meeting of the committee held yesterday morning at the union headquarters, St. Botolph street.

The present plans call for a series of concerts to be given between the present date and the summer season, when a series of Pop concerts will be given during the summer months. In the future more elaborate plans will be made for the symphony season of the orchestra.

Arthur W. Berenson, attorney for the strikers, is now making preparations to bring legal action against the management of the Boston Symphony Orchestra for alleged breach of contract. Mr. Berenson is collecting the contracts of the strikers and is to present these to the management with a demand for payment for the rest of the season. In the event of refusal, legal action will be taken.

take up the subject again.

STRIKING PLAYE[illegible] TO HAVE ORCHES[illegible]

Herald Mar 2[illegible]

Board of 24 Trustees to Co[illegible] "Union Symphony"

Leaders of the striking Bosto[illegible] phony Orchestra players an[illegible] yesterday afternoon, after an [illegible] tive meeting at the union mu[illegible] headquarters on St. Botolph [illegible] that a "Union Boston Sympho[illegible] chestra" will be incorporated [illegible] the next few days, with the s[illegible] as a nucleus.

The new symphony, it was sai[illegible] be conducted by a board of 24 tr[illegible] whose names will be announced [illegible] a day or two, and will inc[illegible] nent New England fin[illegible] trustees are prepared [illegible] financial responsibilit[illegible] concert on Easter Sun[illegible] Colonial Theatre. A serie[illegible] certs and a season of "Pops" [illegible] consideration.

It is understood that the 24 t[illegible] have received the pledge fro[illegible] strikers that the latter will no[illegible] summate any new contracts for t[illegible] mainder of this season and next s[illegible] or until released by the trustees[illegible] the obligation. In mentioning the [illegible] the strikers stated that Frederic[illegible] kin, discharged concertmaster, r[illegible] a $40,000 contract to conduct a [illegible] tour of this country for the rem[illegible] of this season and next season.

Questioned regarding his action[illegible] said it was his desire to remain [illegible] the men who stood with him [illegible] "fight for the union principle." [illegible] added that 18 of the 24 players wh[illegible] remained with the Boston Sym[illegible] Orchestra have contracted to pla[illegible] other symphony orchestras next s[illegible] but that the strikers had declin[illegible] al[illegible]make new contracts before or sin[illegible] controversy began.

Yesterday several of the strike[illegible] instructed Atty. Arthur W. Berens[illegible] at[illegible]ake the necessary legal action [illegible] L[illegible]over money which they allege [illegible] W[illegible]ecause of the management's "[illegible] Rl[illegible]f contract" in withholding the[illegible] checks.

[illegible] select artists for [illegible] to add to the

Record 18

EDNESDAY, MARCH 24,

I IN ORD

EX-MEMBERS OF SYMPHONY SEEK BACK PAY

Take First Legal Steps to Collect Money from Trustees

First legal action against the trustees of the Boston Symphony Orchestra by the dismissed players was taken today, when the men placed their individual contracts in the hands of their attorney, Arthur L. Berenson.

Attorney Berenson explained that when all the contracts were in his possession he would take the matter up with Judge Cabot, chairman of the trustees, in an effort to get the dismissed players' salaries, which, he alleges, have not been paid for two weeks.

If no adjustment is made, according to Mr. Berenson, he will sue the trustees for the money. Mr. Berenson claims that the trustees committed a breach of contract by not paying the men their money when it was due them.

In the meantime plans are being made for a benefit concert to be given Easter Sunday night. Every effort is being made to secure Enrico Caruso as soloist. The committee, representing the players, announced at their meeting today that last Sunday night's concert at the Colonial Theatre was a success financially as well as a great musical achievement.

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As it was easy to suspect and as Musical America blurts out "the American conductor and composer," eager to mess into the quarrel in the Symphony Orchestra, is Henry Hadley, who, perchance, sees himself as leader of a second Boston band. A kinder fate would have given Mr. Hadley less talent for "publicity" and more for music-making.

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The names of the board of 24 trustees and management of the new Symphony Orchestra as well as the identity of the prominent financier who is to back them will be given out after the Easter Sunday night concert at the Colonial Theatre. Rehearsals will begin early next week and continue up to the day of the concert, at which it is expected Enrico Caruso and other operatic stars will be a part of the program.

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Mar 26

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Herald Mar. 30

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"I regret," said Mr. Berenson? "that these men have used the union as a stepping-stone to accomplish their ends, and then deserted the union and their colleagues. That they were taken back is conclusive indication that the Boston Symphony Orchestra can never be what it was before, and, as the New York critics put it, must musically be an inferior institution.

"If the people of Boston want to support a new symphony orchestra, it is up to them. Several business men are ready to support such a movement."

He added that yesterday he sent a letter to Judge Cabot, chairman of the trustees, informing him that he had begun legal proceedings to obtain money due Fradkin and other former members of the orchestra withheld by the maaagement because of alleged violations of their contracts.

CITY COUNCIL FAVORS

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The step taken by these men, however, has in no way affected the fast-forming plans for a new Symphony Orchestra to be comprised of union men, it was stated. Plans for the Easter Sunday night concert, to be held in the Colonial Theatre, will be announced shortly.

FOUR WOMEN ON

NEW ORCHESTRA MAY LEAVE CITY

Former Symphony Players Discouraged by Lack of Patronage

FINE PERFORMANCE AT THE COLONIAL

Because of the lack of interest shown in last night's concert of former members of the Boston Symphony Orchestra who have been giving Sunday evening performances at the Colonial Theatre under the name of the American Federation Symphony Orchestra, a meeting will be held today or tomorrow to decide upon the advisability of continuing the series.

The players were unable to determine whether the small attendance of last night was due to the weather and counter entertainments throughout the city or whether their friends and supporters had abandoned them, but whatever the cause, they expressed themselves as being discouraged.

May Go Elsewhere

The feeling is general among the players that they are not receiving the patronage of the music lovers of the city and they feel that they could do better by establishing themselves in some nearby city.

While last night's audience was small it was none the less appreciative, being generous with applause for both solo and orchestra pieces. The soloists, Gustav Heim, trumpeter; Fredric Fradkin, violinist, and Theodore Cella, harpist, were obliged to respond to the outbursts of enthusiasm.

The program was: Overture, "Mignon," Thomas; trumpet solo from "Samson and Delilah," Saint-Saens, Mr. Heim; Andante Cantabile for string quartet, op. 11, Tschaikowski; Minuet, Bolzoni; violin solo, Gypsy Airs, Sarasate, Mr. Fradkin; Poeme Symphonique, "Le Rouet d'Omphale, Saint-Saens; harp solo, "Mazurka," Schuecker, Mr. Cella; overture, "Rienzi," Wagner.

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The organization was billed last evening as the American Federation Symphony Orchestra. It included about 60 musicians.

Items and Incidents

The seceders from the Symphony Orchestra drew only a few hundred listeners to their concert in the Colonial Theatre last evening—for the most part, as the applause seemed to indicate, the "personal following" of Mr. Fradkin. The seceders were variously reinforced into a workable orchestra; Mr. Mollenhauer led it; the violinist played several numbers. There was every effort to keep up appearances, but the atmosphere of the occasion was cheerless. Scarcely one of the anticipations of the seceders has been fulfilled. The Symphony Concerts go their way better supported than they have been for several years; the orchestra has been already restored to sufficient numbers, with every sign that by autumn the ranks will be full again. Nobody has come or is likely to come to the rescue of the seceders. Even their fellow-unionists show little interest in them. Their only recourse now seems either return to the orchestra, for as many as it may receive again, or search for jobs elsewhere. Even these, the seceders are discovering, are not too many.

The new Symphony Orchestra, with Mr. Bodanzky and Mr. Mengelberg as conductors, will undertake no less than thirty pairs of concerts in New York next season—more than any other band in America has ventured hitherto in a single city. They will be divided into two series of fifteen each. Whether the same programme will serve four times has yet to be decided.

UNION BOSTON SYMPHONY TO BE ORGANIZED

Record Mar 25

New Orchestra Said to Be Backed by a Prominent Financier

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The names of the trustees will be announced within a day or two, it is said. The trustees will assume all financial responsibility for the Easter Sunday night concert at the Colonial Theatre and will then take steps to commence a Pop season, to be followed by a regular Symphony season.

It became known also that Fradkin, the deposed concert-master, has turned down a $40,000 contract for a concert tour of America, in order that he might remain "with the boys."

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INFORMATION OBSCURED

ESTABLISHED 1881

From MAR 8 1920 E
Evening Public Ledger
Philadelphia, Pa.

UNION PLEA FOR FRADKIN

Boston Labor Body Urges Reinstatement of Concertmaster

Boston, March 8.—The Central Labor Union passed resolutions yesterday asking the trustees of the Boston Symphony Orchestra to reinstate Frederic Fradkin, concertmaster, who was dismissed for failure to acknowledge applause. The resolutions also ask for the recognition of the Union of Symphony Players.

They assert the trustees "by their hasty and arbitrary action have not only threatened the dissolution of a world-famous orchestra but have violated the principle of free organization, which lies at the basis of Americanism and all true democracy, and have offered an insult to organized labor in Boston and throughout the country."

ESTABLISHED 1881

From North America
Philadelphia, P

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From MAR 1 1920
Bulletin
Philadelphia, Pa.

NOT 'LURING' MUSICIANS

hila. Orchestra Denies Offers to Boston Symphony Players

Statements from Boston asserting Heda van den Beemt, violinist of the Philadelphia Orchestra, is endeavoring to obtain Boston Symphony Orchestra musicians, were answered today by Arthur Judson, manager of the Philadelphia Orchestra.

"The Philadelphia Orchestra Association," said Mr. Judson, "has not at any time in its history attempted to persuade musicians, by the offer of higher salaries, to leave other organizations.

"The Boston Orchestra, employing only non-union men, has been peculiarly exempt from this sort of persuasion because the Philadelphia Orchestra employs only union men.

"If, however, Boston Orchestra players join the union the Philadelphia Orchestra will, of course, feel free to employ any of these men it may need."

RECORD
Philadelphia, Pa.
MAR 12 1920

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RECORD
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ESTABLISHED 1881

From
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Thirty Members Refused to Play Because One Wasn't Reinstated.

Boston, March 6.—About 30 members of the Boston Symphony Orchestra, in pursuance of their decision to refuse to play unless the management reinstated Frederic Fradkin, the concert master who was dismissed last night for failure to respond to a signal from Conductor Pierre Monteux, did not take their seats for to-night's concert.

Frederick P. Cabot, president of the board of trustees of the orchestra, told a committee of the musicians before the concert that Fradkin would not be reinstated. When they informed him that one quarter of the orchestra membership would not join in the evening's program, Mr. Cabot announced a change in the selections to be played, whereby the concert was enabled to proceed without them.

Fradkin appeared at Symphony Hall before the concert, but was told that he would not be allowed to take part.

m TRIBUNE
dress: Providence, R. I.
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SYMPHONY ORCHESTRA

(From the Boston Herald.)

The statement made by the trustees of the Boston Symphony Orchestra is straightforward and reassurring. It should put an end to gossip about the present condition and the future of the orchestra. Erroneous statements have been published; there has been much idle chatter. Malicious reports have been circulated in other cities by those who, for selfish reasons, would welcome the downfall of our orchestra. Nor is the German propaganda at an end. There are some who cannot endure the thought of anyone but a German as a conductor.

The trustees show irrefutably that the stories about the inadequate pay of the members have been extravagant and in some instances false. They have stated their side of the case calmly; they have contented themselves with showing the facts. And facts are stubborn things. The trustees have made no attempt at intimidation; they say to the few restless members: "If you are not satisfied, the door is open. Others, capable musicians, will be knocking for admission."

It is not surprising in these days of general discontent that a few of the younger men in the orchestra should make trouble; men who have served only a short time who have not ranked with the indispensable members. They have found relief in excited talk; they, perhaps, have been taken seriously by some, always ready to entertain gossip; by others, who were wholly unacquainted with the truth of the situation. Members that needlessly stir up strife are not wanted. If they should leave at the expiration of their contracts, their contracts would not be renewed.

The trustees begin my saying: "In any ent, the Boston Symphony Orchestra is be carried on and its great qualities aintained." That is enough. The charter of the trustees is such that these rds will not be misunderstood. The hestra was never musically in a more viable position than it is to-day. Its ndard and its proficiency were never her. It has for a conductor a man great ability as a drill master; a muan of fine and catholic taste; a poetic rpreter of classic, modern and ultra dern compositions. It is for the peop Boston to support gladly this orche , which has for years, is now, and w a source of civic pride. Nor will a nands made for this support be un able, or burdensome.

From Provid
MAR

BOSTON SYMPHONY TO BE HERE TO-MORROW EVENING

Complete Programme to Be Given at Infantry Hall.

The Boston Symphony Orchestra, despite the threatened disruption of its membership over the discharge of Frederic Fradkin, concertmaster, will appear at Infantry Hall, in this city, to-morrow evening in the fourth of its series of concerts and will provide the complete scheduled programme. This announcement was made from Symphony Hall, Boston, this forenoon.

Endeavors to have other union members of the orchestra in those who remained away from Saturday night's concert over the Fradkin issu were unsuccessful, it was stated. String members appeared at this morning's rehearsal at 10 o'clock and voluntarily joined in the rehearsal, it was announced.

In personal lers to striking members, Judge Frerick P. Cabot, chairman of the trusts of Symphony Orchestra, pointed out that their refusal to appear Saturday night had constituted a breach of t terms of their contract. He said would meet them at Symphony Hall his afternoon, between 2 and 5, if th cared to call. When the striking m bers appeared at this morning's rehea l, and asked if they could join in rehearsal, they were told that they d join voluntarily.

According to announcement from Boston this fore on, not only will the scheduled progr me be given in this city to-morrow nigh t the requisite number of players be on hand.

INFORMATION OBSCURED

ESTABLISHED 1881

From MAR 8 1920 E
Evening Public Ledger
Philadelphia, Pa.

UNION PLEA FOR FRADKIN

Boston Labor Body Urges Reinstatement of Concertmaster

Boston, March 8.—The Central Labor Union passed resolutions yesterday asking the trustees of the Boston Symphony Orchestra to reinstate Frederic Fradkin, concertmaster, who was dismissed for failure to acknowledge applause. The resolutions also ask for the recognition of the Union of Symphony Players.

They assert the trustees "by their hasty and arbitrary action have not only threatened the dissolution of a world-famous orchestra but have violated the principle of free organization, which lies at the basis of Americanism and all true democracy, and have offered an insult to organized labor in Boston and throughout the country."

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From North America
Philadelphia, P

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From MAR 1 1920
Bulletin
Philadelphia, Pa.

NOT 'LURING' MUSICIANS

hila. Orchestra Denies Offers to Boston Symphony Players

Statements from Boston asserting Hedley van den Beemt, violinist of the Philadelphia Orchestra, is endeavoring to obtain Boston Symphony Orchestra musicians, were answered today by Arthur Judson, manager of the Philadelphia Orchestra.

"The Philadelphia Orchestra Association," said Mr. Judson, "has not at any time in its history attempted to persuade musicians, by the offer of higher salaries, to leave other organizations.

"The Boston Orchestra, employing only non-union men, has been peculiarly exempt from this sort of persuasion because the Philadelphia Orchestra employs only union men.

"If, however, Boston Orchestra players join the union the Philadelphia Orchestra will, of course, feel free to employ any of these men it may need."

n RECORD
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MAR 12 1920

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SYMPHONY ORCHESTRA

(From the Boston Herald.)

The statement made by the trustees of the Boston Symphony Orchestra is straightforward and reassurring. It should put an end to gossip about the present condition and the future of the orchestra. Erroneous statements have been published; there has been much idle chatter. Malicious reports have been circulated in other cities by those who, for selfish reasons, would welcome the downfall of our orchestra. Nor is the German propaganda at an end. There are some who cannot endure the thought of anyone but a German as a conductor.

The trustees show irrefutably that the stories about the inadequate pay of the members have been extravagant and in some instances false. They have stated their side of the case calmly; they have contented themselves with showing the facts. And facts are stubborn things. The trustees have made no attempt at intimidation; they say to the few restless members: "If you are not satisfied, the door is open. Others, capable musicians, will be knocking for admission."

It is not surprising in these days of general discontent that a few of the younger men in the orchestra should make trouble; men who have served only a short time who have not ranked with the indispensable members. They have found relief in excited talk; they, perhaps, have been taken seriously by some, always ready to entertain gossip; by others, who were wholly unacquainted with the truth of the situation. Members that needlessly stir up strife are not wanted. If they should leave at the expiration of their contracts, their contracts would not be renewed.

The trustees begin my saying: "In any event, the Boston Symphony Orchestra is to be carried on and its great qualities maintained." That is enough. The charter of the trustees is such that these words will not be misunderstood. The orchestra was never musically in a more viable position than it is to-day. Its standard and its proficiency were never higher. It has for a conductor a man of great ability as a drill master; a musician of fine and catholic taste; a poetic interpreter of classic, modern and ultra-modern compositions. It is for the people of Boston to support gladly this orchestra, which has for years, is now, and will be a source of civic pride. Nor will any demands made for this support be unreasonable, or burdensome.

From Provid
MAR

BOSTON SYMPHONY TO BE HERE TO-MORROW EVENING

Complete Programme to Be Given at Infantry Hall.

The Boston Symphony Orchestra, despite the threatened disruption of its membership over the discharge of Frederic Fradkin, concertmaster, will appear at Infantry Hall, in this city, to-morrow evening in the fourth of its series of concerts and will provide the complete scheduled programme. This announcement was made from Symphony Hall, Boston, this forenoon.

Endeavors to have other union members of the orchestra join those who remained away from Saturday night's concert over the Fradkin issue were unsuccessful, it was stated. Strike members appeared at this morning's rehearsal at 10 o'clock and voluntarily joined in the rehearsal, it was announced.

In personal letters to striking members, Judge Frerick P. Cabot, chairman of the trustees of Symphony Orchestra, pointed out that their refusal to appear Saturday night had constituted a breach of the terms of their contract. He said would meet them at Symphony Hall this afternoon, between 2 and 5, if they cared to call. When the striking members appeared at this morning's rehearsal, and asked if they could join in the rehearsal, they were told that they could join voluntarily.

According to announcement from Boston this forenoon, not only will the scheduled programme be given in this city to-morrow night but the requisite number of players be on hand.

INFORMATION OBSCURED

NEW YORK
ESTABLISHED 1881
Providence, R. I.
FEB 27 1920

BOSTON SYMPHONY ORCHESTRA MAY BE REORGANIZED SOON

Unless Union Membership is Recognized by Trustees Players Will Withdraw and Form New Orchestra Affiliated with Unions, It is Declared.

[By the Associated Press]

Boston Feb 27.—Unless the Boston Symphony Orchestra players are recognized as a union by the trustees, they will form an orchestra themselves under union affiliation, according to a statement made by a committee of the players to-day. Ninety per cent. of the members have joined the union and financial backing for the proposed new orchestra has been offered, it was said.

Unionization is "the only thing that will hold the organization together," the statement declares. "The players have not received sufficient salary and, being non-union men, could get little outside work. As a result men have left the orchestra year after year to join the union, and the constant change in membership has been a damper to proper team work.

"The trustees have assumed a most autocratic attitude toward the men. It was said a year ago that the only opposition to unionization was that the union prohibited bringing players from Europe for the orchestra. The contract labor laws make this impossible now and there should be no objection."

Frederic Fradkin, concert master of the orchestra, joined the union yesterday, and it is claimed that of the 20 players who have not joined, 10 have announced their intention of doing so. Pierre Monteux, conductor of the orchestra, is represented by the players' committee as being in sympathy with unionization.

The trustees have recently rejected a request for an increase of $1000 a year for each player, but have expressed a willingness to have a fall season of popular concerts to add to the players' receipts.

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DEMAND MORE WAGES

Members of Boston Symphony Orchestra Told Organization Has No Money to Meet Demands

Boston, Feb. 18—Players of the Boston symphony orchestra have made a joint request for increased wages, and have taken steps toward joining the musicians' union. The wage request, involving an annual advance of approximately $100,000, has been refused.

Judge Frederick P. Cabot, chairman of the board of trustees of the orchestra, said to-day that the question of union membership was not an issue between players and management, although recognition of a union had been refused because union leaders said they would claim the right to say who should play with the orchestra and under what conditions.

The request for more wages was submitted in a letter, and was based on the plea that the players' present compensation is inadequate under increased living costs.

Judge Cabot said the number who joined in the request was "large," possibly as many as 80. At a meeting of the orchestra subsequently, he told the players that the resources of the organization were such that no funds were available for the $100,000 advance necessary to meet their request.

The orchestra has approximately $100,000 to draw upon, and its operating expenditure is upwards of $90,000 a year.

The orchestra management has not overlooked the possibiljty that some of the players may decide that they must receive more money than can be had by remaining with the Boston symphony. Such men, it is admitted, can probably obtain higher rates by joining the musicians' union and playing under its contracts.

FEB 28 1920

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ESTABLISHED 1881
Providence, R.
Bulletin
FEB 24 1920 A

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Chirman of Committee of Players Says That 60 of 95 Members Are Enrolled in Musicial Organization and Will Negotiate for Higher Pay.

Boston, Feb. 24.—The Boston Symphony Orchestra has become unionized, according to a statement last night by Carl Gardner, chairman of a committee of seven Symphony players appointed to conduct negotiations between the union and the trustees.

Chairman Gardner declared that 60 out of the 95 members of the orchestra have already enrolled and paid thier initiation fees to the Boston Musicians' Protective Association, and that the remaining members would probably enroll within a day or two.

The fact that yesterday was a holiday which fought outside engagements to many of the players, he declared, prevented their attendance at the conference held at union headquarters on St. Botolph street, but he had received assurances from the absentees that warranted his assertions that the orchestra had become unionized. While there were but 36 players in the union two weeks ago when the demands were first made for increase in salaries, to-day there are 60 members.

At the conference yesterday there were present in addition to the Symphony members, Thomas F. Gamble, International Secretary of the American Federation of Musicians; Fred C. Kingman, President of the Boston local; Herman P. Liehr, Secretary of the Boston local; William Dodge, chairman of the board of directors, and Arthur Berenson, attorney

ESTABLISHED 1881
From
Providence, R.
FEB 18 1920 A

BOSTON SYMPHONY PLAYERS SEEK INCREASE IN WAGES

Demands Aggregating $100,000 More Pay Refused; May Join Union.

[By the Associated Press]

Boston, Feb. 18.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the Musicians' Union. The wage request, involving an annual advance of approximately $100,000, has been refused, Judge Frederick P. Cabot, chairman of the board of trustees of the orchestra, said to-day. The question of union membership is not an issue between players and management, he explained, although recognition of a union has been refused because union leaders said they would claim the right to say who should play with the orchestra and under what conditions.

Judge Cabot said the trustees had recently received a letter from some of the players, in which they asked for more wages, on the ground that their present compensation was inadequate under increased living costs. The number of players who joined in the request was "large," possibly as many as 80. At a meeting of the orchestra subsequently, Judge Cabot told the players that the resources of the organization were such that no funds for the $100,000 advance necessary to meet their request were available. The orchestra has approximately $100,000 to draw upon, and its operating expenditure is upward of $90,000 a year.

"Settlement on an individual basis will be made in some cases with moderate increases, but any substantial advance is out of the question, with our limited resources," Judge Cabot said.

The orchestra management has not overlooked the possibility that some of the players may decide that they must receive more money than can be had by remaining with the Boston Symphony. Such men, it is admitted, can probably obtain higher rates by joining the Musicians' Union and playing under its contracts.

REPUBLICAN CLUB URGES

GLOBE DEMOCRAT
St. Louis, Mo.
FEB 19

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From
Bill Board
MAR 6 1920
Cincinnati, O.

BOSTON SYMPHONY ORCHESTRA MEMBERS JOINING THE UNION

Of the Twenty Not Yet Affiliated With A. F. of M. Ten Have Announced Intention of Doing So, It Is Said—Must Unionize 100 Per Cent, Declares J. N. Weber

New York, Feb. 26.—Joseph N. Weber, international president of the American Federation of Musicians, was asked today by a Billboard representative what he knew about the situation in Boston regarding the unionizing of members of the Boston Symphony Orchestra. Mr. Weber said that his assistant had spent a few days in Boston to see how matters stood, and he understands that about seventy per cent of the musicians have filed applications to join the union. There are ninety-five members in the orchestra.

"We are now awaiting further developments," said Mr. Weber, who declared also that the movement afoot to unionize is very strong, and, that assuming only part of the orchestra succeed in organizing, he is sure the union members will speedily leave the Boston Symphony to affiliate themselves with a union organization.

According to a Boston dispatch in the morning papers, a statement interpreted as defiance of the members of the Boston Symphony Orchestra who have signified their intention of unionizing, has been issued by Judge Cabot, chairman of the Trustees. Judge Cabot is quoted as declaring to orchestra members at a rehearsal that their wages are thirty per cent higher than they were before the war. Judge Cabot is said to have told members, in substance, that those who wish to continue under present conditions may do so, but it is desired that those who find it impossible to remain, notify the management at once.

New York, Feb. 28.—The committee of the orchestra players issued the following statement yesterday:

"Unionization is the only thing that will hold the organization together. The players have not received a sufficient salary, and, being nonunion men, could not get outside work. As a result men have left the orchestra year after year to join the union, and the constant change in membership has been a damper to proper team work. The trustees have assumed a most autocratic attitude toward the men. It was said a year ago that the only opposition to unionization was that the union prohibited bringing players from Europe for the orchestra. The contract labor laws make this impossible now, and there should be no objection."

Frederic Fradkin, the concert master of the orchestra, joined the union yesterday, and it is claimed that of the twenty players who have not joined ten have announced their intention of doing so. Pierre Monteux, conductor of the orchestra, is represented by the players' committee as being in sympathy with unionization.

The players committee today sent formal notice to the trustees of the orchestra that a large majority of the members had affiliated with the American Federation of Musicians as "the only effectual means of remedying conditions no longer tolerable." The notice asked that players' contracts be revised to enable them "to comply with the duties and obligations fixed by the by-laws of the Federation and the principle for which it stands." The trustees were requested to appoint a time and place to meet the committee.

From
Express
N. Y.

BOSTON ORCHESTRA UNION

Members of symphony body may form new organization.

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The trustees have recently rejected a request for an increase of $1,000 a year for each player, but have expressed a willingness to have a fall season of popular concerts to add to the players' receipts.

Quarantine against raw broom corn.

From
COMMERCIAL TRIBUNE,
Cincinnati, Ohio

Boston Symphony Artists Demand $100,000 Rise; Threaten To Join Union

BOSTON, Feb. 18.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the Musicians' Union. The wage request, involving an annual advance of approximately $100,000, has been refused.

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ESTABLISHED 1881
From 4
ENQUIRER,
Cincinnati, Ohio

MUSICIANS TO WITHDRAW

From Boston Symphony If Recognition Is Denied.

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ESTABLISHED 1881
From
COMMERCIAL TRIBUNE,
Cincinnati, Ohio
MAR - 7 192

MUSICIANS TO CONSIDER STRIKE

BOSTON, March 6.—Players of the Boston Symphony Orchestra arranged a meeting late today to consider whether they would refuse to hold their usual concert tonight as a means of forcing reinstatement of Frederick Fradkin, concert master. Fradkin was discharged after he had refused to rise last night when Conductor Monteux was applauded.

From Dispatch
FEB 28 1920 M
Pittsburg, Pa.

and bring Government control.

Orchestra in Split

BOSTON, Feb 27—Unless the Boston Symphony Orchestra players are recog-

INFORMATION OBSCURED

NEW YORK
LISHED 1861

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NEGLIGENT LANDLORD FINED

NEW YORK
ESTABLISHED 1881

From

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REPUBLICAN CLUB URGES

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"Unionization is the only thing that will hold the organization together. The players have not received a sufficient salary, and, being nonunion men, could not get outside work. As a result men have left the orchestra year after year to join the union, and the constant change in membership has been a damper to proper team work. The trustees have assumed a most autocratic attitude toward the men. It was said a year ago that the only opposition to unionization was that the union prohibited bringing players from Europe for the orchestra. The contract labor laws make this impossible now, and there should be no objection."

Frederic Fradkin, the concert master of the orchestra, joined the union yesterday, and it is claimed that of the twenty players who have not joined ten have announced their intention of doing so. Pierre Monteux, conductor of the orchestra, is represented by the players' committee as being in sympathy with unionization.

The players committee today sent formal notice to the trustees of the orchestra that a large majority of the members had affiliated with the American Federation of Musicians as "the only effectual means of remedying conditions no longer tolerable." The notice asked that players' contracts be revised to enable them "to comply with the duties and obligations fixed by the by-laws of the Federation and the principle for which it stands." The trustees were requested to appoint a time and place to meet the committee.

ESTABLISHED 1881
COMMERCIAL TRIBUNE,
Cincinnati, Ohio

MUSICIANS TO CONSIDER STRIKE

BOSTON, March 6.—Players of the Boston Symphony Orchestra arranged a meeting late today to consider whether they would refuse to hold their usual concert tonight as a means of forcing reinstatement of Frederick Fradkin, concert master. Fradkin was discharged after he had refused to rise last night when Conductor Monteux was applauded.

From Dispatch
Pittsburg, Pa.

and bring Government control to...

Orchestra in Split

BOSTON, Feb 27—Unless the Boston Symphony Orchestra players are recog...

From Express
...N. Y.

BOSTON ORCHESTRA UNION

Members of symphony body may form new organization.

Boston, Mass., Feb. 27.—Unless the Boston Symphony orchestra players are recognized as a union by the trustees, they will form an orchestra themselves under union affiliation, according to a statement made by a committee of the players today. Ninety per cent. of the members have joined the union and financial backing for the proposed new orchestra has been offered, it is said.

Frederic Fradkin, concert master of the orchestra, joined the union yesterday and it is claimed that of the twenty players who have not joined, ten have announced their intention of doing so. Pierre Monteux, conductor of the orchestra, is represented by the players' committee as being in sympathy with unionization.

The trustees have recently rejected a request for an increase of $1,000 a year for each player, but have expressed a willingness to have a fall season of popular concerts to add to the players' receipts.

Quarantine against raw broom corn.

From
COMMERCIAL TRIBUNE,
Cincinnati, Ohio

BostonSymphonyArtists Demand $100,000 Rise; Threaten To Join Union

BOSTON, Feb. 18.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the Musicians' Union. The wage request, involving an annual advance of approximately $100,000, has been refused.

Judge Frederick P. Cabot, Chairman of the Board of Trustees of the orchestra, said today that the question of union membership was not an issue between players and management, although recognition of a union had been refused because union leaders said they would claim the right to say who should play with the orchestra and under what conditions.

The request for more wages was submitted in a letter and was based on the plea that the players' present compensation is inadequate under increased living conditions. Judge Cabot told the players that the resources of the organization were such that no funds were available for the $100,000 advance necessary to meet their request.

The orchestra has approximately $100,000 to draw upon, and its operating expenditure is upward of $90,000 a year.

"Settlement on an individual basisi will be made in some cases with moderate increases, but any substantial advance is out of the question with our limited resources," Judge Cabot said.

ESTABLISHED 1881
from
ENQUIRER,
Cincinnati, Ohio

MUSICIANS TO WITHDRAW

From Boston Symphony If Recognition Is Denied.

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Frederic Fradkin, concert master of the orchestra, has joined the union, and Pierre Monteux, conductor of the orchestra, is represented by the players committee as being in symphany with unionization.

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From EVENING POST, New York City
FEB 27

Boston Symphony Men Determined to Have Union

Players Will Form Orchestra Themselves if Trustees Refuse to Recognize Organization

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Unionization is "the only thing that will hold the organization together," the statement declares. "The players have not received a sufficient salary, and, being non-union men, could get little outside work. As a result men have left the orchestra year after year to join the union, and the constant change in membership has been a damper to proper teamwork.

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MAR - 9
From WORLD, New York City

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Boston Orchestra Holds Rehearsal With All Members.

BOSTON, March 8.—The Boston Symphony Orchestra, which was almost disrupted by a strike of thirty-five players at its regular concert Saturday night, held a rehearsal to-day with full ranks. The strike was abandoned at the request of Frederic Fradkin, the former concert master whose discharge for publicly snubbing Conductor Monteux was resented by the players.

The striking players were allowed to join in the rehearsal, although President Cabot of the orchestra had sent to each a letter saying they were excused from attendance.

MAR - 9 1920 E
From Times
New York City

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Management Is Willing to Recognize Union on These Terms, the Players Report.

BOSTON, March 8.—A committee of three of the members of the Boston Symphony Orchestra who have joined a union affiliated with the American Federation of Musicians conferred today with Frederick P. Cabot, President of the Board of Trustees of the orchestra.

They reported back to a union meeting that they had been informed that the Trustees would not object to union affiliation "if the American Federation of Musicians will make special rules for the Boston Symphony Orchestra, granting this organization privileges neither granted to nor asked for by any one of the other sixteen organizations of this kind in this country."

No action was taken on this report. Earlier in the day the thirty-five players who had refused to participate in the regular concert last Saturday night because of the dismissal of Frederic Fradkin, concert master, joined the other members of the orchestra in a rehearsal. They took this action upon the advice of Mr. Fradkin.

From MAR 8 1920 L
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Variety
New York City

BOSTON SYMPHONY PLAYERS DEMAND MORE PAY FOR MUSIC

New Contracts Are Now Being Made and Question Has Come up. Annual $100,000 Deficit Met by Guarantee. Popular Concerts an Additional Means of Revenue. Delegate Confers with Musicians' Union.

Boston, Feb. 25.

It appears from reports that there are some interesting and possibly serious things in store for the members of the Boston Symphony Orchestra, its sponsors and the music loving public of this and other cities where the orchestra, the pet of Bostonians, is in the habit of showing during the season.

From what can be gathered, about 80 members of the orchestra, which includes all but 20 who lead the instrumental choirs, are not content with their present salaries and have asked for an increase of $1,000 a year in the new contracts and those now in force. The cost of living, the general rise in salaries and the demand for players of such a standard as those who comprise the bulk of the orchestra are the reasons given for this desired increase in salary.

This is the time of the year when the new contracts are being made and that is why the question has cropped up now. Also, it is claimed that the members of the orchestra, who ask for the increases, realize that their services would not go begging and that players are needed by the New York and the Philadelphia orchestras.

The trustees of the orchestra, however, do not see at this time how the increases can possibly be granted. The matter has been discussed with the players by one of the trustees and it is said the trustees are without means to meet the demands. The present guarantee fund meets the deficit between receipts and expenditures, which amounts to about $100,000 a year. No provision is made, however, for additional charges.

It has been planned to have another month of the "Pops" to get additional revenue to meet the deficit and also a popular drive for a $2,000,000 fund to perpetuate the concerts has been discussed. However, the additional burden of about $100,000, which would be the result of an increase such as the musicians ask, would mean that this endowment fund would have to reach a $4,000,000 figure instead of the $2,000,000 to serve the end planned. This the trustees do not believe reasonable.

While it is claimed that the matter of union or non-union does not and has not entered into the matter at all, it is said that a delegate of the Symphony musicians has been in conference with the Musicians' Union, affiliated with the A. F. of L. here, and that the matter of the musicians joining the union as a body was discussed. No definite action has been taken as yet, however.

Major Henry L. Higginson, of this city, who died recently, for years supplied personally the deficit of the orchestra and in his will made provisions for the future of the band. But, it is pointed out, this provision was made on the basis of fixed charges as they are and do not allow for additional charges; hence the trouble.

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MAR - 7 1920 L

LEADER OF BOSTON SYMPHONY DISMISSED

Trustees Drop Frederic Fradkin on Charge That He Failed to Keep His Agreement.

(Special Dispatch to The Morning Telegraph.)

BOSTON, March 6.

Frederic Fradkin is no longer concert master of the Boston Symphony Orchestra. He was dismissed last night by the organization's board of trustees.

The dismissal, according to a statement by Frederic P. Cobot, president of the board of trustees, was because Fradkin had failed to keep his written agreement in that he did not comply with the instructions of the conductor in reference to his deportment and order at the public rehearsal this afternoon."

Fradkin did not rise at the concert when Conductor Pierre Monteux motioned to the orchestra to stand in acknowledgment of applause after the playing of a symphony. A few persons in the audience hissed when Fradkin remained seated.

In explaining his failure to rise, Mr. Fradkin said that he considered the applause was meant for the conductor and not for himself.

om EVENING SUN
ddress New York City
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SYMPHONY STRIKE FLARES UP AGAIN

Galli-Curci Comes to Aid of Boston Musicians.

Special Despatch to The Evening Sun.

BOSTON, March 12.—All Boston is watching the outcome of the strike of thirty-two members of the famous Boston Symphony Orchestra, which took place last Saturday night and looked as if it had been settled peacefully on Monday, but broke out again with renewed vigor yesterday.

The thirty-two members who stood by Frederic Fradkin, the former concert master, who was dismissed by the trustees of the orchestra after what they allege was an "insule" to Leader Monteaux, have announced a monster concert for their benefit at the Colonial Thearte on Sunday night with Galli-Curci as the probable soloist and Marinuzzi, of the Chicag Opera Company, as conductor.

The Symphony "strike," supposed t have come to an end last Monda when Fradkin told the "strikers" to g back, even though he was out of th orchestra. This they did, but yes terday they refused to attend a re hearsal and went to their union head quarters nearby instead.

After a meeting at union headqua ters the musicians announced the benefit concert. The Chicago Oper Company is in town, and the mu sicians appealed to Marinuzzu and Galli-Curci. Both agreed to aid th "strikers" if they find it possible remain in Boston. The Chicago Oper Company is due to leave the city Sun day, but both the leader and the sin er said to-day that they would ma every effort to remain over and a pear with the "strikers" at the co cert in the Colonial Theatre.

The "strikers" will have a sy phony orchestra made up of thirty-two members woh are out the Boston Symphony Orchestra other musicians from New York.

SYMPHONY ORCHESTRA OF BOSTON WILL PLAY UNDER UNION CONTROL

Organized Musicians Vote to Take Over Its Management—Popular Concerts Planned.

BOSTON, Feb. 29.—The musicians of the Boston Symphony Orchestra have voted to take over the management of their institution regarded as the foremost group of artists in the country and to appeal to the workers to attend the popular concerts which they will give next fall in order to maintain the orchestra as a union organization.

This marks the end of a long campaign that the American Federation of Musicians has made to unionize the Boston Symphony Orchestra. The death of Major Higginson, who had endowed the orchestra, removed the last obstacle to the union getting control.

So bitter was the aged financier to interference in his pet hobby that he imported European masters under contract in the same way that other capitalists would like to import coolies as contract laborers.

In refusing to meet the union's scale of wages, the trustees of the Higginson estate claimed not to be able to afford the increase of $1,000 a year asked for the musicians.

By joining the union the players will be able to obtain outside work now, and thereby augment their earnings something they could not do whi they were considered hostile to the o ganized musicians.

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From Variety
New York City

BOSTON SYMPHONY BREACH.

Instead of the matter being patche up and a peace being declared th breach between the players of the Boston Symphony Orchestra and the trustees has been widened during the week. As things stand now there is talk of the players asking the trustees in the course of a few days to either grant the increases of $1,000 a year for each player or else they will sign up with other orchestras throughout the country, representatives of which are in town at the present time.

If this action is taken, and the trustees adhere to their original stand that they are powerless to grant such demands the course of the orchestra for the future looks rough, for players of such worth as the members of the Symphony are hard to find, as was discovered when, during the war, it was necessary to fill the places of the German members of the band.

During the week the greater majority of the players affiliated themselves with the musician's union.

Carl Gardner, who is the representative of the players' claims the average pay of the Boston Symphony players is $35 a week while in Detroit the minimum is $45 and that in other cities as high as $70 is paid. On trips out of town the players are allowed $5 a day for expenses, he says as against $4 a day in 1914.

Frederic Fradkin, concert-master of the orchestra, is one of those who is talking loudest in favor of the union. He joined and in a conference with Judge Cabot stated that while he personally did not have any kick coming he believed his fellow members did and joined the organization for this purpose. He denied the report that a unionization of the orchestra would tend to destroy the artistic standard of the players and said that in other cities and in France all members of symphony orchestras are union men.

Philadelphia, March 3.

The statements emanating from Boston, crediting Hedda van den Beemt, violinist of the Philadelphia Orchestra, as endeavoring to obtain Boston Symphony Orchestra musicians brought a hot retort from Arthur Judson, manager of the local organization this week.

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MAR 12 1920 H
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WOMEN MAY PLAY IN BOSTON SYMPHONY

As result of the strike last Saturday o thirty-five musicians for recognition of thei union affiliations, the Boston Symphony Orchestra may be forced to hire women musicians to fill the band or abandon the Carnegie Hall engagement here next week.

The board of trustees of the orchestra said that the American Federation of Musicians would substitute their judgment fo that of the board and that the latter would become secondary.

TELEGRAM
ess New York City
FEB 18 1920 L

Boston Symphony to Join Union

Action Follows Refusal of $100,000 Wage Increase.

BOSTON, Wednesday.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the Musicians' Union. The wage request, involving an annual advance of approximately $100,000, has been refused.

Judge Frederick P. Camot, chairman of the board of trustees of the orchestra, said today that the question of union membership was not an issue between players and management, although recognition of a union had been refused, because union leaders said they would claim the right to say who should play with the orchestra and under [illegible] conditions.

From EVENING POST, New York City

Music and Drama Notes

Members of the Boston Symphony Orchestra have asked for increased wages amounting to about $100,000 a year. The demand has been refused on account of limited resources. What will happen remains to be seen.

From Tribune
New York City
MAR 7 1920

Thirty Boston Symphony Musicians Go on Strike

Concert Proceeds Minus Men Who Refused to Play Without Dismissed Leader

BOSTON, March 6.—About thirty members of the Boston Symphony Orchestra, in pursuance of their decision to refuse to play unless the management reinstated Frederic Fradkin, the concert master, who was dismissed last night for failure to respond to a signal from Conductor Pierre Monteux, did not take their seats for to-night's concert.

President Cabot of the board of trustees of the orchestra told a committee of the musicians before the concert that Fradkin would not be reinstated. When they informed him that one-quarter of the orchestra's membership would not join in the evening's program Mr. Cabot announced a change in the selections to be played, whereby the concert was enabled to proceed without them.

Fradkin appeared at Symphony Hall before the concert, but was told that he would not be permitted to take part.

om EVENING SUN
ddress New York City
FEB 26 1920

DEFIES ORCHESTRA PLAYERS.

Judge Cabot Forces Issue in Boston Symphony.

BOSTON, Feb. 26. — Judge Cabot, chairman of the trustees of the Boston Symphony Orchestra, has made a statement in defiance of members of the orchestra who recently joined the union to try to enforce their demands for better pay. Judge Cabot says the orchestra wages are 80 per cent. higher than before the war. He urges those in the orchestra whose contracts are about to expire to notify the management whether they desire to continue as members. It is important for the orchestra to know how many places are to be filled, if any, he explains.

From
EVENING POST, New York City

Boston Symphony Men Want Union Orchestra

Demand for Increased Wages Refused—Fund Too Small, Says Trustee

BOSTON, February 14.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the Musicians' Union. The wage request, approximately $100,000 a year, has been refused.

Judge Frederick P. Cabot, chairman of the trustees of the orchestra, said to-day recognition of a union has been refused because union leaders said they would claim the right to say who should play with the orchestra and under what conditions.

The request for more wages was based on increased living costs. Judge Cabot said the number who joined in the request was "large," possibly as many as eighty. He told the players no funds were available to meet their request.

The orchestra has approximately $100,000 to draw upon, and its operating expenditure is more than $200,000 a year.

"Settlement on an individual basis will be made in some cases with moderate increases, but any substantial advance is out of the question with our limited resources," Judge Cabot said.

The orchestra management has not overlooked the possibility that some of the players may decide that they must receive more money than can be had by remaining with the Boston Symphony. Such men, it is admitted, can probably obtain higher rates by joining the Musicians' Union and playing under its contracts.

From Herald
New York City

BOSTON MUSICIANS ASK FOR MORE PAY

Symphony Orchestra's Demand Aggregates $100,000.

Special to The Sun and New York Herald.

BOSTON, Feb. 18.—Demand for a wage advance representing approximately $100,000 has been made by members of the Boston Symphony Orchestra. The financial condition of the organization precludes the granting of the demand, it was officially announced. It was authoritatively stated that the trustees, of which Judge Frederick P. Cabot is chairman, are considering the advisability of making an appeal to the public for a $2,000,000 endowment fund, the income from which would be used to meet the yearly deficit in the organization's budget.

The expenses of the Boston Symphony Orchestra amount to about

From
EVENING POST,
New York City

Boston Symphony Men Determined to Have Union.

Players Will Form Orchestra Themselves if Trustees Refuse to Recognize Organization

BOSTON, February 27.—Unless the Boston Symphony Orchestra players are recognized as a union by the trustees, they will form an orchestra themselves under union affiliation, according to a statement made by a committee of the players to-day. Ninety per cent. of the members have joined the union, and financial backing for the proposed new orchestra has been offered, it is said.

Unionization is "the only thing that will hold the organization together," the statement declares, "The players have not received a sufficient salary, and, being non-union men, could get little outside work. As a result men have left the orchestra year after year to join the union, and the constant change in membership has been a damper to proper teamwork.

"The trustees have assumed a most autocratic attitude toward the men. It was said a year ago that the only opposition to unionization was that the union prohibited bringing players from Europe for the orchestra. The contract labor laws make this impossible now, and there should be no objection."

Frederic Fradkin, concert master of the orchestra, joined the union yesterday, and it is claimed that of the twenty players who have not joined, ten have announced their intention of doing so. Pierre Monteux, conductor of the orchestra, is represented by the players' committee as being in sympathy with unionization.

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From
WORLD,
New York City

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The striking players were allowed to join in the rehearsal, although President Cabot of the orchestra had sent to each a letter saying they were excused from attendance.

MAR - 9 1920 L

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From MAR 8
WORLD,
New York City

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Variety
New York City

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New Contracts Are Now Being Made and Question Has Come up. Annual $100,000 Deficit Met by Guarantee. Popular Concerts an Additional Means of Revenue. Delegate Confers with Musicians' Union.

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Trustees Drop Frederic Fradkin on Charge That He Failed to Keep His Agreement.

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om EVENING SUN

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The "strikers" will have a symphony orchestra made up of thirty-two members woh are out of the Boston Symphony Orchestra and other musicians from New York.

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Organized Musicians Vote to Take Over Its Management—Popular Concerts Planned.

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From
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If this action is taken, and the trustees adhere to their original stand that they are powerless to grant such demands the course of the orchestra for the future looks rough, for players of such worth as the members of the Symphony are hard to find, as was discovered when, during the war, it was necessary to fill the places of the German members of the band.

During the week the greater majority of the players affiliated themselves with the musician's union.

Carl Gardner, who is the representative of the players' claims the average pay of the Boston Symphony players is $35 a week while in Detroit the minimum is $45 and that in other cities as high as $70 is paid. On trips out of town the players are allowed $5 a day for expenses, he says as against $4 a day in 1914.

Frederic Fradkin, concert-master of the orchestra, is one of those who is talking loudest in favor of the union. He joined and in a conference with Judge Cabot stated that while he personally did not have any kick coming he believed his fellow members did and joined the organization for this purpose. He denied the report that a unionization of the orchestra would tend to destroy the artistic standard of the players and said that in other cities and in France all members of symphony orchestras are union men.

Philadelphia, March 3.

The statements emanating from Boston, crediting Hedda van den Beemt, violinist of the Philadelphia Orchestra, as endeavoring to obtain Boston Symphony Orchestra musicians brought a hot retort from Arthur Judson, manager of the local organization this week.

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ddress New York City

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WOMEN MAY PLAY IN BOSTON SYMPHONY

As result of the strike last Saturday of thirty-five musicians for recognition of their union affiliations, the Boston Symphony Orchestra may be forced to hire women musicians to fill the band or abandon the Carnegie Hall engagement here next week.

The board of trustees of the orchestra said that the American Federation of Musicians would substitute their judgment for that of the board and that the latter would become secondary.

TELEGRAM

ess New York City

FEB 18 1920 L

Boston Symphony to Join Union

Action Follows Refusal of $100,000 Wage Increase.

BOSTON, Wednesday.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the Musicians' Union. The wage request, involving an annual advance of approximately $100,000, has been refused.

Judge Frederick P. Camot, chairman of the board of trustees of the orchestra, said today that the question of union membership was not an issue between players and management, although recognition of a union had been refused, because union leaders said they would claim the right to say who should play with the orchestra and under [illegible] ditions.

From
EVENING POST,
New York City

Music and Drama Notes

Members of the Boston Symphony Orchestra have asked for increased wages amounting to about $100,000 a year. The demand has been refused on account of limited resources. What will happen remains to be seen.

From
Tribune
New York City
MAR - 7 1920

Thirty Boston Symphony Musicians Go on Strike

Concert Proceeds Minus Men Who Refused to Play Without Dismissed Leader

BOSTON, March 6.—About thirty members of the Boston Symphony Orchestra, in pursuance of their decision to refuse to play unless the management reinstated Frederic Fradkin, the concert master, who was dismissed last night for failure to respond to a signal from Conductor Pierre Monteux, did not take their seats for to-night's concert.

President Cabot of the board of trustees of the orchestra told a committee of the musicians before the concert that Fradkin would not be reinstated. When they informed him that one-quarter of the orchestra's membership would not join in the evening's program Mr. Cabot announced a change in the selections to be played, whereby the concert was enabled to proceed without them.

Fradkin appeared at Symphony Hall before the concert, but was told that he would not be permitted to take part.

om EVENING SUN

ddress New York City

DEFIES ORCHESTRA PLAYERS.

Judge Cabot Forces Issue in Boston Symphony.

BOSTON, Feb. 26.—Judge Cabot, chairman of the trustees of the Boston Symphony Orchestra, has made a statement in defiance of members of the orchestra who recently joined the union to try to enforce their demands for better pay. Judge Cabot says the orchestra wages are 30 per cent. higher than before the war. He urges those in the orchestra whose contracts are about to expire to notify the management whether they desire to continue as members. It is important for the orchestra to know how many places are to be filled, if any, he explains.

From
EVENING POST,
New York City

Boston Symphony Men Want Union Orchestra

Demand for Increased Wages Refused—Fund Too Small, Says Trustee

BOSTON, February 14.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the Musicians' Union. The wage request, approximately $100,000 a year, has been refused.

Judge Frederick P. Cabot, chairman of the trustees of the orchestra, said to-day recognition of a union had been refused because union leaders said they would claim the right to say who should play with the orchestra and under what conditions.

The request for more wages was based on increased living costs. Judge Cabot said the number who joined in the request was "large," possibly as many as eighty. He told the players no funds were available to meet their request.

The orchestra has approximately $100,000 to draw upon, and its operating expenditure is more than $90,000 a year.

"Settlement on an individual basis will be made in some cases with moderate increases, but any substantial advance is out of the question with our limited resources," Judge Cabot said.

The orchestra management has not [illegible] the possibility that some of the players may decide that they [illegible] more money than can be [illegible] with the Boston Symphony. She men, it is admitted, can probably obtain higher rates by joining the Musicians' Union and playing under its contracts.

From Herald
New York City

BOSTON MUSICIANS ASK FOR MORE PAY

Symphony Orchestra's Demand Aggregates $100,000.

Special to THE SUN AND NEW YORK HERALD.

BOSTON, Feb. 18.—Demand for a wage advance representing approximately $100,000 has been made by members of the Boston Symphony Orchestra. The financial condition, of the organization precludes the granting of the demand, it was officially announced. It was authoritatively stated that the trustees, of which Judge Frederick P. Cabot is chairman, are considering the advisability of making an appeal to the public for a 2,000,000 endowment fund, the income from which would be used to meet the yearly deficit in the organization's budget.

The expenses of the Boston Symphony Orchestra amount to about

INFORMATION OBSCURED

TIGHT BINDING

From Tribune
New York City

Musicians Go on Strike

Concert Proceeds Minus Men Who Refused to Play Without Dismissed Leader

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From EVENING SUN
New York City

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From EVENING POST,
New York City

Boston Symphony Men Want Union Orchestra

Demand for Increased Wages Refused—Fund Too Small, Says Trustee

Boston, February 18.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the Musicians' Union. The wage request, approximately $100,000 a year, has been refused.

Judge Frederick P. Cabot, chairman of the trustees of the orchestra, said to-day recognition of a union had been refused because union leaders said they would claim the right to say who should play with the orchestra and under what conditions.

The request for more wages was submitted on increased living costs. Judge Cabot said the number who joined in the request was "large," possibly as many as eighty. He told the players that no funds were available to meet their request. The orchestra has approximately $100,000 to draw upon, and its operating expenditure is more than $90,000 a year.

"Settlement on an individual basis will be made in some cases with moderate increases, but any substantial advance is out of the question with our limited resources," Judge Cabot said.

The orchestra management has not overlooked the possibility that some of the players may decide that they must receive more money than can be had by remaining with the Boston Symphony. Such men, it is admitted, can probably obtain higher rates by joining the Musicians' Union and playing under its contracts.

From Herald SUN
New York City
FEB 19 1920 M

BOSTON MUSICIANS ASK FOR MORE PAY

Symphony Orchestra's Demands Aggregate $100,000.

BOSTON, Feb. 18.—Demand for a wage increase representing approximately $100,000 has been made by members of the Boston Symphony Orchestra. The financial condition of the organization precludes the granting of the demand, it was officially announced. It was authoritatively stated that the trustees, of which Judge Frederick P. Cabot is chairman, are considering the advisability of making an appeal to the public for a $2,000,000 endowment fund, the income from which would be used to meet the yearly deficit in the organization's budget.

The expenses of the Boston Symphony Orchestra amount to about $90,000 a season. The trustees have $100,000 a year to draw on to meet these expenses.

From EVENING GLOBE
New York City
FEB 18 1920 E

BOSTON PLAYERS WILL JOIN UNION

Wage Request Refused, Symphony Members Plan to Unite With Organization.

BOSTON, Feb. 18.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the Musicians' Union. The wage request, involving an annual advance of approximately $100,000, has been refused.

Judge Frederick P. Cabot, chairman of the board of trustees of the orchestra, said the question of union membership was not an issue between the players and the management, although recognition of a union had been refused because union leaders said they would claim the right to say who should play with the orchestra and under what conditions.

The request for more wages was submitted in a letter and based on the plea that the players' present compensation is inadequate under increased living costs. Judge Cabot said that the number who joined in the request was "large," possibly as many as 80.

At a meeting of the orchestra subsequently, he told the players that the resources of the organization were such that no funds were available for the $100,000 advance necessary to meet their request. The orchestra has approximately $100,000 to draw upon and its operating expenditure is more than $90,000 a year.

"Settlement on an individual basis will be made in some cases with moderate increases, but any substantial advance is out of the question with our limited resources," Judge Cabot said.

The orchestra management has not overlooked the possibility that some of the players may decide that they must receive more money than can be had by remaining with the Boston Symphony. Such men, it is admitted, can probably obtain higher rates by joining the musicians' union and playing under its contracts.

From TRIBUNE,
New York City

Union Music at Boston

A Defence of Organization by an Old Member

To the Editor of The Tribune.

Sir: Being the oldest member among those who refused to play at Symphony Hall Saturday, March 6, I wish to explain the reasons that prompted my colleagues and myself to proceed in that manner.

When this new era of democracy dawned upon us we were told by President Wilson that the governed had some rights in deciding the form of government they wished, all of which makes beautiful reading, but in practice this is distasteful to a certain set of people.

When a committee of the orchestra—I being one of them—called upon Mr. Monteux, himself a member of the Federation of Musicians of France, in regard to the union question, he assured us of his absolute neutrality. At the same time, through his attitude toward Mr. Fradkin, a strong and altruistic promoter of our cause, Mr. Monteux showed plainly that his statement to us was not sincere and thus the situation grew more and more acute and finally led to the most unfortunate occurrence on Friday afternoon. I want to state right here that I deplore Mr. Fradkin's refusal to rise when bidden to do so by Mr. Monteux, but it is apparent that the treatment meted out to him by Mr. Monteux was irritating beyond human endurance. We felt obliged to uphold him since Mr. Fradkin made his sacrifice for us.

Judge Cabot had stated that the Fradkin incident had nothing whatsoever to do with the union movement. He is quite correct if he refers to it directly, but indirectly it is only too evident that this agitation was the sole cause of all the trouble. Probably the most important factor in our move is that this is a great opportunity to open the eyes of the public to the fact that a great crisis in regard to the future of the Boston Symphony Orchestra is at hand.

Altogether seventy-four have pledged themselves to stand together in the movement, which means that every one of these men will quit at the expiration of his contract if the union is not recognized by the trustees. In that way, within one year, more than three-quarters of the entire personnel of the orchestra must necessarily be replaced. Judge Cabot evidently is not at all concerned about this fact. I myself think it to be entirely impossible. He stated he would willingly continue the concerts under these adverse conditions and gradually build the orchestra up to its former standard. This will take a great many years, if it can be accomplished at all, and for the public there will be ample opportunity to do some watchful waiting. All other orchestras in the country are organized and it seems that this fact does not interfere with their artistic development. I need mention only the Chicago and Philadelphia orchestras which in the musical world are considered superior to ours, which proves the old notion of art and organization not belonging together to be an exploded theory.

All of this, coming after thirty-eight years of service in this orchestra, causes me the greatest mental agony I have ever suffered. It is but natural that it should pain me beyond measure to witness this splendid organization, in which I have spent the best part of my life, broken beyond repair. There is yet time to save it, and I hope the trustees will relent. OTTO ROTH.

Boston, Mass., March 15, 1920.

From TRIBUNE
New York City
FEB 10 1920 M

Hub Symphony Players Ask for $100,000 Raise

Plea Refused, They Take Steps to Join the Musicians' Union

BOSTON, Feb. 18.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the Musicians' Union. The wage request, involving an annual advance of approximately $100,000, has been refused.

Judge Frederick P. Cabot, chairman of the board of trustees of the orchestra, said to-day that the question of union membership was not an issue between players and management, although recognition of a union had been refused because union leaders said they would claim the right to say who should play with the orchestra and under what conditions.

Judge Cabot said the number who joined in the request for increased wages was "large," possibly as many as eighty. He told the players that no funds were available to meet their request.

"Settlement on an individual basis will be made in some cases with mod[illegible]," Judge Cabot said.

From Times
New York City
FEB 13 1920 B

POLICE STOP MUSIC PICKE

Strikers Have Enlisted the Aid Lambs and Actors' Equity.

Special to The New York Times.

BOSTON, March 12.—The dismiss musicians of the Boston Symphony C chestra were barred by the police fro picketing the stage entrance to Sym phony Hall at rehearsal today. S pickets selected from members of th newly formed union gathered near th door, but were made to "keep moving by policemen apparently stationed there especially to prevent the strikers from doing picket duty.

While the orchestra management was revising its concert programs the strikers were arranging for a benefit concert, to be given by themselves and union sympathizers in the Colonial Theatre a week from Sunday night and in various other enterprises in connection with the continuance of their strike.

The concert is being arranged by Mr. Dodge, who is the originator of the ten band concerts that are conducted annually in Mechanics' Building. He has been in touch with the Lambs and the Actors' Equity Association, and through these associations a number of prominent stars are to appear at the concert, which will be conducted by Emil Mollenhauer.

From Dramatic Mirror
New York City
FEB 28

WANT MORE PAY

Boston Symphony Orchestra Men Demand $100,000

Demand for a wage advance representing approximately $100,000 has been made by members of the Boston Symphony Orchestra. The financial condition of the organization precludes the granting of the demand, it was officially announced. It was authoritatively stated that the trustees, of which Judge Frederick P. Cabot is chairman, are considering the advisability of making an appeal to the public for a $2,000,000 endowment fund, the income from which would be used to meet the yearly deficit in the organization's budget.

The expenses of the Boston Symphony Orchestra amount to about $90,000 a season. The trustees have $100,000 a year to draw on to meet these expenses.

From EVENING SUN
New York City

1 FIRED MUSICIANS IN SYMPHONY STRIKE

Clause in Contract Causes Trouble in Famous Boston Organization.

Boston, March 11.—Thirty-two members of the Boston Symphony Orchestra were dismissed to-day because they refused to sign an agreement that specified "intention to perform their contracts without further breach." A strike was immediately called by the musicians.

Trustees yesterday voted to reinstate those members who signed the agreement which called for payment of a fine of $10 for violation of their contracts. Three members signed. The others refused and were dismissed.

From Star
New York City

BOSTON PLAYERS GO BACK

Boston, March 10.—Following a meeting with Frederick P. Cabot, President of the Board of Trustees of the Boston Symphony Orchestra, yesterday the committee of three of the members who joined the union affiliated with the American Federation of Musicians reported to the union that the Trustees would not object to union affiliation under the following conditions: That the American Federation of Musicians make special rules for the Boston Symphony Orchestra, granting this organization privileges neither granted to nor asked for by any one of the sixteen organizations of this kind in this country.

No action was taken by the union on this report and thirty-five musicians who had refused to play in the regular concert last Saturday joined the other members of the orchestra. They refused to play Saturday because Frederic Fradkin, concert master, had been dismissed, and rejoined on the advice of Mr. Fradkin. An increase of $1,000 a year for each player had been requested and refused.

Clipper
New York City

MUSICIANS TO PLAY

N, Mass., Mar. 15.—Union musicians who were formerly members of the Symphony Orchestra, but are now on strike, will give a symphony concert Sunday at the Colonial Theatre, conducted by Emil Mollenhauer. Solos will be offered by concert-master Fradkin, violinist, and also by Gustave Heim, trumpet.

From EVENING SUN
New York City
FEB 10 1920 D

ORCHESTRA MAY JOIN UNION.

Boston Players Want More Pay—Fight Looms.

BOSTON, Feb. 19.—Boston Symphony Orchestra musicians want more pay and are going to join the musicians' union to get it, according to announcement yesterday.

Judge Frederick P. Cabot, chairman of the board of trustees of the orchestra, told the players no funds were available to meet the demand. The union will not be recognized either, it was said, because union leaders wanted to say who would play in the orcestra and under what conditions. Individual increases may be made, Judge Cabot said, and those who do not fare well under this plan will have recourse to the union and the higher rates obtainable by playing elsewhere under its contracts.

From EVENING MAIL,
New York City
FEB 13 1920 M

Boston Symphony Artists Ask Raise, Meet Refusal

Boston, Feb. 18.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the musicians' union. The wage request, involving an annual advance of approximately $100,000, has been refused.

Judge Frederick P. Cabot, chairman of the board of trustees of the orchestra, said to-day the question of union membership was not an issue between players and management, although recognition of a union had been refused because union leaders said they would claim the right to say who should play with the orchestra and under what conditions.

From MAR 13 1920 K
EVENING POST,

While the Damrosch societies are thus out of danger for the present, one of the leading American organizations, the Boston Symphony Orchestra, is in a precarious condition. When Major Higginson died, he did not leave to the orchestra created by him the hoped-for million, probably because he foresaw that it would be

T. Finck

unionized, a step to which he had always been bitterly opposed. The men have now demanded an increase in pay which would amount to $100,000 a year, and the trustees have declared themselves unable to meet this demand. Ninety per cent. of the members have affiliated with the American Federation of Musicians.

A sensational detail last week was the summary discharge of the concert master, Frederic Fradkin. There had been a "verbal clash," as the Boston *Herald* puts it, in Cambridge between him and the conductor, M. Monteux. The growing bitterness reached a dramatic climax in Symphony Hall, Boston, when Mr. Fradkin refused to rise with the other musicians in response to the applause which Monteux wanted the players to share with him. As Philip Hale described the scene:

"Mr. Fradkin, by not rising with the others, acted discourteously toward the applauding audience. When he left the stage for the intermission many in the audience hissed him for his rudeness. When he returned, some, especially in the second balcony, applauded; there was also hissing; some in the orchestra were so tactless, not to say discourteous, toward the audience as to join in the applause. Mr. Fradkin had the assurance to stand up this time. He bowed to the audience and the orchestra.

"As soon as Mr. Monteux reappeared there was a mighty counter-demonstration. The applause was enthusiastic; it grew louder and louder until the great audience stood for some time, clapping hands vigorously; there was also cheering. Mr. Monteux then went on with the concert.

"It was a deplorable scene. Nothing like it had happened in the history of the orchestra. May nothing like it happen again!"

om EVENING SUN
ddress New York City
ate MAR 13 1920 E

THE SYMPHONIES.

At each of the final pair of Boston Symphony Orchestra concerts of the season, to be given next Thursday evening and Saturday afternoon, Pierre Monteux will give a notable piece its first performance in New York: on Thursday, John Alden Carpenter's piano "Concertino," assisted by E. Robert Schmitz, the noted French pianist; on Saturday, "The Pauses of Silence: Seven Symphonic Expressions," by Malipiero, the daring young Italian composer, whose music has attracted considerable attention. The other numbers for the Thursday concert will be Berlioz's Fantastic Symphony, Borodin's "On the Steppes of Central Asia," and Wagner's Overture to "The Flying Dutchman." For Saturday, Beethoven's Overture to "Fidelio," Mozart's Symphony in G minor (Kochel 550) and Charpentier's

[illegible] New York City

An orchestra [illegible] is usually a [illegible] and a nuisance. It teaches people to talk while [illegible] is being made, and this encourages bad manners [illegible] the opera and in concert halls. In the opera [illegible] the orchestra is a necessity. Giorgio Polacco shows us that there is a wealth of beauty even in [illegible] despised orchestra scores of Donizetti and Bellini. Much of the beauty of the operas of Verdi, Bizet, Gounod, Puccini and others lies in the orchestral accompaniments, and in Wagner's operas the colors are so glowingly rich and varied that they make one eager to hear them even when the singers are not of the best. It would therefore be a serious thing for operagoers if the efficiency of the Metropolitan Opera Company's famous orchestra should be impaired by the new demands of the Musical Mutual Protective Union, which would add over $50,000 to the management's expenses of this department.

In concert halls good orchestral compositions are considered the highest achievements of creative genius; but it takes an orchestra of eighty to a hundred skilled and trained players to do them justice. In recent years there has been in this country about a dozen high-class orchestras. The post-bellum situation which has been coming to a head this week makes one wonder how many of these will be in existence a few years hence.

The famous Boston Symphony Orchestra, in particular, has been hard hit. The late Major Higginson, who founded it at the age of forty-seven, and during thirty-seven years spent about a million on it, did not leave it the expected nest egg of another million, and it has since been in a dubious position. Thirty-one of its best men had to be discharged as enemy aliens. A few days ago the same number were dismissed for reasons connected with demands for more pay, which cannot be met. The concert master has been disciplined for joining the strikers, although he gets two or three times as much as the other men. At the moment of writing this there are various conflicting rumors: One that a concert master is forming an orchestra of his own with the thirty-one dismissed men as a nucleus; another, that he is in a conciliatory mood to prevent the disruption of the famous orchestra; still another, that M. Monteux will come to New York next week with women players in place of the lost members! That would be revolutionary. We shall see.

One thing is certain. Unless another Major Higginson is forthcoming the Boston Symphony Orchestra is not likely to be in the future what it was in the past. Another of the famous orchestras that visit us regularly, the Philadelphian, has also been trying, amicably enough, to adjust its differences with the union musicians. For the present danger seems to have been averted. It is not denied that, under present conditions, the men ought to have more, and they will get more; but if they get all they ask, who is to pay for the orchestra's upkeep? An endowment of some $900,000 was raised this winter, but the income from that does not cover the extra $60,000 asked for by the musicians.

Florence had its Medicis. We have had some too, but we need more. When Theodore Thomas took his orchestra to Chicago he wisely insisted on having a hall built for it to save rent for concerts and rehearsals. Deficits occurring, nevertheless, were taken over by his friend, Mæcenas Pullman. For its excellent opera company Chicago has to present the princely Harold McCormick, to whom New Yorkers are also under great obligations. He made it possible for Cleofonte Campanini to carry out his most ambitious schemes and to perpetuate the Hammerstein blessings.

One of the most generous of New York's Medicis was the late E. J. de Coppet, who spent a fortune in floating the Flonzaley Quartet. He reminded one of the Esterhazys and other European princes who used to keep their own orchestras. Andrew Carnegie signed many a check in support of orchestral music in this city and Harry Harkness Flagler is still more lavish. Joseph Pulitzer's endowment of the Philharmonic Orchestra was a noble gift, applied with laudable judgment. There is evidently plenty of money to back up the latest organization, the New Symphony Orchestra; but it must be said that a new orchestra was the last thing New York needed. Instead of adding thirty more pairs of concerts it would have been much wiser to curtail the present number by thirty pairs.

Plant breeders have found it more advisable to foster the best existing varieties of vegetables, fruits and flowers than to create new ones. The same principle should be applied to orchestras. The New York Philharmonic is our oldest and best orchestra. It needs a Medici to keep up its standard. Major Higginson was often referred to as Boston's foremost citizen, because he made that city famous as a musical centre. Among the ten thousand new millionaires since the war is there not one who would like to be called New York's foremost citizen? It would cost less than owning a steam yacht.

From [illegible]
Address New York City
Date [illegible]

Part of the Boston Symphony Orchestra has gone on strike. It is understood they demand time and a half for encores.

INFORMATION OBSCURED

TIGHT BINDING

From
Tribune
New York City
MAR - 7 1920

Thirty Boston Symphony Musicians Go on Strike

Concert Proceeds Minus Men Who Refused to Play Without Dismissed Leader

BOSTON, March 6.—About thirty members of the Boston Symphony Orchestra, in pursuance of their decision to refuse to play unless the management reinstated Frederic Fradkin, the concert master, who was dismissed last night for failure to respond to a signal from Conductor Pierre Monteux, did not take their seats for to-night's concert.

President Cabot of the board of trustees of the orchestra told a committee of the musicians before the concert that Fradkin would not be reinstated. When they informed him that one-quarter of the orchestra's membership would not join in the evening's program Mr. Cabot announced a change in the selections to be played, whereby the concert was enabled to proceed without them.

Fradkin appeared at Symphony Hall before the concert, but was told that he would not be permitted to take part.

om EVENING SUN
FEB 28 1920
ddress New York City

DEFIES ORCHESTRA PLAYERS.

Judge Cabot Forces Issue in Boston Symphony.

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From
EVENING POST,
New York City

Boston Symphony Men Want Union Orchestra

Demand for Increased Wages Refused.—Fund Too Small, Says Trustee

BOSTON, February 13.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the Musicians' Union. The wage request, approximately $100,000 a year, has been refused.

Judge Frederick P. Cabot, chairman of the trustees of the orchestra, said to-day recognition of a union had been refused because union leaders said they would claim the right to say who should play with the orchestra and under what conditions.

The request for more wages was based on increased living costs. Judge Cabot said the number who joined in the request was "large," possibly as many as eighty. He told the players no funds were available to meet their request.

The orchestra has approximately $100,000 to draw upon, and its operating expenditure is more than $90,000 a year.

"Settlement on an individual basis will be made in some cases with moderate increases, but any substantial advance is out of the question with our limited resources," Judge Cabot said.

The orchestra management has not overlooked the possibility that some of the players may decide that they must receive more money than can be had by remaining with the Boston Symphony. Such men, it is admitted, can probably obtain higher rates by joining the Musicians' Union and playing under its contracts.

From Herald SUN
New York City
FEB

BOSTON MUSICIANS ASK FOR MORE PAY

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Special to THE SUN AND NEW YORK HERALD.

BOSTON, Feb. 18.—Demand for a wage advance representing approximately $100,000 has been made by members of the Boston Symphony Orchestra. The financial condition of the organization precludes the granting of the demand, it was officially announced. It was authoritatively stated that the trustees, of which Judge Frederick P. Cabot is chairman, are considering the advisability of making an appeal to the public for a $2,000,000 endowment fund, the income from which would be used to meet the yearly deficit in the organization's budget.

The expenses of the Boston Symphony Orchestra amount to about $90,000 a season. The trustees have $100,000 a year to draw on to meet these expenses.

From
EVENING GLOBE
New York City
Press
FEB 18 1920 B

BOSTON PLAYERS WILL JOIN UNION

Wage Request Refused, Symphony Members Plan to Unite With Organization.

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The wage request was based on the plea that present compensation is inadequate under living conditions. Judge Cabot told the players the resources of the organization were such that no funds were available for the $100,000 advance.

"Settlement on an individual basis will be made in some cases, with moderate increases, but any substantial advance is out of the question," said Judge Cabot.

The orchestra management has not overlooked the possibility that some of the players may decide that they must receive more money than can be made with the Boston Symphony. Such men can probably obtain higher rates by joining the musicians' union.

EVENING SUN
New York City

31 FIRED MUSICIANS IN SYMPHONY STRIKE

Clause in Contract Causes Trouble in Famous Boston Organization.

BOSTON, March 11.—Thirty-two members of the Boston Symphony Orchestra were dismissed to-day because they refused to sign an agreement that specified, "intention to perform their contracts without further breach." A strike was immediately called by the musicians.

Trustees yesterday voted to reinstate those members who signed the agreement which called for payment of a fine of $10 for violation of their contracts. Three members signed. The others refused and were dismissed.

rom
Star
New York City

BOSTON PLAYERS GO BACK

Boston, March 10.—Following a meeting with Fredeick P. Cabot, President of the Board of Trustees of the Boston Symphony Orchestra, yesterday the committee of three of the members who joined the union affiliated with the American Federation of Musicians reported to the union that the Trustees would not object to union affiliation under the following conditions: That the American Federation of Musicians make special rules for the Boston Symphony Orchestra, granting this organization privileges neither granted to nor asked for by any one of the sixteen organizations of this kind in this country.

No action was taken by the union on this report and thirty-five musicians who had refused to play in the regular concert last Saturday joined the other members of the orchestra. They refused to play Saturday because Frederic Fradkin, concert master, had been dismissed, and rejoined on the advice of Mr. Fradkin. An increase of $1,000 a year for each player had been requested and refused.

lipper
w York City

KING MUSICIANS TO PLAY

N, Mass., Mar. 15.—Union musicians who were formerly members of the Symphony Orchestra, but are now on strike, will give a symphony concert Sunday at the Colonial Theatre, conducted by Emil Mollenhauer. Solos will be offered by concert-master Fradkin, and also by Gustave Heim, cornet.

From
TRIBUNE,
New York City

Union Music at Boston

A Defence of Organization by an Old Member

To the Editor of The Tribune.

Sir: Being the oldest member among those who refused to play at Symphony Hall Saturday, March 6, I wish to explain the reasons that prompted my colleagues and myself to proceed in that manner.

When this new era of democracy dawned upon us we were told by President Wilson that the governed had some rights in deciding the form of government they wished, all of which makes beautiful reading, but in practice this is distasteful to a certain set of people.

When a committee of the orchestra—I being one of them—called upon Mr. Monteux, himself a member of the Federation of Musicians of France, in regard to the union question, he assured us of his absolute neutrality. At the same time, through his attitude toward Mr. Fradkin, a strong and altruistic promoter of our cause, Mr. Monteux showed plainly that his statement to us was not sincere and thus the situation grew more and more acute and finally led to the most unfortunate occurrence on Friday afternoon. I want to state right here that I deplore Mr. Fradkin's refusal to rise when bidden to do so by Mr. Monteux but it is apparent that the treatment meted out to him by Mr. Monteux was irritating beyond human endurance. We felt obliged to uphold him since Mr. Fradkin made his sacrifice for us.

Judge Cabot had stated that the Fradkin incident had nothing whatsoever to do with the union movement. He is quite correct if he refers to it directly, but indirectly it is only too evident that this agitation was the sole cause of all the trouble. Probably the most important factor in our move is that this is a great opportunity to open the eyes of the public to the fact that a great crisis in regard to the future of the Boston Symphony Orchestra is at hand.

Altogether seventy-four have pledged themselves to stand together in the movement, which means that every one of these men will quit at the expiration of his contract if the union is not recognized by the trustees. In that way, within one year, more than three-quarters of the entire personnel of the orchestra must necessarily be replaced. Judge Cabot evidently is not at all concerned about this fact. I myself think it to be entirely impossible. He stated he would willingly continue the concerts under these adverse conditions and gradually build the orchestra up to its former standard. This will take a great many years, if it can be accomplished at all, and for the public there will be ample opportunity to do some watchful waiting. All other orchestras in the country are organized and it seems that this fact does not interfere with their artistic development. I need mention only the Chicago and Philadelphia orchestras which in the musical world are considered superior to ours, which proves the old notion of art and organization not belonging together to be an exploded theory.

All of this, coming after thirty-eight years of service in this orchestra, causes me the greatest mental agony I have ever suffered. It is but natural it should pain me beyond measure to witness this splendid organization, in which I have spent the best part of my life, broken beyond repair. There is yet time to save it, and I hope the trustees will relent. OTTO ROTH.

Boston, Mass., March 15, 1920.

EVENING SUN
ess New York City

ORCHESTRA MAY JOIN UNION.

Boston Players Want More Pay—Fight Looms.

BOSTON, Feb. 19.—Boston Symphony Orchestra musicians want more pay and are going to join the musicians' union to get it, according to announcement yesterday.

Judge Frederick P. Cabot, chairman of the board of trustees of the orchestra, told the players no funds were available to meet the demands. The union will not be recognized either, it was said, because union leaders wanted to say who would play in the orcestra and under what conditions. Individual increases may be made, Judge Cabot said, and those who do not fare well under this plan will have recourse to the union and the higher rates obtainable by playing elsewhere under its contracts.

From Times
New York City

Boston Symphony Wage Demand Refused; Musicians Take Steps to Join Union

BOSTON, Feb. 18.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the Musicians' Union. The wage request, involving an annual advance of approximately $100,000, has been refused.

Judge Frederick P. Cabot, chairman of the board of trustees of the orchestra, said today that the question of union membership was not an issue between the players and the management, although recognition of a union had been refused because union leaders said that they would claim the right to say who should play with the orchestra and under what conditions.

The request for more wages was submitted in a letter and based on the plea that the players' present compensation is inadequate under increased living costs. Judge Cabot said that the number who joined in the request was "large," possibly as many as 80.

At a meeting of the orchestra subsequently, he told the players that the resources of the organization were such that no funds were available for the $100,000 advance necessary to meet their request. The orchestra has approximately $100,000 to draw upon and its operating expenditure is more than $90,000 a year.

"Settlement on an individual basis will be made in some cases with moderate increases, but any substantial advance is out of the question with our limited resources," Judge Cabot said.

The orchestra management has not overlooked the possibility that some of the players may decide that they must receive more money than can be had by remaining with the Boston Symphony. Such men, it is admitted, can probably obtain higher rates by joining the musicians' union and playing under its contracts.

TRIBUNE
New York City
FEB 19 1920

Hub Symphony Players Ask for $100,000 Raise

Plea Refused, They Take Steps to Join the Musicians' Union

BOSTON, Feb. 18.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the Musicians' Union. The wage request, involving an annual advance of approximately $100,000, has been refused.

Judge Frederick P. Cabot, chairman of the board of trustees of the orchestra, said to-day that the question of union membership was not an issue between players and management, although recognition of a union had been refused because union leaders said they would claim the right to say who should play with the orchestra and under what conditions.

Judge Cabot said the number who joined in the request for increased wages was "large," possibly as many as eighty. He told the players that no funds were available to meet their request.

"Settlement on an individual basis will be made in some cases with mod[illegible] increases," Judge Cabot said.

From Times
New York City

POLICE STOP MUSIC PICKE

Strikers Have Enlisted the Aid Lambs and Actors' Equity.

Special to The New York Times.

BOSTON, March 12.—The dismiss musicians of the Boston Symphony O chestra were barred by the police fro picketing the stage entrance to Sy phony Hall at rehearsal today. S pickets selected from members of th newly formed union gathered near th door, but were made to "keep moving and were unceremoniously hustled along by policemen apparently stationed there especially to prevent the strikers from doing picket duty.

While the orchestra management was revising its concert programs the strikers were arranging for a benefit concert, to be given by themselves and union sympathizers in the Colonial Theatre a week from Sunday night and in various other enterprises in connection with the continuance of their strike.

The concert is being arranged by Mr. Dodge, who is the originator of the ten band concerts that are conducted annually in Mechanics' Building. He has been in touch with the Lambs and the Actors' Equity Association, and prominent stars are to appear at the concert, which will be conducted by Emil Mollenhauer.

From
Dramatic Mirror
New York City

WANT MORE PAY

Boston Symphony Orchestra Men Demand $100,000

Demand for a wage advance representing approximately $100,000 has been made by members of the Boston Symphony Orchestra. The financial condition of the organization precludes the granting of the demand, it was officially announced. It was authoritatively stated that the trustees, of which Judge Frederick P. Cabot is chairman, are considering the advisability of making an appeal to the public for a $2,000,000 endowment fund, the income from which would be used to meet the yearly deficit in the organization's budget.

The expenses of the Boston Symphony Orchestra amount to about $90,000 a season. The trustees have $100,000 a year to draw on to meet these expenses.

EVENING MAIL,
New York City

Boston Symphony Artists Ask Raise, Meet Refusal

Boston, Feb. 18.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the musicians' union. The wage request, involving an annual advance of approximately $100,000, has been refused.

Judge Frederick P. Cabot, chairman of the board of trustees of the orchestra, said to-day the question of union membership was not an issue between players and management, although recognition of a union had been refused because union leaders said they would claim the right to say who should play with the orchestra and under what conditions.

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/ENING POST,

While the Damrosch societies are thus out of danger for the present, one of the leading American organizations, the Boston Symphony Orchestra, is in a precarious condition. When Major Higginson died, he did not leave to the orchestra created by him the hoped-for million, probably because he foresaw that it would be

T. Finck

unionized, a step to which he had always been bitterly opposed. The men have now demanded an increase in pay which would amount to $100,000 a year, and the trustees have declared themselves unable to meet this demand. Ninety per cent. of the members have affiliated with the American Federation of Musicians.

A sensational detail last week was the summary discharge of the concert master, Frederic Fradkin. There had been a "verbal clash," as the Boston *Herald* puts it, in Cambridge between him and the conductor, M. Monteux. The growing bitterness reached a dramatic climax in Symphony Hall, Boston, when Mr. Fradkin refused to rise with the other musicians in response to the applause which Monteux wanted the players to share with him. As Philip Hale described the scene:

"Mr. Fradkin, by not rising with the others, acted discourteously toward the applauding audience. When he left the stage for the intermission many in the audience hissed him for his rudeness. When he returned, some, especially in the second balcony, applauded; there was also hissing; some in the orchestra were so tactless, not to say discourteous, toward the audience as to join in the applause. Mr. Fradkin had the assurance to stand up this time. He bowed to the audience and the orchestra.

"As soon as Mr. Monteux reappeared there was a mighty counter-demonstration. The applause was enthusiastic; it grew louder and louder until the great audience stood for some time, clapping hands vigorously; there was also cheering. Mr. Monteux then went on with the concert.

"It was a deplorable scene. Nothing like it had happened in the history of the orchestra. May nothing like it happen again!"

om EVENING SUN
ddress New York City
ate MAR 13 1920 E

THE SYMPHONIES.

At each of the final pair of Boston Symphony Orchestra concerts of the season, to be given next Thursday evening and Saturday afternoon, Pierre Monteux will give a notable piece its first performance in New York: on Thursday, John Alden Carpenter's piano "Concertino," assisted by E. Robert Schmitz, the noted French pianist; on Saturday, "The Pauses of Silence: Seven Symphonic Expressions," by Malipiero, the daring young Italian composer, whose music has attracted considerable attention. The other numbers for the Thursday concert will be Berlioz's Fantastic Symphony, Borodin's "On the Steppes of Central Asia," and Wagner's Overture to "The Flying Dutchman." For Saturday, Beethoven's Overture to "Fidelio," Mozart's Symphony in G minor (Kochel 550) and Charpentier's

Music Needs Medicis

An orchestra in a theatre is usually a superfluity and a nuisance. It teaches people to talk while music is being made, and this encourages bad manners at the opera and in concert halls. In the opera house the orchestra is a necessity. Giorgio Polacco showed us that there is a wealth of beauty even in the despised orchestra scores of Donizetti and Bellini. Much of the beauty of the operas of Verdi, Bizet, Gounod, Puccini and others lies in the orchestral accompaniments, and in Wagner's operas the colors are so glowingly rich and varied that they make one eager to hear them even when the singers are not of the best. It would therefore be a serious thing for operagoers if the efficiency of the Metropolitan Opera Company's famous orchestra should be impaired by the new demands of the Musical Mutual Protective Union, which would add over $50,000 to the management's expenses of this department.

In concert halls good orchestral compositions are considered the highest achievements of creative genius; but it takes an orchestra of eighty to a hundred skilled and trained players to do them justice. In recent years there has been in this country about a dozen high-class orchestras. The post-bellum situation which has been coming to a head this week makes one wonder how many of these will be in existence a few years hence.

The famous Boston Symphony Orchestra, in particular, has been hard hit. The late Major Higginson, who founded it at the age of forty-sevn, and during thirty-seven years spent about a million on it, did not leave it the expected nest egg of another million, and it has since been in a dubious position. Thirty-one of its best men had to be discharged as enemy aliens. A few days ago the same number were dismissed for reasons connected with demands for more pay, which cannot be met. The concert master has been disciplined for joining the strikers, although he gets two or three times as much as the other men. At the moment of writing this there are various conflicting rumors: One that a concert master is forming an orchestra of his own with the thirty-one dismissed men as a nucleus; another, that he is in a conciliatory mood to prevent the disruption of the famous orchestra; still another, that M. Monteux will come to New York next week with women players in place of the lost members! That would be revolutionary. We shall see.

One thing is certain. Unless another Major Higginson is forthcoming the Boston Symphony Orchestra is not likely to be in the future what it was in the past. Another of the famous orchestras that visit us regularly, the Philadelphian, has also been trying, amicably enough, to adjust its differences with the union musicians. For the present danger seems to have been averted. It is not denied that, under present conditions, the men ought to have more, and they will get more; but if they get all they ask, who is to pay for the orchestra's upkeep? An endowment of some $900,000 was raised this winter, but the income from that does not cover the extra $60,000 asked for by the musicians.

Florence had its Medicis. We have had some too, but we need more. When Theodore Thomas took his orchestra to Chicago he wisely insisted on having a hall built for it to save rent for concerts and rehearsals. Deficits occurring, nevertheless, were taken over by his friend, Mæcenas Pullman. For its excellent opera company Chicago has to present the princely Harold McCormick, to whom New Yorkers are also under great obligations. He made it possible for Cleofonte Campanini to carry out his most ambitious schemes and to perpetuate the Hammerstein blessings.

One of the most generous of New York's Medicis was the late E. J. de Coppet, who spent a fortune in floating the Flonzaley Quartet. He reminded one of the Esterhazys and other European princes who used to keep their own orchestras. Andrew Carnegie signed many a check in support of orchestral music in this city and Harry Harkness Flagler is still more lavish. Joseph Pulitzer's endowment of the Philharmonic Orchestra was a noble gift, applied with laudable judgment. There is evidently plenty of money to back up the latest organization, the New Symphony Orchestra; but it must be said that a new orchestra was the last thing New York needed. Instead of adding thirty more pairs of concerts it would have been much wiser to curtail the present number by thirty pairs.

Plant breeders have found it more advisable to foster the best existing varieties of vegetables, fruits and flowers than to create new ones. The same principle should be applied to orchestras. The New York Philharmonic is our oldest and best orchestra. It needs a Medici to keep up its standard. Major Higginson was often referred to as Boston's foremost citizen, because he made that city famous as a musical centre. Among the ten thousand new millionaires since the war is there not one who would like to be called New York's foremost citizen? It would cost less than owning a steam yacht.

From.....

Address New York City

Date.....

* * *

Part of the Boston Symphony Orchestra has gone on strike. It is understood they demand time and a half for encores.

* * *

EVENING SUN
ress New York City
MAR 12 1920

Orchestral Strikers.

The democratization of industr
may do very well, it all depends o
what Mr. WILSON meant by the ex
pression. But when we come to the
democratization of music the ide
must give pause to the music love
however he construes it. The strik
in the Boston Symphony Orchestr
has gone on merrily for some days
Boston. The fact that the orchest
not run for profit and could
abolished without costing its backe
a cent affords no deterrent.

The plan under way to have
dismissed concertmaster, FRADK
and his striking or discharged as
iates give concerts on their own p
depends for its financial succ
largely on the view that concerts p
Sometimes they do, but the line
ween customer and patron is hard
saw. If the strikers, after aband
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back them, they may become secee
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cooperatively run somewhat as
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ion.

But as a strike, pure and simp
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within the bounds of music. Else
must admit the possibility of sabot
by the trombones, union rules as t
full crew of wood winds and pay
he measure played, with pay-and
half for largo passages and mo

TELEGRAM
MAR 11
New York City

ston Orchestra May Employ Women

TON, Thursday. — The Boston
hony Orchestra faces the necessity
wing on women musicians to com-
its personnel as result of the trou-
ween trustees of the orchestra and
ive members who struck on the
last Saturday night's concert. The
ng musicians have refused to have
ing more to do with the orchestra
s full fledged union members un-
ll union conditions, and the union's
ity is preventing available men
accepting places with the organi-

trustees in a statement say that
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f trustees the rules of the Ameri-
deration of Musicians would sub-
the judgment of the executive
of the federation, a body with
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mphony Orchestra would be, and
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Variety MAR 12 1920
ew York City

STON'S SYMPHONY'S MAT

Boston, March
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derick Fradkin, concert master
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concert Saturday night and refused
appear, things now are just about
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Fradkin, that he is still out of
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of Boston, the trustees do
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this the fourth week of the c
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MAR 12 1920 A
rom American
New York City

ston Symphony Issues Ultimatum to Strikers

BOSTON, March 11.—
Boston Symphony Orchestra,
depleted one-third by a strike,
ll be recruited to full strength
hin a day or two, according to
management. The men struck
Saturday because of the dis-
of Concert Master Fradkin,
ain yesterday because their
withheld pending discipli-
They are forming an
orchestra with Fradkin
for a tour of New Eng-

rs will be given until
return, after which
be filled, it is said.
of the orchestra
The possi-

EVENING SUN
ress New York City
MAR 21 19

ate

Boston's Symphonic Discord.

The veteran Otto Roth, of the first violins of the Boston Symphony Orchestra, sends the following open letter in regard to the recent disturbances in the organization:

"Being the oldest member among those who refused to play at Symphony Hall last Saturday, March 6, I wish to explain the reasons that prompted my colleagues and myself to proceed in that manner.

"When this new era of democracy dawned upon us we were told by President Wilson that the governed had some rights in deciding the form of government they wished, all of which makes beautiful reading, but in practice this is distasteful to a certain set of people.

"When a committee of the orchestra, I being one of them, called upon Mr. Monteux, himself a member of the Federation of Musicians of France, in regard to the union question, he assured us of his absolute neutrality. At the same time through his attitude toward Mr. Fradkin, a strong and altruistic promoter of our cause, Mr. Monteux showed plainly that his statement to us was not sincere, and thus the situation grew more and more acute, and finally led to the most unfortunate occurrence on Friday afternoon. I want to state right here that I deplore Mr. Fradkin's refusal to rise when bidden to do so by Mr. Monteux, but it is apparent that the treatment ted out to him by Mr. Monteux was tating beyond human endurance; felt obliged to uphold him since . Fradkin made his sacrifice for us. 'Judge Cabot had stated that the adkin incident had nothing to do atsoever with the union movement is quite correct if he refers to it ectly, but indirectly it is only too ident that this agitation was the e cause of all the trouble. Probably e most important factor in our move is that this is a great opportunity to open the eyes of the public to the fact that a great crisis in regard to the future of the Boston Symphony Orchestra was at hand.

"Altogether seventy-four have pledged themselves to stand together in the movement, which means that every one of these men must quit at the expiration of his contract if the union is not recognized by the trustees. In that way within one year more than three-quarters of the entire personnel of the orchestra must necessarily be replaced. Judge Cabot evidently is not at all concerned about this fact—I myself think it to be entirely impossible. He stated he would willingly continue the concerts under these adverse conditions and gradually build it up to its former standard. This will take a great many years, if it can be accomplished at all, and for the public there will be ample opportunity to do some watchful waiting. All other orchestras in the country are organized, and it seems that this fact does not interfere with their artistic development. I need only mention the Chicago and Philadelphia orchestras, which in the musical world, are considered our superior, which proves that the old notion of art and organization not belonging together, to be an exploded theory.

"All of this, coming after thirty-eight years of service in this orchestra, causes me the greatest mental agony I have ever suffered; it is but natural that it would pain me beyond measure to witness this splendid organization in which I have spent the best part of my life broken beyond repair; there is yet time to save it, and I hope the trustees will relent."

Mr. Roth's letter proves conclusively that the present state of the Boston Orchestra is precarious. If its men are pledged to unionism and the trustees remain firm in their determination not to recognize a union the present orchestra will cease to exist and a new one will have to be formed. If the trustees believe that they can go out and buy a new Boston Symphony Orchestra just as they would buy a new bass drum they are lamentably mistaken. To the disinterested outsider it looks as if the famous old orchestra was approaching dissolution. Such an outcome of the matter would be a calamity to the musical world and all music lovers will fervently hope that differences may be adjusted.

From.....
Address New York City
Date MAR 12 1920 H

STRIKE LEADER.—A walkout of many of the artists of the Boston Symphony Orchestra was caused by the dismissal of Fred Fradkin, concertmaster, after his refusal to rise and bow on a signal from the leader. They returned later at Fradkin's request. (By Int'l.)

From FEB 1920 K
Theatre Magazine
New York City

Philadelphia came to New [illegible] Apollo-like Leopold Stokowski led his resuscitated orchestra with the joy of renewed life. In Philadelphia, they would not let the orchestra perish, and raised many thousands of dollars among the people, so that it would go on, unworried by finance and such-like material thoughts.

Boston's men, under the batôn of Pierre Monteux, made its regular visit. Boston's orchestra is not dead, either, although many of the pessimistic gentlemen of the press pointed out in dolorous accents that it would surely perish. When Pierre Monteux was selected, mon dieu, it was pff—finale!

HOWEVER, Boston's Symphony Orchestra, under Pierre Monteux, seems not very much disturbed. Being the greatest organization, it cannot disintegrate after its years of life and close companionship. These men play like the parts of a single instrument; the orchestra does not consist of eighty souls, but one.

EV
ess New York City
Mar 15 1920 H

Dissonances in a Symphony

In any comment upon the regrettable wrath engendered in the celestial minds composing the Boston Symphony Orchestra we could wish to avoid the curse of SOPHUS if possible; yet none may be quite deaf to the cacophonies resulting from the criticism of a musical gentleman's individual opinion.

At the orchestral concert in Boston on March 6 a second round of applause for a certain number led the conductor, PIERRE MONTEUX, to give a signal for the members of the orchestra to rise in acknowledgment. All stood up save FREDERIC FRADKIN, the concert master, who remained as firmly set upon his base as the rock of RODERICK DHU. Some discussion after the concert led to Mr. FRADKIN's refusal to sign an agreement forming part of the visible cohesive policy of the orchestra, whereupon the conductor dismissed the concert master. About thirty members of the orchestra protested, and declared that unless Mr. FRADKIN were reinstated they would not join in the evening's programme. So Mr. F. P. CABOT, president of the orchestra's board of trustees, announced a change in the programme to be played, whereby the concert could be given without Mr. FRADKIN and his supporters. And it was so.

Since then the blue vault of heaven has been plangent with the concussions and reverberations of language less musical than one would naturally expect from Boston musicians. The devoted thirty-five stood in unbroken phalanx with uplifted eyebrows and curling lips. The trustees of the orchestra maintained the traditions of the great house of CABOT, the air was filled with suggestions of replacing the self-conscious thirty-five with women musicians who, as women and sensible, would naturally be amenable to order and discipline.

Since the male musicians' union rules prevented recruiting any more men this suggestion of broadening the artistic field for women seemed a natural result of the trouble, because a hoary tradition of the Boston orchestra—not yet wholly dissipated by the beams of the New Day in which all human beings are equal and nobody need work unwillingly—forbade the drafting of advanced pupils from the many conservatories and music schools of Boston. It is not known that the Olive Mead quartet received overtures—or even voluntaries—from the trustees; but it is reported that the thirty-five are taking the aggressive and propose to give a concert of their own under direction of MARINUZZI of the Chicago Opera Company—now consuming lotus and lentils in Boston—with a solo performance by that distinguished prima donna and true Italian friend of freedom hailed by one of her greatest New York admirers as GALLI the Curch.

When Music, heavenly maid, was young she never got into such a scrape as all that. What wails of anguish may yet be drawn from the self-inhibited violins none can tell—what hollow, saxophonic groans may come, what thunder[illegible] burst from the torn [illegible] of the kettledrums [illegible] bilities remain to [illegible] ready bewildered without either booz[illegible] Nations. But we [illegible] thing else, and we c[illegible] that.

From
Clipper
New York City
MAR 10 1920

SYMPHONY MUSICIANS STRIKE

BOSTON, March 7.—Thirty members of the Boston Symphony Orchestra did not appear at last night's concert in accordance with their decision not to play unless the management reinstated Frederic Fradkin, the concert master, who was dismissed on Friday night for not responding to a signal from Conductor Pierre Monteux.

A committee of the musicians were told by Frederick P. Cabot, president of the board of trustees of the orchestra, that Fradkin would not be reinstated. They told him that one-quarter of the orchestra would not join in the evening's program, with the result that Cabot arranged a different number of selections, to enable the concert to go on without them.

From
TRIBUNE,
New York City

New Orchestra for Boston

Four Wealthy Society Women Back Fradkin in Project

Special Dispatch to The Tribune.

BOSTON, March 15.—Frederic Fradkin, the deposed concert master of the Boston Symphony Orchestra, announced to-day at a meeting of thirty-three former members of the organization that a fund of $100,000 has been offered by four wealthy society women for the purpose of starting a new symphony orchestra here.

It is predicted that when the contracts of other members of the Boston Symphony Orchestra expire at the close of the present season they will sign up with the new aggregation, which will by that time be fully organized and in a position to arrange for acquiring its personnel for next season.

Programs for Two Boston Symphony Concerts Changed

Owing to the disrupted condition of the Boston Symphony Orchestra, because of the recent strike, which grew out of the differences between conductor Pierre Monteux and the former concert-master Frederic Fradkin, it has been necessary to make a change in the programs for the New York concerts on Thursday evening and Saturday afternoon at Carnegie Hall.

The revised programs will be as follows: Thursday evening, Beethoven, Symphony No. 4 in B flat major, Op. 60, Wagner, Prelude to "Lohengrin," "A Siegfried Idyll," "Forest Murmurs" from "Siegfried," excerpts from Act III of "The Mastersingers"; Saturday afternoon, Beethoven, Overture to "Fidelio," Mozart, Symphony in G minor (Koch[illegible] 550), Borodin, "On the Steppe[illegible] Asia," Debussy, Petite Suit

ss New York City
DEC 3 1920 L

Symphony Pickets Thrown from Hall

BOSTON, Saturday.—Six pickets, the members of the newly formed union, were unceremoniously hustled from the stage entrance of Symphony Hall today when the Boston Symphony Orchestra was in rehearsal. The Lambs and the Actors' Equity Association have expressed their sympathy for the strikers and will assist in a benefit performance.

Judge F. P. Cabot, president of the Symphony trustees, announced that the thirty-two players who went on strike have been discharged from the organization and that the concerts scheduled for Boston and elsewhere would be given.

The benefit concert is being arranged for a week from Sunday night by Mr. William G. Dodgeg personal representative of President Webber, of the American Federation of Musicians. He is in touch with the Lambs and the Actors' Equity Association, and through these organizations a number of prominent stars are to appear at the concert, to be conducted by Emil Mollenhauer.

In addition to the concert by the strikers the programme provides for a violin solo by Frederic Fradkin, the dismissed concert master.

An offer of $5,000 to finance a series of "small time" concerts by the thirty-two former members of the Symphony was made today by a prominent local amateur musician.

The Executive Board of the International Alliance of Theatrical Stage Employes held a meeting today and unanimously indorsed the strike. It was voted to give all possible assistance.

No information has been received regarding the method of filling the vacant places in the orchestra. Trustees refused to comment on the probability that women would be offered the chance of joining the famous musical organization. The rumor persists that women have been engaged.

MORNING TELEGRAPH
York City
MAR - 8 1920 A

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EVENING SUN

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"All of this, coming after thirty-eight years of service in this orchestra, causes me the greatest mental agony I have ever suffered; it is but natural that it would pain me beyond measure to witness this splendid organization in which I have spent the best part of my life broken beyond repair; there is yet time to save it, and I hope the trustees will relent."

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From.....

Address New York City

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STRIKE LEADER.—A walkout of many of the artists of the Boston Symphony Orchestra was caused by the dismissal of Fred Fradkin, concertmaster, after his refusal to rise and bow on a signal from the leader. They returned later at Fradkin's request. (By Int'l.)

From
Theatre Magazine
New York Ci

Philadelphia came to New [illegible] Apollo-like Leopold Stokowski led his resuscitated orchestra with the joy of renewed life. In Philadelphia, they would not let the orchestra perish, and raised many thousands of dollars among the people, so that it would go on, unworried by finance and such-like material thoughts.

Boston's men, under the batôn of Pierre Monteux, made its regular visit. Boston's orchestra is not dead, either, although many of the pessimistic gentlemen of the press pointed out in dolorous accents that it would surely perish. When Pierre Monteux was selected, monsieur, it was pff—finale!

HOWEVER, Boston's Symphony Orchestra, under Pierre Monteux, seems not very much disturbed. Being the greatest organization, it cannot disintegrate after its years of life and close companionship. These men play like the parts of a single instrument; the orchestra does not consist of eighty souls, but one.

From
Clipper
New York City

SYMPHONY MUSICIANS STRIKE

BOSTON, March 7.—Thirty members of the Boston Symphony Orchestra did not appear at last night's concert in accordance with their decision not to play unless the management reinstated Frederic Fradkin, the concert master, who was dismissed on Friday night for not responding to a signal from Conductor Pierre Monteux.

A committee of the musicians were told by Frederick P. Cabot, president of the board of trustees of the orchestra, that Fradkin would not be reinstated. They told him that one-quarter of the orchestra would not join in the evening's program, with the result that Cabot arranged a different number of selections, to enable the concert to go on without them.

EVENING SUN

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At the orchestral concert in Boston on March 6 a second round of applause for a certain number led the conductor, PIERRE MONTEUX, to give a signal for the members of the orchestra to rise in acknowledgment. All stood up save FREDERIC FRADKIN, the concert master, who remained as firmly set upon his base as the rock of RODERICK DHU. Some discussion after the concert led to Mr. FRADKIN'S refusal to sign an agreement forming part of the visible cohesive policy of the orchestra, whereupon the conductor dismissed the concert master. About thirty members of the orchestra protested, and declared that unless Mr. FRADKIN were reinstated they would not join in the evening's programme. So Mr. F. P. CABOT, president of the orchestra's board of trustees, announced a change in the programme to be played, whereby the concert could be given without Mr. FRADKIN and his supporters. And it was so.

Since then the blue vault of heaven has been plangent with the concussions and reverberations of language less musical than one would naturally expect from Boston musicians. The devoted thirty-five stood in unbroken phalanx with uplifted eyebrows and curling lips. The trustees of the orchestra maintained the traditions of the great house of CABOT, the air was filled with suggestions of replacing the self-conscious thirty-five with women musicians who, as women and sensible, would naturally be amenable to order and discipline.

Since the male musicians' union rules prevented recruiting any more men this suggestion of broadening the artistic field for women seemed a natural result of the trouble, because a hoary tradition of the Boston orchestra—not yet wholly dissipated by the beams of the New Day in which all human beings are equal and nobody need work unwillingly—forbade the drafting of advanced pupils from the many conservatories and music schools of Boston. It is not known that the Olive Mead quartet received overtures—or even voluntaries—from the trustees; but it is reported that the thirty-five are taking the aggressive and propose to give a concert of their own under direction of MARINUZZI of the Chicago Opera Company—now consuming lotus and lentils in Boston—with a solo performance by that distinguished prima donna and true Italian friend of freedom hailed by one of her greatest New York admirers as GALLI the Curch.

When Music, heavenly maid, was young she never got into such a scrape as all that. What wails of anguish may yet be drawn from the self-inhibited violins none can tell—what hollow, saxophonic groans may come, what thunder[illegible] burst from the torn[illegible] of the kettledrums[illegible] bilities remain to [illegible] ready bewildered [illegible] without either booz[illegible] Nations. But we [illegible] thing else, and we c[illegible] that.

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Four Wealthy Society Women Back Fradkin in Project

Special Dispatch to The Tribune

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It is predicted that when the contracts of other members of the Boston Symphony Orchestra expire at the close of the present season they will sign up with the new aggregation, which will by that time be fully organized and in a position to arrange for acquiring its personnel for next season.

Programs for Two Boston Symphony Concerts Changed

Owing to the disrupted condition of the Boston Symphony Orchestra, because of the recent strike, which grew out of the differences between conductor Pierre Monteux and the former concert-master Frederic Fradkin, it has been necessary to make a change in the programs for the New York concerts on Thursday evening and Saturday afternoon at Carnegie Hall.

The revised programs will be as follows: Thursday evening, Beethoven, Symphony No. 4 in B flat major, Op. 60, Wagner, Prelude to "Lohengrin," "A Siegfried Idyll," "Forest Murmurs" from "Siegfried," excerpts from Act III of "The Mastersingers"; Saturday afternoon, Beethoven, Overture to "Fidelio," Mozart, Symphony in G minor (Koch[illegible] 550), Borodin, "On the Steppe[illegible] Asia," Debussy, Petite Suit[illegible]

ss New York City

Symphony Pickets Thrown from Hall

BOSTON, Saturday.—Six pickets, the members of the newly formed union, were unceremoniously hustled from the stage entrance of Symphony Hall today when the Boston Symphony Orchestra was in rehearsal. The Lambs and the Actors' Equity Association have expressed their sympathy for the strikers and will assist in a benefit performance.

Judge F. P. Cabot, president of the Symphony trustees, announced that the thirty-two players who went on strike have been discharged from the organization and that the concerts scheduled for Boston and elsewhere would be given.

The benefit concert is being arranged for a week from Sunday night by Mr. William G. Dodge, personal representative of President Webber, of the American Federation of Musicians. He is in touch with the Lambs and the Actors' Equity Association, and though these organizations a number of prominent stars are to appear at the concert, to be conducted by Emil Mollenhauer.

In addition to the concert by the strikers the programme provides for a violin solo by Frederic Fradkin, the dismissed concert master.

An offer of $5,000 to finance a series of "small time" concerts by the thirty-two former members of the Symphony was made today by a prominent local amateur musician.

The Executive Board of the International Alliance of Theatrical Stage Employes held a meeting today and unanimously indorsed the strike. It was voted to give all possible assistance.

No information has been received regarding the method of filling the vacant places in the orchestra. Trustees refused to comment on the probability that women would be offered the chance of joining the famous musical organization. The rumor persists that women have been engaged.

MORNING TELEGRAPH

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ss New York City

Symphony Pickets Thrown from Hall

BOSTON, Saturday.—Six pickets, the members of the newly formed union, were unceremoniously hustled from the stage entrance of Symphony Hall today when the Boston Symphony Orchestra was in rehearsal. The Lambs and the Actors' Equity Association have expressed their sympathy for the strikers and will assist in a benefit performance.

Judge F. P. Cabot, president of the Symphony trustees, announced that the thirty-two players who went on strike have been discharged from the organization and that the concerts scheduled for Boston and elsewhere would be given.

The benefit concert is being arranged for a week from Sunday night by Mr. William G. Dodge, personal representative of President Webber, of the American Federation of Musicians. He is in touch with the Lambs and the Actors' Equity Association, and through these organizations a number of prominent stars are to appear at the concert, to be conducted by Emil Mollenhauer.

In addition to the concert by the strikers the programme provides for a violin solo by Frederic Fradkin, the dismissed concert master.

An offer of $5,000 to finance a series of "small time" concerts by the thirty-two former members of the Symphony was made today by a prominent local amateur musician.

The Executive Board of the International Alliance of Theatrical Stage Employes held a meeting today and unanimously indorsed the strike. It was voted to give all possible assistance.

No information has been received regarding the method of filling the vacant places in the orchestra. Trustees refused to comment on the probability that women would be offered the chance of joining the famous musical organization. The rumor persists that women have been engaged.

... owner of an orchestra or of any oth...
...atter ceases to run things and permit...
..., it is time for him to go out of busin...
... the man who owns anything cannot run it himself, ...
surely would not wish the men he hires to work for him to ...
boss things. Take the case of the Boston Symphony Or-
chestra for example. There are men at The Hub who have put considerable money
into it and who give concerts in Boston and New York and other cities. The chief
owner of this amusement enterprise is Mr. Cabot. One of his employees was Fred-
eric Fradkin, who acted as concert master, working under orders of Pierre Mon-
teux, the leader. Fradkin refused to obey an order of Monteux, his chief, and was
discharged. Thirty musicians went on a strike and notified President Cabot that
they would not appear at the concert scheduled to be given Saturday in Boston un-
less Fradkin was reinstated. That is these thirty men made the impudent demand
that they be permitted to run the orchestra in which they were paid to play. Their
demand was promptly refused and they announced again that they would not play.
It made little difference, as there were 90 musicians left who would play, and four
score and ten men can make a lot of noise on wind and stringed instruments, no
counting the drums and cymbals. The program was rearranged and the 90 men
went ahead and gave a satisfying concert. It is something to be wondered at, how-
ever, that 30 men in an orchestra of 120 would have the appalling nerve to un-
take the run the whole business and dictate to the men who

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GREAT MUSICAL WEEK BEGINS
SOLOISTS OF FIRST MAGNITU

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By JOHN H. RAFTERY.

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The coming of the Boston Symphony Orchestra with Pierre Monteux conducting will enrich the musical store of the current week and focussing the attention of the local followers of the great Boston organization upon the internal troubles which within the past fortnight have come near to disrupting the famous orchestra. Boston is yet talking about the unionizing of their precious symphony and the turmoil over the dismissal of Concertmaster Fradkin has not subsided there nor here, neither, since every friend and factor of symphonic music is keenly in sympathy with the unforseen and wholly non-professional difficulties which have suddenly confronted Conductor Monteux. It was the irony of cruel fate, too, that the the outbreak of insubordination in the Boston orchestra should have occurred at a concert which was being hailed as the biggest and most emphatic artistic success ever achieved

From HERALD
Address New York City MAR 7
Date

30 LOCKED OUT OF BOSTON SYMPHONY

They Insisted on Reinstatement of Concert Master.

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Frederick P. Cabot, president of the board of trustees of the orchestra, told a committee of the musicians before the concert that Fradkin would not be reinstated. When they informed him that one-quarter of the orchestra's membership would not join in the evening's programme Mr. Cabot announced a change in the selections to be played, whereby the concert was enabled to proceed without them.

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From WORLD,
New York City

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From EVENING WORLD,
New York City

Labor Backs Musicians.

BOSTON, March 8.—The Central Labor Union passed resolutions yesterday asking the trustees of the Boston Symphony Orchestra to reinstate Frederic Fradkin, concert master, who was dismissed for failure to acknowledge applause. The resolutions also ask for the recognition of the union of Symphony players.

EVENING JOURNAL
New York City
MAR 11 1920 K

BOSTON SYMPHONY MAY GET WOMEN MUSICIANS

BOSTON, March 11.—Developments in the trouble between the trustees of the Boston Symphony Orchestra and the thirty-five members who struck on the eve of last Saturday night's concert include the refusal of the thirty-five to have anything more to do with the orchestra save as full-fledged union members under full union conditions; the likelihood of the trustees being compelled to recruit players to fill the vacancies from the ranks of women musicians, owing to the union's hostility preventing available men from accepting positions with the orchestra, and a statement by the trustees to symphoy concert patrons setting forth their side of the controversy.

TELEGRAM
New York City
MAR 14 1920 L

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They assert that the trustees "by their hasty and arbitrary action have not only threatened the dissolution of a world famous orchestra, but have violated the principle of free organization, which lies at the basis of Americanism and all true democracy, and have offered an insult to organized labor in Boston and throughout the country."

EVENING SUN
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Wants Boston Symphony to Reinstate Concert Master.

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TELEGRAM
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In a letter to Fradkin Frederick P. Cabot, president of the trustees, said the dismissal came because "Fradkin had failed to keep his written agreement in that he did not comply with the instructions of the conductor in reference to his deportment and order at the public rehearsal this afternoon."

Fradkin did not rise at the concert when Pierre Monteux, conductor, motioned to the orchestra to stand in acknowledgment of applause after the playing of a symphony. A few persons in the audience hissed when Fradkin remained seated.

In explaining his failure to rise, Mr. Fradkin said that he considered the applause was meant for the conductor and not for himself.

From PIONEER PRESS
Address: St. Paul, Minn.

ESTABLISHED 1881
From Courier
BUFFALO N.Y.

MUSICIANS PLAY NO MORE UNTIL FELLOW RETURNS

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TELEGRAM
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Boston Symphony Is Practically Unionized

(Special to the Evening Telegram.)

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Judge Frederic P. Cabot, president of the trustees, made this announcement. He said that the players have been informed repeatedly that the trustees desire to be as liberal as possible, but that further increases could not be made until greater income was provided for. The price of seats is also likely to be increased, he said.

The union men claim that seventy-four of the ninety-four members of the orchestra are now affiliated with the American Federation of Musicians. Fifty-four of them have joined the Boston local. As soon as existing contracts of some of the union men in the orchestra expire, they will not be permitted to continue playing with a non-union orchestra. The union men still playing can have their contracts annulled by paying $200.

Arthur Berenson, counsel for the union members, has been invited to give his version of the controversy next Thursday before the Women's League for Democratic Freedom, in Pilgrim Hall, and before the Forum of the Clarendon Street Baptist Church on Wednesday evening.

Announcement was made that a leading conductor and composer has volunteered his services in a series of concerts planned by the striking players. A telegram was received from the manager of the Cleveland Symphony Orchestra, stating that he is prepared to employ the men now out. A representative of a booking agency also offered to engage the men.

It was stated that Frederic Fradkin, deposed concert master, has been ostracised by the Harvard Musical Association, which cancelled an engagement made with him. The cancellation was accompanied by a forfeiture check.

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EVENING SUN
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TELEGRAM
New York City
MAR 13 1920 D

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Fradkin, whose dismissal by the trustees was the direct result of his refusal to rise and bow with the other musicians on Friday afternoon when signalled to do so by the conductor, appeared at the hall at the usual time and offered his services to the management in his customary capacity. He was informed that he was no longer a member of the orchestra.

Some thirty-five members then refused to go on the platform. Judge Frederick P. Cabot, president of the trustees, made the announcement that because of their attitude and the resultant curtailment of the orchestra, it would be necessary to change the programme to suit the situation.

Conductor Monteux's appearance, together with that of Judge Cabot, was greeted with thunderous applause from the audience, which rose to its feet the moment the conductor stepped into view. Throughout the concert the applause was unusual in its enthusiasm. The audience demonstrated in every possible way the fact that its sympathies are with the conductor and the loyal members of the orchestra.

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EVENING GLOBE
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A controversy between members of the orchestra and the trustees concerning salary increases, resulting in an announcement that many members of the orchestra had affiliated with the American Federation of Musicians, came to a head at a concert last night when Conductor Monteux is said to have refused Fradkin the use of his dressing room.

The president of the Boston Symphony Orchestra, Inc., begins with the sentence: "The Boston Symphony Orchestra is going to carry on the purpose, standards and ideals for which it was founded and for which it has been sustained."

EVENING SUN
New York City
MAR 13 1920 D

Troublous and trembling are these days in the plans of operatic and symphonic orchestras. The series of the various symphonies are drawing to a close; the Philadelphians are already through with their season's visits to New York, the Bostonians finish here during the next week. The local orchestras, too, speak in their announcements of their last or their next to last appearances. And even the close of the Metropolitan season, which always punctuates the final word of springtime, is only little more than a month away.

It is harder to appreciate, therefore, why all these flares of argument and discontent should suddenly burst out in different cities just when the end is in full sight. But it is equally hard to imagine that these difficulties will not be overcome and tamped into ready shape over the summer.

Boston will have a more difficult time of it, perhaps. The insurgents from that symphony orchestra print a story to the effect that they are to give concerts on their own account, and near it in the news columns is the hint that, if necessary, the Boston Symphony Orchestra will replace them with women. The Bostonians, when

From Times
New York City

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Address New York City
Date MAR 13 1920

CHESTRA PICKETING BARRED

ston Symphony Strikers Ordered to Keep Moving.

OSTON, March 13.—Dismissed members of the Boston Symphony Orchestra are prevented by the police from picketing the stage entrance of Symphony Hall. Six pickets turned up at rehearsal time yesterday, but were ordered to keep moving.

The strikers have arranged for

It is now learned that Major Henry Lee Higginson willed his library of music to the Boston Symphony orchestra, of which he was principal patron up to the time of the Muck episode. The legacy comprises scores used by the orchestra, also musical instruments.

ESTABLISHED 1881
From

ORCHESTRA JOINS UNION

Boston Symphony Served Ultimatum on Trustees.

BOSTON, Friday, Feb. 27.—Unless the Boston Symphony Orchestra players are recognized as a union by the trustees, they will form an orchestra themselves under [illegible] by a committee of the musicians.

New York City

BOSTON SYMPHONY TURNING

BOSTON, Feb. 16.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the Musicians' Union. The wage request, involving an annual advance of approximately $100,000 has been refused. This organization, one of the largest of its kind in the country, has, since its formation, been blacklisted by the union.

Judge Frederick P. Camot, chairman of the board of trustees of the orchestra, has made public the statement that the question of union membership was not an issue between players and management, although recognition of a union has been refused because union leaders said they would claim the right to say who would play with the orchestra and under what conductorship.

INFORMATION OBSCURED

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Times
New York City

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Address New York City
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EVENING JOURNAL
New York City

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ESTABLISHED 1881

From Courier
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om PIONEER PRESS
dress: St. Paul, Minn.

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ESTABLISHED 1881

From

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Boston Symphony Serves Ultimatum on Trustees.

BOSTON, Friday, Feb. 27.—Unless the Boston Symphony Orchestra players are recognized as a union by the trustees, they will form an orchestra themselves under conditions, according to a compact signed by a committee of Nine.

New York City

BOSTON SYMPHONY TURNING

BOSTON, Feb. 16.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the Musicians' Union. The wage request, involving an annual advance of approximately $100,000 has been refused. This organization, one of the largest of its kind in the country, has, since its formation, been blacklisted by the union.

Judge Frederick P. Camot, chairman of the board of trustees of the orchestra, has made public the statement that the question of union membership was not an issue between players and management, although recognition of a union has been refused because union leaders said they would claim the right to say who would play with the orchestra and under what conductorship.

INFORMATION OBSCURED

GREAT MUSICAL WEEK BEGINS SOLOISTS OF FIRST MAGNITU

by that organization under the h
Monteux or any other conductor.

Tetrazzini, Ruffo, Fitziu and Whitehill the Singers at Hippodrome This Afternoon and Evening. Fritz Kreisler and Jascha Heifetz in Great Programs.

BOSTON SYMPHONY IS WELCOME

"Ruddigore" at Park Theatre Continues to Crowded Audiences. Frank Moulan, Craig Campbell and William Danforth a Comic Trinity.

By JOHN H. RAFTERY.

TETRAZZINI, greatest of living soprani, with Clarence Whitehill, American baritone of the Metropolitan on her program, will be at the Hippodrome this afternoon; and this evening at the same famous concert hall Titta Ruffo, the world's greatest baritone, with Anna Fitziu, American soprano, or the Chicago Opera Company, will be heard. It is a fortuitous and significant beginning for a week that brings another succession of symphony concerts, a dozen eminent pianists, a squad of solo violinists led by Kreisler and Heifetz and a procession of the established stars and favorite operas at the Metropolitan.

The coming of the Boston Symphony Orchestra with Pierre Monteux conducting will enrich the musical store of the current week and focussing the attention of the local followers of the great Boston organization upon the internal troubles which within the past fortnight have come near to disrupting the famous orchestra. Boston is yet talking about the unionizing of their precious symphony and the turmoil over the dismissal of Concertmaster Fradkin has not subsided here nor here, neither, since every friend and factor of symphonic music is keenly in sympathy with the unforseen and wholly non-professional difficulties which have suddenly confronted Conductor Monteux. It was the irony of cruel fate, too, that the the outbreak of insubordination in the Boston orchestra should have occurred at a concert which was being hailed as the biggest and most emphatic artistic success ever achieved

TELEGRAM
New York City

35 ORCHESTRA MEMBERS QUIT

Boston Symphony Trustees Oust Fradkin for Refusal to Bow—Friends Strike.

(Special to the Evening Telegram.)

BOSTON, Mass., Sunday.—Despite the inconvenience occasioned by the refusal of thirty-five players of the Boston Symphony Orchestra to appear upon the stage in Symphony Hall unless the management reinstated Concert Master Fradkin, dismissed Friday night for disobedience to Conductor Monteux during the Friday afternoon concert, a successful concert, with a changed programme, was given here. The orchestra was reduced to fifty-three players, and was under the direction of Conductor Pierre Monteux.

Fradkin, whose dismissal by the trustees was the direct result of his refusal to rise and bow with the other musicians on Friday afternoon when signalled to do so by the conductor, appeared at the hall at the usual time and offered his services to the management in his customary capacity. He was informed that he was no longer a member of the orchestra.

Some thirty-five members then refused to go on the platform. Judge Frederick P. Cabot, president of the trustees, made the announcement that because of their attitude and the resultant curtailment of the orchestra, it would be necessary to change the programme to suit the situation.

Conductor Monteux's appearance, together with that of Judge Cabot, was greeted with thunderous applause from the audience, which rose to its feet the moment the conductor stepped into view. Throughout the concert the applause was unusual in its enthusiasm. The audience demonstrated in every possible way the fact that its sympathies are with the conductor and the loyal members of the orchestra.

The orchestra, now facing the possibility of losing many of its best players, may also lose through the strike the prestige of being the "best symphony orchestra in America," as many of the players have offers to go to orchestras in other cities.

TELEGRAM
New York City

With Orchestras and Their Conductors

Coming for its last pair of concerts this season, the Boston Symphony Orchestra, directed by Pierre Monteux, will play in Carnegie Hall Thursday night John Alden Carpenter's concertino for piano and orchestra, with E. Robert Schmitz as soloist. Other numbers will be Berlioz's "Fantastic" symphony and the "Flying Dutchman" overture. Saturday afternoon the final programme will be played, at which will be heard "The Pauses of Silence," seven symphonic impressions by Malipiero, a young Italian composer; Beethoven's "Fidelio" overture, Mozart's symphony in G major and Charpentier's "Impressions of Italy."

TELEGRAM
New York City

Boston Symphony Is Practically Unionized

(Special to the Evening Telegram.)

BOSTON, Sunday.—A general increase in the minimum wages paid to musicians of the Boston Symphony Orchestra will be put into effect as soon as the $3,000,000 endowment fund is raised.

Judge Frederic P. Cabot, president of the trustees, made this announcement. He said that the players have been informed repeatedly that the trustees desire to be as liberal as possible, but that further increases could not be made until greater income was provided for. The price of seats is also likely to be increased, he said.

The union men claim that seventy-four of the ninety-four members of the orchestra are now affiliated with the American Federation of Musicians. Fifty-four of them have joined the Boston local. As soon as existing contracts of some of the union men in the orchestra expire, they will not be permitted to continue playing with a non-union orchestra. The union men still playing can have their contracts annulled by paying $200.

Arthur Berenson, counsel for the union members, has been invited to give his version of the controversy next Thursday before the Women's League for Democratic Freedom, in Pilgrim Hall, and before the Forum of the Clarendon Street Baptist Church on Wednesday evening.

Announcement was made that a leading conductor and composer has volunteered his services in a series of concerts planned by the striking players. A telegram was received from the manager of the Cleveland Symphony Orchestra, stating that he is prepared to employ the men now out. A representative of a booking agency also offered to engage the men.

It was stated that Frederic Fradkin, deposed concert master, has been ostracised by the Harvard Musical Association, which cancelled an engagement made with him. The cancellation was accompanied by a forfeiture check.

EVENING SUN
New York City
MAR 13 1920 D

Troublous and trembling are these days in the plans of operatic and symphonic orchestras. The series of the various symphonies are drawing to a close; the Philadelphians are already through with their season's visits to New York, the Bostonians finish here during the next week. The local orchestras, too, speak in their announcements of their last or their next to last appearances. And even the close of the Metropolitan season, which always punctuates the final word of springtime, is only little more than a month away.

It is harder to appreciate, therefore, why all these flares of argument and discontent should suddenly burst out in different cities just when the end is in full sight. But it is equally hard to imagine that these difficulties will not be overcome and tamped into ready shape over the summer.

Boston will have a more difficult time of it, perhaps. The insurgents from that symphony orchestra print a story to the effect that they are to give concerts on their own account, and near it in the news columns is the hint that, if necessary, the Boston Symphony Orchestra will replace them with women. The Bostonians, wher

From HERALD
Address New York City MAR 7
Date

30 LOCKED OUT OF BOSTON SYMPHONY

They Insisted on Reinstatement of Concert Master.

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TELEGRAM
New York City

Boston Orchestra Backed by Labo

BOSTON, Monday.—The Central Labor Union has passed resolutions asking the trustees of the Boston Symphony Orchestra to reinstate Frederic Fradkin, concert master, who was dismissed for failure to acknowledge applause. The resolutions also ask for the recognition of the union of Symphony players.

They assert that the trustees "by their hasty and arbitrary action have not only threatened the dissolution of a world famous orchestra, but have violated the principle of free organization, which lies at the basis of Americanism and all true democracy, and have offered an insult to organized labor in Boston and throughout the country."

EVENING SUN
New York City

FRADKIN OUT OF ORCHESTRA

Boston Symphony Dismisses Concert Master.

BOSTON, March 6.—Frederick Fradkin, concert master of the Boston Symphony Orchestra, was dismissed by the board of trustees last night. Reason for the dismissal was given Fradkin's failure to keep his written agreement in that he did not comply with the instructions of the conductor in reference to his deportment and order at the public rehearsal this afternoon."

Fradkin failed to rise when Conductor Pierre Monteux motioned the orchestra to stand in acknowlement of applause. He said he considered the applause as meant for the conductor and not himself.

Correll to Speak at St. Agnes's.

EVENING GLOBE
New York City

OSTON SYMPHONY LEADER DISMISSE

Frederick Fradkin Dropped by Trustees—Failed to Keep Agreement, Is Charge.

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they play here next Thursday night and Saturday afternoon, will probably be a curtailed organization, unless some sudden substitutions are effected. And meanwhile a statement from the president of the Boston Symphony Orchestra, Inc., begins with the intence: "The Boston Symphony Orchestra is going to carry on the purpose, standards and ideals for which it was founded and for which it has been sustained."

From WORLD,
New York City

SYMPHONY ARTISTS STRIKE.

Part of Boston Orchestra Demands Concert Master's Reinstatement.

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EVENING SUN
New York City

UNION APPEALS TO ORCHESTRA.

Wants Boston Symphony to Reinstate Concert Master.

BOSTON, March 8.—A resolution has been sent to the trustees of the Boston Symphony Orchestra by the Central Labor Union in which the union requests that Frederic Fradkin, concert master, be reinstated. The orchestra dismissed him for not acknowledging applause.

TELEGRAM
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ESTABLISHED 1881
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om PIONEER PRESS
dress: St. Paul, Minn.
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Trouble in Boston Orchestra

There seems to be trouble in the ...n Symphony Orchestra. The ... made a demand for increased ...s which has been refused, the ...ces of the organization stating ... they have no funds at their ...posal and that the concerts do ... now meet the expenses. The ...mbers of the orchestra appear to ...ke Monteux, though some still ...fer his predecessor, Rabaud. So ...re is division on that point. The members of the orchestra ...el that they should have a raise ... at least $1,000 per man in salary ...r next season. Judge Cabot, the ...airman of the board of trustees, ...ld the men that he would make no ...romises for the future, and would ...nly deal with each member per...onally, as his present contract ran ...ut.

You may recall that when Maj. ...ee Higginson was the sustaining ...orce of the Symphony Orchestra ...e made it a condition that none ...f the members should join the ...merican Federation of Musicians. ...ince his death I believe that some ...hirty have made application to join ...he union, and others are ready to ...o the same thing. This has an ...mportant bearing on the situation. There seems to be some feeling ...mong the members of the orches...tra, too, with regard to the recent ...mportation of three horn players ...from Holland, who are said not to ...be of the highest rank. As it is ...well known in Europe that the mem...bers of the Boston Symphony ar... nonunion, anyone coming to play ...with it charges an extra salary. It ...is, therefore, pointed out that the ...finances of the orchestra would b... ...in better shape if the members d... ...join the union.

Manager Brennan, of the orches...tra, told a number of persons, afte... the late Maj. Higginson died, an... before his will was read, that h... had left $1,000,000 for a fund t... carry on the orchestra. Therefore ... it must have been a sad blow t... him and to those interested, that the ... major left nothing at all for them.

One thing is certain. The Boston Symphony cannot exist and maintain its nobly won prestige unless it consists of first-class players. First-class players cannot live decently, even, on the old salaries. The result of this is that if the salaries are raised there will be a further deficit. Now then, the question arises, should this deficit be met by a few public-spirited people, or should it be met by the people of Boston? It seems to me that it is up to the people of Boston. How can they claim, as they do, credit for their great orchestra, if they permit a few public-spirited, wealthy people to make good the deficit all the time?

Notwithstanding earlier reports that there would be no attempt to revive the Bayreuth Festival this year, latest advices are to the effect that the Bavarian government has taken up the matter officially and appointed a commission to see if it is feasible to prepare for a Wagner Festival in the summer.

The strict seclusion in which Mme. Campanini has held herself since the death of her husband did not prevent her from hearing the concert given in Chicago recently by her famous sister, Luisa Tetrazzini. The prima donna had the happy idea of installing a dictaphone on the stage of the auditorium with connections to her sister's room in another part of the hotel, so that Mme. Campanini was able to hear her without any breach of her privacy. Music lovers will not forget that Eva Tetrazzini-Campanini was, during her operatic career, as famous as her sister now is. No less an authority than Giulio Gatti-Casazza once told us that Mme. Campanini was the finest dramatic soprano he had ever heard.

That Pierre Monteux has fulfilled all that was expected of him and more is seen in the fact that he has been engaged for three years more as conductor of the Boston Symphony Orchestra. The manner in which this able French conductor has pulled together the completely disorganized body is sufficient proof of his skill.

From
Variety
New York City
MAR 19 1920

The Boston Symphony Orchestra is ing business without 35 of its play This is the number who joined union and participated in the strike a meeting of the trustees it was to hold up the pay of the men and them, for not appearing at the rehe and when they refused to accept ... their contracts were canceled. ... leaves the orchestra much depleted ... numbers for the time, but steps a being taken to take it out on the ros with programs arranged accordingly

From
TRIBUNE
New York City
MAR 27 1920 D

$500,000 for New Orchestra

Boston Strikers Find Backer for Five-Year Guaranty

Special Dispatch to The Tribune

BOSTON, March 26. — The thirty-three striking Boston Symphony Orchestra players have a guaranty of $500,000 for the support of the new symphony orchestra in Boston for the next five years after its incorporation and promise of the construction of an auditorium for its concerts, according to an announcement they made to-day. The identity of the backer, it is promised, will be disclosed at the concert scheduled for Easter Sunday night.

It is expected to have the incorporation of the new orchestra completed by that time and to announce the names of the twenty-four trustees, as well as those of the general management. Enrico Caruso is expected to sing at the Easter concert.

Sponsors for the new orchestra also are going ahead with plans for a season of summer "pop" concerts to rival those annually given by the symphony orchestra.

From
Evening Public Ledger
Philadelphia, Pa.

THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

THE trouble in the Boston Symphony Orchestra, which culminated last week in the dismissal of the concertmaster, Frederick Fradkin, has been of long standing, but it seems now to have broken out in a new place, as Mr. Fradkin was one of the new members and had nothing to do with the regime of Doctor Muck, which musicians regarded as the chief danger point to the well-being and harmony of the organization.

Fradkin's offense was a flagrant one, as at a concert he refused to rise and acknowledge the applause of the audience with the other members of the orchestra, when summoned to do so by the conductor, Mr. Monteux. Both audience and orchestra then took part in the tumultuous scene which followed, some applauding the concertmaster, but by far the greater number joining in a remarkable demonstration to Mr. Monteux. It was an exhibition which could hardly have been conceived as happening in the highly trained and severely disciplined Boston orchestra of a few years ago.

Fradkin's dismissal followed at a meeting of the trustees of the orchestra held the same evening, and, although there is talk of taking the matter to the courts, it is unlikely that this extreme action will follow.

THE lack of the rigid discipline necessary to a great orchestra has been apparent to an ordinarily keen musical observer ever since the directorship of the organization changed. The former conductors from Gericke, who was one of the most severe disciplinarian, down to Muck, had been able to build up and maintain a high morale among the men, ... to those who heard only an occasional concert of the orchestra as we ... in Philadelphia, seemed to disappear ... when Mr. Rabaud assumed ... and, though better now, is by ... back to the old standard.

... discipline was apparent ... the or...

last two seasons. There can be no two sides as to who was in the right in the latest row, for Mr. Fradkin, by his contract, was bound to obey the directions of the conductor, and his refusal to do so was made the official grounds for his dismissal.

The origin of the trouble between Fradkin and the conductor, it is said, was the question of the unionizing of the orchestra, always a ticklish matter between players and management. The Boston management had long fought this step successfully, but now the organization is, or soon will be, fully unionized. Just why this matter should be such a bone of contention is not quite clear to the average musical observer, as in those orchestras where it has been effected there seems to be no change in artistic achievement, nor is there likely to be as long as the union and management can confer amicably on the points at issue.

WHAT the effect will be of the dismissal of a concertmaster of a great orchestra in midseason remains to be seen. Mr. Fradkin is quoted as having said that "if the directors seek to break up the orchestra, they could not have struck upon a more effective means."

If he is correctly quoted, he takes himself far too seriously. He is a good violinist, but did not make a conspicuously successful concertmaster, two very different things, and in his first appearances here he did not seem to be at all familiar with the actual technique of his position, even in view of the fact that the string section was thoroughly experienced and well seasoned. With a lack of orchestral "routine," to use a musicians' term, that was very apparent, he did not especially adorn the chair formerly occupied by such great concertmasters as Willy Hess, Anton Witek and, the greatest of them all, Franz Kneisel.

The Boston Orchestra will probably not suffer artistically by Mr. Fradkin's departure, and the cause of discipline will be tremendously advanced. That trouble of such a serious nature could develop in the organization is a matter for wonderment, but it may be that the summary action of the board of trustees will clear the atmosphere, without which the regaining of its former position will be a long and painful process.

Concert Master Fired, Symphony Players tSrike

By Associated Press.

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From Republican
Springfield, Mass.

The trustees of the Boston symphony orchestra, according to the music editor of the Boston Transcript, "have reason to believe that the events of the past fortnight will bring them financial support that they might not easily have gained when the concerts were running in tranquil and prosperous course." Does this mean that the orchestra as a strike-breaking proposition has a command over the purses of wealthy Bostonians that it does not enjoy as a musical organization?

From

32 BOSTON SYMPHONY
PLAYERS REJECT TE

Vote to Hold Independent Co... Sunday Night.

Boston, Mass., March 10.—All but ... of the 35 members of the Boston Symphony Orchestra, who refused to participate in last Saturday's concert because Frederic Fradkin, the concert master, was dismissed for refusing to obey a signal of the conductor to acknowledge applause, voted to-night not to accept the terms offered them by the Symphony Society trustees, as a condition precedent to their remainng members of the orchestra. They also voted to hold an independent concert in this city on Sunday night.

The 35 appeared at a rehearsal Monday, but were informed to-day that they would be discharged for refusing to play last Saturday unless they paid the usual forfeiture for absence and agreed to abide by principles outlined in a letter from the trustees stipulating that the conduct of the orchestra should be subject to no outside interference.

From
Providence R. I.
MAR 10 1920 A

SYMPHONY TRUSTEES' ACTION
EXPLAINED IN STATEME

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From
EVENING WORLD,
New York City
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Dramatic Mirror
New York City
MAR 13 1920

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Variety
New York City

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TIMES
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MAR 7 1920

Concert Master Fired, Symphony Players tSrike

By Associated Press.

BOSTON, March 6.—About 30 members of the Boston Symphony Orchestra, in pursuance of their decision to refuse to play unless the management reinstated Frederick Fradkin, the concert master, who was dismissed last night for failure to respond to a signal from Conductor Pierre Monteux, did not take their seats for tonight's concert.

Frederick P. Cabot, president of the board of trustees of the orchestra, told a committee of the musicians before the concert that Fradkin would not be reinstated. When they informed him that one-quarter of the orchestra's membership would not join in the evening's program Mr. Cabot announced a change in the selection to be played, whereby the concert was enabled to proceed without them.

Fraklin appeared at symphony hall before the concert, but was told that he would not be allowed to take part.

From Republican
Springfield, Mass.

The trustees of the Boston symphony orchestra, according to the music editor of the Boston Transcript, "have reason to believe that the events of the past fortnight will bring them financial support that they might not easily have gained when the concerts were running in tranquil and prosperous course." Does this mean that the orchestra as a strike-breaking proposition has a command over the purses of wealthy Bostonians that it does not enjoy as a musical organization?

From

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TRIBUNE
New York City
MAR 27 1920 D

$500,000 for New Orchestra

Boston Strikers Find Backer for Five-Year Guaranty

Special Dispatch to The Tribune

BOSTON, March 26. — The thirty-three striking Boston Symphony Orchestra players have a guaranty of $500,000 for the support of the new symphony orchestra in Boston for the next five years after its incorporation and promise of the construction of an auditorium for its concerts, according to an announcement they made to-day. The identity of the backer, it is promised, will be discolsed at the concert scheduled for Easter Sunday night.

It is expected to have the incorporation of the new orchestra completed by that time and to announce the names of the twenty-four trustees, as well as those of the general management. Enrico Caruso is expected to sing at the Easter concert.

Sponsors for the new orchestra also are going ahead with plans for a season of summer "pop" concerts to rival those annually given by the symphony orchestra.

last two seasons. There can be no two sides as to who was in the right in the latest row, for Mr. Fradkin, by his contract, was bound to obey the directions of the conductor, and his refusal to do so was made the official grounds for his dismissal.

The origin of the trouble between Fradkin and the conductor, it is said, was the question of the unionizing of the orchestra, always a ticklish matter between players and management. The Boston management had long fought this step successfully, but now the organization is, or soon will be, fully unionized. Just why this matter should be such a bone of contention is not quite clear to the average musical observer, as in those orchestras where it has been effected there seems to be no change in artistic achievement, nor is there likely to be as long as the union and management can confer amicably on the points at issue.

WHAT the effect will be of the dismissal of a concertmaster of a great orchestra in midseason remains to be seen. Mr. Fradkin is quoted as having said that "if the directors seek to break up the orchestra, they could not have struck upon a more effective means."

If he is correctly quoted, he takes himself far too seriously. He is a good violinist, but did not make a conspicuously successful concertmaster, two very different things, and in his first appearances here he did not seem to be at all familiar with the actual technique of his position, even in view of the fact that the string section was thoroughly experienced and well seasoned. With a lack of orchestral "routine," to use a musicians' term, that was very apparent, he did not especially adorn the chair formerly occupied by such great concertmasters as Willy Hess, Anton Witek and, the greatest of them all, Franz Kneisel.

The Boston Orchestra will probably not suffer artistically by Mr. Fradkin's departure, and the cause of discipline will be tremendously advanced. That trouble of such a serious nature could develop in the organization is a matter for wonderment, but it may be that the summary action of the board of trustees will clear the atmosphere, without which the regaining of its former position will be a long and painful process.

From New York City
MAR 27 1920 D

32 BOSTON SYMPHONY PLAYERS REJECT TE

Vote to Hold Independent Co Sunday Night.

Boston, Mass., March 10.—All but of the 35 members of the Boston Symphony Orchestra, who refused to participate in last Saturday's concert because Frederic Fradkin, the concert master, was dismissed for refusing to obey a signal of the conductor to acknowledge applause, voted to-night not to accept the terms offered them by the Symphony Society trustees, as a condition precedent to their remainng members of the orchestra. They also voted to hold an independent concert in this city on Sunday night.

The 35 appeared at a rehearsal Monday, but were informed to-day that they would be discharged for refusing to play last Saturday unless they paid the usual forfeiture for absence and agreed to abide by principles outlined in a letter from the trustees stipulating that the conduct of the orchestra should be subject to no outside interference.

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From
STANDARD UNION
Brooklyn, N. Y.

DISCHARGE 32 MEMBERS OF BOSTON SYMPHONY

BOSTON, March 11.—Thirty-two members of the Boston Symphony Orchestra were dismissed to-day because they refused to sign an agreement that specified "intention to perform their contracts without further breach." A strike was immediately called by the musicians.

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From Republican
Springfield, Mass.

The trustees of the Boston symphony orchestra, according to the music editor of the Boston Transcript, "have reason to believe that the events of the past fortnight will bring them financial support that they might not easily have gained when the concerts were running in tranquil and prosperous course." Does this mean that the orchestra as a strike-breaking proposition has a command over the purses of wealthy Bostonians that it does not enjoy as a musical organization?

Variety
New York City

The Boston Symphony Orchestra is ing business without 35 of its pla This is the number who joined union and participated in the strike a meeting of the trustees it was to hold up the pay of the men and them for not appearing at the rehe and when they refused to accept fines their contracts were canceled. leaves the orchestra much depleted numbers for the time, but steps a being taken to take it out on the ros with programs arranged accordingly

TRIBUNE
New York City
MAR 27 1920 D

$500,000 for New Orchestra

Boston Strikers Find Backer for Five-Year Guaranty

Special Dispatch to The Tribune

BOSTON, March 26. — The thirty-three striking Boston Symphony Orchestra players have a guaranty of $500,000 for the support of the new symphony orchestra in Boston for the next five years after its incorporation and promise of the construction of an auditorium for its concerts, according to an announcement they made to-day. The identity of the backer, it is promised, will be discolsed at the concert scheduled for Easter Sunday night.

It is expected to have the incorporation of the new orchestra completed by that time and to announce the names of the twenty-four trustees, as well as those of the general management. Enrico Caruso is expected to sing at the Easter concert.

Sponsors for the new orchestra also are going ahead with plans for a season of summer "pop" concerts to rival those annually given by the symphony orchestra.

last two seasons. There can be no two sides as to who was in the right in the latest row, for Mr. Fradkin, by his contract, was bound to obey the directions of the conductor, and his refusal to do so was made the official grounds for his dismissal.

The origin of the trouble between Fradkin and the conductor, it is said, was the question of the unionizing of the orchestra, always a ticklish matter between players and management. The Boston management had long fought this step successfully, but now the organization is, or soon will be, fully unionized. Just why this matter should be such a bone of contention is not quite clear to the average musical observer, as in those orchestras where it has been effected there seems to be no change in artistic achievement, nor is there likely to be as long as the union and management can confer amicably on the points at issue.

WHAT the effect will be of the dismissal of a concertmaster of a great orchestra in midseason remains to be seen. Mr. Fradkin is quoted as having said that "if the directors seek to break up the orchestra, they could not have struck upon a more effective means."

If he is correctly quoted, he takes himself far too seriously. He is a good violinist, but did not make a conspicuously successful concertmaster, two very different things, and in his first appearances here he did not seem to be at all familiar with the actual technique of his position, even in view of the fact that the string section was thoroughly experienced and well seasoned. With a lack of orchestral "routine," to use the musicians' term, that was very apparent, he did not especially adorn the chair formerly occupied by such great concertmasters as Willy Hess, Anton Witek and, the greatest of them all, Franz Kneisel.

The Boston Orchestra will probably not suffer artistically by Mr. Fradkin's departure, and the cause of discipline will be tremendously advanced. That trouble of such a serious nature could develop in the organization is a matter for wonderment, but it may be that the summary action of the board of trustees will clear the atmosphere, without which the regaining of its former position will be a long and painful process.

From

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Vote to Hold Independent Con Sunday Night.

Boston, Mass., March 10.—All but of the 35 members of the Boston Symphony Orchestra, who refused to participate in last Saturday's concert because Frederic Fradkin, the concert master, was dismissed for refusing to obey a signal of the conductor to acknowledge applause, voted to-night not to accept the terms offered them by the Symphony Society trustees, as a condition precedent to their remainng members of the orchestra. They also voted to hold an independent concert in this city on Sunday night.

The 35 appeared at a rehearsal Monday, but were informed to-day that they would be discharged for refusing to play last Saturday unless they paid the usual forfeiture for absence and agreed to abide by principles outlined in a letter from the trustees stipulating that the conduct of the orchestra should be subject to no outside interference.

rom

SYMPHONY TRUSTEES' ACTION EXPLAINED IN STATEMENT

Frederick P. Cabot, President of the Boston Symphony Orchestra, Inc., last night issued a statement explaining the actions of the trustees since the recent union agitation started among the members of the orchestra. He pointed out that the trustees did not feel that good music or fair conditions to the musicians could result from the formation of a union among the members of the orchestra.

He said in this statement that it was found, after consultation with the officers of the Boston Musicians' Protective Association and Mr. Webber of the American Federation of Musicians, that, "unless changed, the union obligations became supreme, and required that instead of the musical qualifications being finally judged by the conductor, they were to be decided by the union."

Mr. Cabot stated that other conditions more drastic, such as contracts, the hiring of foreign musicians and the principles of the closed shop, were to be required by the union, although it was at first thought that modifications might be made. The trustees refused to countenance such restrictments, he declared.

The final words of the statement follow:

"The trustees have duties and obligations to the present subscribers and sustainers and to the ever-widening group of subscribers and sustainers who are ready and eager to maintain the orchestra according to its great traditions. The trustees are going to live up to their obligations and duties, and to carry on the concerts, and they cannot consent that the men assuming obligations fundamentally inconsistent with their contracts

From
EVENING WORLD,
New York City

To Beat Orchestra Strike.

BOSTON, March 12.—The Boston Symphony Orchestra, depleted by a strike of one-third of its players, will be recruited to full strength in a day or two, the management said to-day. The strikers, who are forming an independent orchestra with Concert Master

m

The management of the Boston Symphony Orchestra issued another statement to the institution's supporters on Wednesday, in which it was pointed out that the termination of Mr. Fradkin's connection with the orchestra bore no relation to his activities on behalf of the Musician's Union.

The issue between union and management has resolved itself into two distinct differences. The first concerns the au-

ority of management, since the union ules would place the final determination f what players should and should not e members of the orchestra with the Boston local and of the Musicians' Federation instead of with the director and management.

The second concerns pay. It is pointed out that the salary account, exclusive of the conductor's salary, has grown from $172,351 in 1914 to $224,139 a year, and that the union's present demands would involve an addition of about $100,000 a year, "an increase beyond any resources now at command."

The report has been circulated during the week that there is a possibility that women players may be engaged for the orchestra in case of necessity.

HERALD
dress Washington, D. C.
te MAR 12 1920

The man who has had to bear the brunt of the controversy over management of the Boston Symphony Orchestra is a Cabot. It is a family that though old is virile still, and also progressive in attitude also, Dr. Richard C. Cabot, the physician, teacher of religion and professor of social ethics at Harvard, being a living witness. Judge Frederick P. Cabot, president of the trustees of the orchestra, has ample means. His vocation is sitting day after day in the Juvenile Court of the Boston region and getting at the bottom of "cases" that if not handled wisely will develop into permanent public charges. He is not quite as busy on this job as he was a while ago, for prohibition is steadily cutting down his docket, just as it is emptying the jails, the almshouses and the houses of detention of Massachusetts. Judge Cabot is a trustee of Radcliffe College, and though comparatively youthful, has all the accomplishments of his caste, being cultivated, philanthropic and civic spirited.

rom Providence R
NEWS

NEW SYMPHONY TO INCORPORATE, STRIKERS SAY

Boston, March 16.—Preliminary legal action toward the formation of a new orchestra by the strikers and other union members of the present Boston Symphony Orchestra will be made today by Attorney Arthur Berenson, counsel for the 33 musicians dismissed.

Frederic Fradkin, the discharged concertmaster, announced at a meeting of the strikers in the St. Botolph headquarters that four Boston men had offered to subscribe $25,000 each to start a new orchestra.

A meeting appointed a committee to act with Attorney Berenson on steps that may be necessary to the formation of the project.

Among the chief features in connection with the projected incorporation pointed out last night by members of the committee, are that scholarships will be given to music students who need assistance, that composers, the conductor and players will be Americans. The organization, it was said, is assured the services as a permanent head of "the most gifted composer-conductor in America to-day."

Members who attended the meeting stated that A. Laus, member of the American Federation of Musicians, but who did not go on strike because of his personal regard for Conductor Monteux, has said that he will play at the concert the strikers plan to give in the Colonial Theatre Sunday evening.

From Providence R
NEWS
MAR 12 1920 A

BOSTON SYMPHONY LETS STRIKING MUSICIANS GO

Boston, March 12.—The Boston Symphony Orchestra will give its concerts in Boston and elsewhere as previously arranged, although 32 of the 90 members of the organization "went on strike" and have been dismissed from further service, according to an announcement made last night by Judge F. P. Cabot, president of the corporation. In some instances, however, the scheduled programme will be changed.

"If I may judge by the replies already received," said Judge Cabot, "to the statement addressed to the supporters of the orchestra and by voluntary expressions of interest and endorsement from subscribers to our concerts in New York and southern cities, also from private individuals, the action taken by the trustees toward those who violated their contracts has met with general approval.

"I greatly regret the recent events, but in view of the conviction of the trustees that the orchestra can best be carried on by members free from obligations fundamentally inconsistent with their contracts, the trustees were not able to take any other position in the matter."

Asked regarding the status of the strikers who refused to sign his declaration against unionization, Judge Cabot replied tersely, "they are dismissed."

When questioned regarding the possibility of women players being engaged to fill places vacated by the "strikers," he said:

"Undoubtedly there are women musicians in Boston as well qualified as some of the players who were members of the Symphony a week ago. I can see no objection to the engagement of women, provided they have the requisite qualifications. Cologne Orchestra has had women musicians among its members some time. The Boston Orchestra had a woman years."

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rom

BOSTON MERCHANTS MAY BACK A NEW UNION ORCHESTRA

Boston, March 17.—Boston merchants, fearing the possible disruption of the Boston Symphony Orchestra would have a depressing effect on their business and would dim the reputation of "Boston as the music centre of the world," have expressed a willingness to back a new symphony orchestra here with the present striking players as the nucleus.

In consequence of this offer the project of incorporating an orchestra of their own by the striking players and their backers will be deferred for a few days to give the men and their committee time to consider carefully the latest development, which especially appeals to a large number of the men.

n
1920
amatic Mirror
New York City

Fradkin Dismissed

Frederic Fradkin, concert master of the Boston Symphony Orchestra, has been dismissed by the board of trustees.

Fradkin did not rise when Conductor Pierre Monteux motioned the orchestra to stand in acknowledgment of applause. A few persons in the audience hissed while Fradkin remained seated. Mr. Fradkin said that he considered the ap-

ANDARD UNION
Brooklyn, N. Y.

ISCHARGE 32 MEMBERS OF BOSTON SYMPHONY

BOSTON, March 11.—Thirty-two members of the Boston Symphony Orchestra were dismissed to-day because they refused to sign an agreement that specified "intention to perform their contracts without further breach." A strike was immediately called by the musicians.

INFORMATION OBSCURED

From
Bill Board
Cincinnati, O.

MAR 20 1920

BOSTON SYMPHONY ORCHESTRA

To Tour With Reduced Personnel—Mollenhauer To Conduct Benefit Performance for Strikers

Boston, March 13.—With thirty-five of the Boston Symphony players out on a strike the management intends to carry on the Southern tour, which opens Monday in Washington, with a reduced number of players.

Friday at a meeting of the Boston stage hands it was voted to stand back of the players out on strike, and notice has been sent to headquarters at New York. President Webber also requested that they take up the Boston situation with unions that control theaters in which symphony concerts are booked, asking that no assistance be given the non-union musicians on tour.

Saturday strikers held a meeting to plan for a monster benefit concert to be given at the Colonial Theater, Sunday March 21. Emil Mollenhauer will conduct the orchestra and Frederick Fradkin, the dismissed concert master, will play a violin solo.

The trustees state that they will not fill the vacant places in the orchestra with women, but will play with a reduced personnel until the end of the season. The trustees today started a campaign to raise three hundred thousand dollars.

President Webber is expected in Boston today. Notice was sent today to the Actors' Equity Association, asking them to withdraw their members from any hall or theater booking the symphony orchestra on tour.

NEW YORK
ESTABLISHED 1881

From

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Vote to Hold Independent Concert Sunday Night.

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From

MAR 12 1920

BOSTON SYMPHONY LETS ALL STRIKING MUSICIANS LEAVE

Dismissal of 32 Players Follows Refusal to Quit Union.—President of Corporation Declares That All Concert Dates Will be Filled.

Boston, March 12.—The Boston Symphony Orchestra will give its concerts in Boston and elsewhere as previously arranged, although 32 of the 90 members of the organiation "went on strike" and have been dismissed from further service, according to an announcement made last night by Judge F. P. Cabot, President of the corporation. In some instances, however, the scheduled programme will be changed.

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"Undoubtedly there are women musicians in Boston as well qualified as any of the players who were members of the Symphony a week ago. I can see no objection to the engagement of women, provided they have the requisite qualifications. The Cologne Orchestra has had women musicians among its membership for some time. The Boston Symphony Orchestra had a woman harpist for years."

If women are added to the Boston orchestra they probably will be used to augment the string choir, which the strike has left the weakest department. The trustees, prefer, however, to leave most of the vacancies until the end of the season, May 1, rather than to accept any but first-class musicians. It is probable that the remaining two pairs of concerts in this city and those to be given on the Southern trip, beginning next week, will be performed by the reduced orchestra.

Mr. Monteux is revising the programme of the concerts of the next fortnight in New York, Philadelphia, Washington and the other cities to be visited on the spring trip.

While the orchestra management was revising its concert programmes, the "strikers" were arranging for a concert to be given by themselves and union sympathizers in the Colonial Theatre a week from next Sunday night, and in various other enterprises in connection with the continuance of their "strike."

The "strikers" hope later to develop an organization equal to the Boston Symphony, with several weeks season in Boston and several on the road.

The Symphony Orchestra will leave Boston at 7:30 Sunday night for its Southern tour and will play in Washington, Monday; Baltimore, Tuesday; Philadelphia, Wednesday; New York, Thursday; Brooklyn, Friday; New York, Saturday; Newark, N. J., Sunday, returning to Boston on the following Monday for a rehearsal here March 23.

From
TRIBUNE,
New York City

Rival Orchestra Planned In Boston Symphony Row

Wealthy Music Patrons Offer Financial Support to Members Who Were Discharged

Special Dispatch to The Tribune

BOSTON, March 11.—The possibility of an organization to rival the Boston Symphony Orchestra appeared to-day in the statement of Arthur Berenson, attorney for the discharged musicians; to the effect that wealthy music patrons had come forward with proffers of financial support.

In this connection it was said that one individual whose name is secret has offered $10,000 at once for financing a series of rival "pop" concerts or for aiding the union players in their fight.

It is announced to-day that the thirty-five former symphony artists are busily engaged in preparing a concert tour to include the principal cities of New England, and possibly New York and elsewhere. On this tour Frederic Fradkin, the noted concert master, who has been a storm center in the controversy since he took sides with the men in their demand for more money, will appear as conductor.

NEW YORK
ESTABLISHED 1881

From

MAR -7 1920

memories of older days, when musicians keenly coveted positions in the Boston Symphony Orchestra for the prestige it conferred on them, are recalled by the present contest between musicians and management over the question of unionism and the wage scale. That a number of the orchestra's players, particularly the first violinists, are teachers, and that their enrollment of pupils is materially swelled by the reputation their orchestral work gives them, is a fact that is familiar to friends of the institution. Events of recent seasons, however, have brought in a considerable number of younger players, unacquainted in Boston, who have not yet had time to establish themselves as teachers, and among them much of the present agitation has found its fertile field. In a recent statement concerning the salary list drawn out by the management it was shown that the minimum pay of players is approximately $1600, which for a season of 40 weeks brings it to $40 a week. On the other end of the scale no salaries are given, for the Boston orchestra has always included a considerable number of star players whose incomes were in proportion to their artistry.

In addition to their income from teaching a number of the members have Sunday church engagements, and there are several smaller organizations based on the orchestra's personnel, the Kneisel Quartet being the most famous that ever grew out of it. One of the factors affecting the situation is that the organization's season is longer, including the two weeks of "pop" concerts, than that of any similar orchestra in the country, and the member's return from his orchestral work is greater, per year, than elsewhere.

On the other side of the argument the point is made that because they are union members the players are debarred from certain summer engagements, as in hotel orchestras whers union players will not wait except to the melodies of union musicians.

An interesting factor in the situation is the time which orchestral work demands of the members. There is no rigidly fixed schedule, but in general there are rehearsals on days when concerts are given, while on other days rehearsals are ordinarily from 10 to 12:30. This season includes 110 concerts.

NEW YORK
ESTABLISHED 1881

From

30 BOSTON SYMPHONY PLAYERS REFUSE TO PLAY

Fail to Take Seats Following Concert Master's Suspension.

Boston, March 6.—About 30 members of the Boston Symphony Orchestra, in pursuance of their decision to refuse to play unless the managemnt reinstated Frederic Fradkin, the concert master who was dismissed last night for failure to respond to a signal from Conductor Pierre Monteux, did not take their seats for tonight's concert.

Frederick P. Cabot, President of the board of trustees of the orchestra, told a committee of the musicians before the concert that Fradkin would not be reinstated. When they informed him that one-quarter of the orchestra's membership would not join in the evening's programme, Mr. Cabot announced a change in the selections to be played, whereby the concert was enabled to proceed without them.

Fradkin appeared at Symphony Hall before the concert, but was told that he would not be allowed to take part.

NEW YORK
ESTABLISHED 1881

STAR

From Kansas City, Mo.

MAR -7 1920

"STRIKE" IN BOSTON SYMPHONY.

Thirty Musicians Refused to Play Because Member Wasn't Reinstated.

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OREGONIAN

ss: Portland, Oregon

MAR

BOSTON MUSICIANS QUIT

Symphony Orchestra Force Reduced But Concert Goes On.

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From

FEB 28

SYMPHONY ORCHESTRA GOES OVER TO UNION.

[BY A. P. DAY WIRE.]

BOSTON, Feb. 27.—Unless the Boston Symphony Orchestra players are recognized as a union by the trustees, they will form an orchestra themselves under union affiliations, according to a statement made by a committee of the players today. Ninety per cent. of the members have joined the union and financial backing for the proposed new orchestra has been offered, it is said.

Frederic Fradkin, concertmaster of the orchestra, joined the union yesterday, and Pierre Monteux, conductor of the orchestra, is represented by the players' committee as being in sympathy with unionization.

From
Clipper
New York City

MAR 24

STRIKER WANTS TO ARGUE

BOSTON, Mar. 20.—A challenge publicly to debate the merits of the present controversy between the striking players of the Boston Symphony Orchestra and the management of the orchestra has been sent to Judge Frederick P. Cabot, chairman of the board of trustees, by Frederic Fradkin, deposed concert master of the orchestra.

In his challenge Mr. Fradkin leaves the naming of the date, place and all other details to Judge Cabot, his sole interest being, he says, the opportunity to publicly argue the matter with those opposed to the stand taken by the striking players, so that the public may decide which is right.

From
Musical Leader
Chicago, Ill.

BOSTON SYMPHONY MEN GO OUT ON STRIKE

Troubles of Venerable Orchestra Result in Walk-Out by One-Third of the Instrumentalists After Discharge of Concertmaster

ACTION PRECIPITATED AT CONCERT

Trustees Refuse to Redress Grievances of Men—Saturday Evening Program Given with Diminished Orchestra Personnel

Boston witnessed its Symphony Orchestra's troubles in dramatic form last week, when Frederic Fradkin, concertmaster and leader of the instrumentalists who seek higher wages and recognition of their union membership, precipitated the situation on the platform of Symphony Hall Friday afternoon, thereby earning his dismissal from the organization, and when, the following evening, the threat of a walk-out caused the hurried substitution of a program for a much diminished orchestra. Public opinion remains divided on the merits of the case, though it is reported that the patrons of the symphony concerts for the most part side with the trustees.

Only recently have members of the Boston Symphony Orchestra been members of the Musicians' Federation, "the union." Until the defection of Dr. Muck, the conductor who was discovered to be a German agent, and the consequent withdrawal of Col. Higginson from the current subsidy of the symphony season, employment was accepted by instrumentalists with the understanding that theirs was an art incapable of being "unionized." Recent discussions have revealed that the minimum of pay to musicians even in motion-picture houses is more than the amount paid to the ordinary Symphony man in Boston and that lack of membership in the Federation has prevented the latter from obtaining outside employment in spare hours.

Two weeks ago it was announced that 90 per cent of the orchestra's players had joined the Federation and that continued non-recognition on the part of the trustees would entail a strike. It was reported, also, that the trustees had not long previously refused the instrumentalists' request for individual increases of $1,000 a year, offering instead engagements for an additional season of popular concerts. On Feb. 26 Frederic Fradkin, the concertmaster, joined the Federation. Eight days later he was discharged from the orchestra.

First, however, he brought about the situation that Associated Press dispatches have made known to all the country. At last Friday afternoon's concert, following the performance of Berlioz' "Fantastic Symphony," which immediately preceded the intermission, Pierre Monteux, the conductor, motioned to the orchestra men to rise in recognition of applause. Only the concertmaster kept his seat. After the concert he was discharged by the orchestra management on grounds of breach of discipline and affront to the audience and, it is believed, under the clause in the player's contract providing that:

> The corporation shall be the sole and final judge of the behavior and the quality of performance of the said musician, and if in the judgment of the said corporation the said musician has failed to keep his agreement the said corporation, acting by its trustees, may treat this agreement as having been broken by the fault of the said musician and may thereupon dismiss the said musician from its orchestra, paying him his agreed compensation to the time of dismissal.

The players contend that this clause invalidates the contract.

Union members of the orchestra met Saturday afternoon and voted to strike if recognition of their union status and immediate re-instatement of the former concertmaster should not be granted by the trustees. Their demand was refused by Frederick P. Cabot, chairman of the board, and about 30 per cent (instead of the 90 per cent previously reported as having assumed union affiliations) made known their decision not to appear at the evening concert. A hasty substitution of compositions for small orchestra made possible, however, the presentation of a program at the regular hour. Mr. Fradkin appeared at Symphony Hall, but was not allowed to join the performers.

Mr. Monteux, the conductor, is generally assumed to give little sympathy to the case of the strikers. It is to be noted, nevertheless, that he is himself employed under a contract that, in the case of any controversy between the trustees and the instrumentalists, might make his present duty alien to his permanent sympathy. It is asserted that he is, however, a member of the French Federation of Musicians and as such is obligated to support union claims in any country.

INFORMATION OBSCURED

From
Bill Board
Cincinnati, O.

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Fail to Take Seats Following Concert Master's Suspension.

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NEW YORK
ESTABLISHED 1881

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OREGONIAN
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Clipper
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In his challenge Mr. Fradkin leaves the naming of the date, place and all other details to Judge Cabot, his sole interest being, he says, the opportunity to publicly argue the matter with those opposed to the stand taken by the striking players, so that the public may decide which is right.

From
Musical Leader
Chicago, Ill.

BOSTON SYMPHONY MEN GO OUT ON STRIKE

Troubles of Venerable Orchestra Result in Walk-Out by One-Third of the Instrumentalists After Discharge of Concertmaster

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Trustees Refuse to Redress Grievances of Men—Saturday Evening Program Given with Diminished Orchestra Personnel

Boston witnessed its Symphony Orchestra's troubles in dramatic form last week, when Frederic Fradkin, concertmaster and leader of the instrumentalists who seek higher wages and recognition of their union membership, precipitated the situation on the platform of Symphony Hall Friday afternoon, thereby earning his dismissal from the organization, and when, the following evening, the threat of a walk-out caused the hurried substitution of a program for a much diminished orchestra. Public opinion remains divided on the merits of the case, though it is reported that the patrons of the symphony concerts for the most part side with the trustees.

Only recently have members of the Boston Symphony Orchestra been members of the Musicians' Federation, "the union." Until the defection of Dr. Muck, the conductor who was discovered to be a German agent, and the consequent withdrawal of Col. Higginson from the current subsidy of the symphony season, employment was accepted by instrumentalists with the understanding that theirs was an art incapable of being "unionized." Recent discussions have revealed that the minimum of pay to musicians even in motion-picture houses is more than the amount paid to the ordinary Symphony man in Boston and that lack of membership in the Federation has prevented the latter from obtaining outside employment in spare hours.

Two weeks ago it was announced that 90 per cent of the orchestra's players had joined the Federation and that continued non-recognition on the part of the trustees would entail a strike. It was reported, also, that the trustees had not long previously refused the instrumentalists' request for individual increases of $1,000 a year, offering instead engagements for an additional season of popular concerts. On Feb. 26 Frederic Fradkin, the concertmaster, joined the Federation. Eight days later he was discharged from the orchestra.

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> The corporation shall be the sole and final judge of the behavior and the quality of performance of the said musician, and if in the judgment of the said corporation the said musician has failed to keep his agreement the said corporation, acting by its trustees, may treat this agreement as having been broken by the fault of the said musician and may thereupon dismiss the said musician from its orchestra, paying him his agreed compensation to the time of dismissal.

The players contend that this clause invalidates the contract.

Union members of the orchestra met Saturday afternoon and voted to strike if recognition of their union status and immediate re-instatement of the former concertmaster should not be granted by the trustees. Their demand was refused by Frederick P. Cabot, chairman of the board, and about 30 per cent (instead of the 90 per cent previously reported as having assumed union affiliations) made known their decision not to appear at the evening concert. A hasty substitution of compositions for small orchestra made possible, however, the presentation of a program at the regular hour. Mr. Fradkin appeared at Symphony Hall, but was not allowed to join the performers.

Mr. Monteux, the conductor, is generally assumed to give little sympathy to the case of the strikers. It is to be noted, nevertheless, that he is himself employed under a contract that, in the case of any controversy between the trustees and the instrumentalists, might make his present duty alien to his permanent sympathy. It is asserted that he is, however, a member of the French Federation of Musicians and as such is obligated to support union claims in any country.

INFORMATION OBSCURED

From
Bill Board
Cincinnati, O.

BOSTON SYMPHONY ORCHESTRA

To Tour With Reduced Personnel—Mollenhauer To Conduct Benefit Performance for Strikers

Boston, March 13.—With thirty-five of the Boston Symphony players out on a strike the management intends to carry on the Southern tour, which opens Monday in Washington, with a reduced number of players.

Friday at a meeting of the Boston stage hands it was voted to stand back of the players out on strike, and notice has been sent to headquarters at New York. President Webber also requested that they take up the Boston situation with unions that control theaters in which symphony concerts are booked, asking that no assistance be given the non-union musicians on tour.

Saturday strikers held a meeting to plan for a monster benefit concert to be given at the Colonial Theater, Sunday March 21. Emil Mollenhauer will conduct the orchestra and Frederick Fradkin, the dismissed concert master, will play a violin solo.

The trustees state that they will not fill the vacant places in the orchestra with women, but will play with a reduced personnel until the end of the season. The trustees today started a campaign to raise three hundred thousand dollars.

President Webber is expected in Boston today. Notice was sent today to the Actors' Equity Association, asking them to withdraw their members from any hall or theater booking the symphony orchestra on tour.

NEW YORK
ESTABLISHED 1881

From
TRIBUNE,
New York City

Rival Orchestra Planned In Boston Symphony Row

Wealthy Music Patrons Offer Financial Support to Members Who Were Discharged

Special Dispatch to The Tribune

BOSTON, March 11.—The possibility of an organization to rival the Boston Symphony Orchestra appeared to-day in the statement of Arthur Berenson, attorney for the discharged musicians, to the effect that wealthy music patrons had come forward with proffers of financial support.

In this connection it was said that one individual whose name is secret has offered $10,000 at once for financing a series of rival "pop" concerts or for aiding the union players in their fight.

It is announced to-day that the thirty-five former symphony artists are busily engaged in preparing a concert tour to include the principal cities of New England, and possibly New York and elsewhere. On this tour Frederic Fradkin, the noted concert master, who has been a storm center in the controversy since he took sides with the men in their demand for more money, will appear as conductor.

NEW YORK
ESTABLISHED 1881

From
TRIBUNE,
New York City

BOSTON SYMPHONY LETS ALL STRIKING MUSICIANS LEAVE

Dismissal of 32 Players Follows Refusal to Quit Union.—President of Corporation Declares That All Concert Dates Will be Filled.

Boston, March 12.—The Boston Symphony Orchestra will give its concerts in Boston and elsewhere as previously arranged, although 32 of the 90 members of the organiastion "went on strike" and have been dismissed from further service, according to an announcement made last night by Judge F. P. Cabot, President of the corporation. In some instances, however, the scheduled programme will be changed.

"If I may judge by the replies already received," said Judge Cabot, "to the statement addressed to the supporters of the orchestra and by voluntary expressions of interest and endorsement from subscribers to or concerts in New York and Southern cities, also from private individuals, the action taken by the trustees toward those who violated their contracts has met with general approval.

"I greatly regret the recent events, but in view of the conviction of the trustees that the orchestra can best be carried on by members free from obligations fundamentally inconsistent with their contracts, the trustees were unable to take any other position in the matter."

Asked regarding the status of strikers who refused to sign his declaration against unionization, Judge Cabot replied, tersely, "they are dismissed."

When questioned regarding the possibility of women players being engaged to fill places vacated by the "strikers" he said:

"Undoubtedly there are women musicians in Boston as well qualified as some of the players who were members of the Symphony a week ago. I can see no objection to the engagement of women, provided they have the requisite qualifications. The Cologne Orchestra has had women musicians among its membership for some time. The Boston Symphony Orchestra had a woman harpist for years."

If women are added to the Boston orchestra they probably will be used to augment the string choir, which the strike has left the weakest department. The trustees, prefer, however, to leave most of the vacancies until the end of the season, May 1, rather than to accept any but first-class musicians. It is probable that the remaining pairs of concerts in this city and those to be given on the Southern trip, beginning next week, will be performed by the reduced orchestra.

Mr. Monteux is revising the programme of the concerts of the next fortnight in New York, Philadelphia, Washington and the other cities to be visited on the spring trip.

While the orchestra management was revising its concert programmes, the "strikers" were arranging for a concert to be given by themselves and union sympathizers in the Colonial Theatre a week from next Sunday night, and in various other enterprises in connection with the continuance of their "strike."

The "strikers" hope later to develop an organization equal to the Boston Symphony, with several weeks season in Boston and several on the road.

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NEW YORK
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From Kansas City, Mo.
MAR - 7 1920

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Musical Leader
Chicago, Ill.

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...MERCHANTS
...BACK A NEW
...ON ORCHESTRA

...arch 17.—Boston mer... possible disrup... Symphony Orches... a depressing effect ... would dim the ... as the music ... have expressed ... with the pres... as the nucleus. ... this offer the ... an orchestra ... striking players ... be deferred for ... men and their ... consider carefully ... plan especially ... number of ...

...UNION ...
...BERS ...
...SYMPHONY ...

...Thirty-two ... Symphony ... to-day be... an agree... on to per... further ... immediately

...memories of older days, when musi... keenly coveted positions in the ...on Symphony Orchestra for the pres... it conferred on them, are recalled ...he present contest between musicians ... management over the question of ...nism and the wage scale. That a ... many of the orchestra's players, ...icularly the first violinists, are teach... and that their enrollment of pupils ...aterially swelled by the reputation ... orchestral work gives them, is a ...r that is familiar to friends of the ...ution. Events of recent seasons, ...ever, have brought in a considerable ...ber of younger players, unacquainted ...Boston, who have not yet had time ...stablish themselves as teachers, and ...ng them much of the present agita... has found its fertile field. In a re... statement concerning the salary list ...n out by the management it was ...n that the minimum pay of players ...approximately $1600, which for a ...n of 40 weeks brings it to $40 a ... On the other end of the scale no ...tics are given, for the Boston or... has always included a consid... number of star players whose in... were in proportion to their ar...

...ddition to their income from teach... number of the members have Sun... urch engagements, and there are ... smaller organizations based on ...rchestra's personnel, the Kneisel ...t being the most famous that ever ...out of it. One of the factors af... the situation is that the organi... season is longer, including the ...eks of "pop" concerts, than that ... similar orchestra in the country, ... the member's return from his or... work is greater, per year, than ...here.

...the other side of the argument the ... is made that because they are ...union members the players are ...d from certain summer engage... as in hotel orchestras where union ...rs will not wait except to the melo... of union musicians.

...interesting factor in the situation is ...me which orchestral work demands ... the members. There is no rigidly ...schedule, but in general there are ...rehearsals on days when concerts are ..., while on other days rehearsals ...ordinarily from 10 to 12:30. This ...schedule includes 110 concerts.

NEW YORK
ESTABLISHED 1881

From Morning Telegraph
New York City

FEB 22 1920

PLAYERS of the Boston Symphony O... crescendo, for a $100,000 rulse, adagi...

From ... EVENING TELE...

Address New York City

Date ... 20 1920

HUB MUSICIANS WANT MORE PAY

Directors of Boston Symphony Orchestra Worried by Demands for Increases.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Mass., Feb. 19.

The trustees of the Boston Symphony Orchestra are up against a real problem. Some eighty players, about four-fifths of the orchestra, and including practically all members save the leaders of the instrumental chorus have demanded an increase in pay of $1,000 per year per man. Some thirty of these are said to have applied for membership in the musicians' union, making their first deposit with the idea eventually of unionizing the whole orchestra. The trustees are not giving serious consideration to the union plans, but are decidedly concerned over the pay increase.

They have no money with which to meet the demand. The present guarantee fund covers the annual deficit, which runs in the neighborhood of $100,000. The trustees realize the justice of the men's demands, in view of the excessive cost of living, and would welcome a solution of the problem. They announced to-day that they had under consideration a plan which was to have been launched May 1, for a public appeal for an endowment fund of $2,000,000, the income to be used to meet the annual deficit.

To meet the $80,000 to $100,000 pay increase and at the same time provide for the deficit would require an endowment fund of $4,000,000. Such a sum the trustees do not believe it advisable to attempt to raise at this time.

EVENING SUN
...ress New York City
...te FEB 19 1920

HIGHER PAY ASKED BY BOSTON SYMPHONY

Musicians in Orchestra Seek $100,000 Increase.

BOSTON, Feb. 19.—Demand for a wage advance representing approximately $100,000 has been made by members of the Boston Symphony Orchestra. The financial condition of the organization precludes the granting of the demand, it was officially announced. It was authoritatively stated that the trustees, of which Judge Frederick P. Cabot is chairman, are considering the advisability of making an appeal to the public for a $2,000,000 endowment fund, the income from which would be used to meet the yearly deficit in the organization's budget.

The expenses of the Boston Symphony Orchestra amount to about $90,000 a season. The trustees have $100,000 a year to draw on to meet these expenses.

CITIZEN
...s: Brooklyn, N. Y.
FEB 20 ... A

The troubles of the Boston Symphony Orchestra have not yet been settled. The union question is being pressed in a manner that seems to complicate the situation. What appears to be clear to outsiders is that the orchestra cannot in the ordinary sense be at once both unionized and supported for strictly artistic ends.

From Tribune
New York City
FEB 28 1920 D

Hub Orchestra Demands Recognition of Union

Otherwise Musicians Threaten to Disband and Form Organization of Own

BOSTON, Feb. 27.—Unless the Boston Symphony Orchestra players are recognized as a union by the trustees they will form an orchestra themselves under union affiliation, according to a statement made by a committee of the players to-day. Ninety per cent of the members have joined the union, and financial backing for the proposed new orchestra has been offered, it is said.

Unionization is "the only thing that will hold the organization together," the statement declares. "The players have not received a sufficient salary and, being non-union men, could get little outside work. As a result men have left the orchestra year after year to join the union, and the constant change in membership has been a damper to proper team work."

The players' committee to-day sent formal notice to the trustees of the orchestra that a large majority of the members had affiliated with the American Federation of Musicians as "the only effectual means of remedying conditions no longer tolerable."

The notice asked that players' contracts be revised to enable them "to comply with the duties and obligations fixed by the by-laws of the federation and the principles for which it stands." The trustees were requested to appoint a time and place to meet the committee.

om Times FEB 28 ... E
New York City

BOSTON ORCHESTRA DECLARES FOR UNIO...

Players Announce They Will Form Their Own Orchestra If Recognition Is Not Granted.

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Unionization is "the only thing that will hold the organization together," the statement declares. "The players have not received a sufficient salary and, being non-union men, could get little outside work. As a result men have left the orchestra year after year to join the union, and the constant change in membership has been a damper to proper team work.

"The trustees have assumed a most autocratic attitude toward the men. It was said a year ago that the only opposition to unionization was that the union prohibited bringing players from Europe for the orchestra. The contract labor laws make this impossible now and there should be no objection."

Frederic Fradkin, concert master of the orchestra, joined the union yesterday, and it is claimed that of the twenty players who have not joined ten have announced their intention of doing so. Pierre Monteux, conductor of the orchestra, is represented by the players' committee as being in sympathy with unionization.

The trustees have recently rejected a request for an increase of $1,000 a year for each player, but have expressed a willingness to have a Fall season of popular concerts to add to the players' receipts.

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e ... FEB 28 1920 A

MUSICIANS OF BOSTON SYMPHONY ORCHESTRA WANT $1,000 RAISE

Deficit on Present Season of Organization Will Reach $100,000.

(Special to The New York Review.)

Boston, Feb. 27.—With a deficit of $100,000 staring them in the face to make up at the end of this season the trustees of the Boston Symphony Orchestra have been asked by the musicians of the organization to give them a raise of $1,000 each next year.

Also, it is claimed that the members of the orchestra, who ask for the increases, realize that their services would not go begging and that players are needed by the New York and the Philadelphia orchestras.

The trustees of the orchestra, however, do not see at this time how the increases can possibly be granted. The matter has been discussed with the players by one of the trustees and it is said the trustees are without means

EVENING SUN
New York City
FEB 28 1920 E

FRADKIN BECOMES LABOR UNIONIST

Boston Symphony Concert Master Wants All to Join.

Special Despatch to THE EVENING SUN.

BOSTON, Feb. 28.—The labor union movement has hit the famous Boston Symphony Orchestra. Frederic Fradkin, concert master of the organization, announced last night that he had joined the Musicians' Union, and that he was in favor of all of the members of the orchestra joining along with him, asserting that their pay is not adequate for the work that they do.

Just what effect the leadership of the concert master of the Symphony Orchestra becoming a labor unionist will have on music in the city of culture can only be guessed at, but Fradkin, in no uncertain terms, announces his stand for the unionization.

"I could not sit in my chair and know that the men behind me are not getting enough salary to buy the things they need to live properly," said the concert master to-day. "I believe that it is to the benefit, individually and collectively, of the members of the orchestra as well as the trustees to have the orchestra unionized. It will produce a better comradeship and morale.

"I have never asked the trustees of the Boston Symphony Orchestra officially for a thing—I have never been refused anything and am antagonistic to no one. I joined the union as a matter of principle. I have no intention of going elsewhere. I have been very happy here and personally have been fairly treated by the trustees.

"Conservative people believe that the unionizing of the orchestra will tend to take away from its high artistic standard. But I firmly believe that the existence of union affiliations among the members will in no way interfere with the artistic standards. It is not an antagonistic movement against the trustees. It is simply a movement for existence.

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"I have never asked the trustees of the Boston Symphony Orchestra officially for a thing—I have never been refused anything and am antagonistic to no one. I joined the union as a matter of principle. I have no intention of going elsewhere. I have been very happy here and personally have been fairly treated by the trustees.

"Conservative people believe that the unionizing of the orchestra will tend to take away from its high artistic standard. But I firmly believe that the existence of union affiliation among the members will in no way interfere with the artistic standards. It is not an antagonistic movement against the trustees. It is simply a movement for existence.

"The best musicians in America, exclusive of the Boston Symphony Orchestra, are union musicians and it has never been found that their union affiliations interfere with their artistic standards. In France every famous conductor belongs to the French Syndicate of Musicians. I think that with the orchestra unionized a larger scope in obtaining material for the orchestra

From FEB 27 ... E
EVENING WORLD,

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Her plans are said to include the raising of an endowment fund for the orchestra of $3,000,000, the contributors to be a few close friends, with the main contribution coming from her own purse.

The income from this fund, it is believed, would not only care for the annual deficit, but also be sufficient to meet the increased pay demands.

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POST
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...BLISHED 1881
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Nearly three-quarters of the personnel of the orchestra held a meeting in Symphony Hall yesterday and discussed local unionism, emphasizing the fact that the Boston orchestra was the only non-union symphony orchestra in the country.

The members have decided to drop their demand for a salary increase and to place the matter in the hands of an official of the musicians' union. He said that of the 100 members, 80 have announced their willingness to join the union and others were expected to come in within a few days.

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The new symphony, it was said, will be conducted by a board of 24 trustees, whose names will be announced within a day or two, and will include a prominent New England financier. These trustees are prepared to assume all financial responsibility for the strikers' concert on Easter Sunday night at the Colonial Theatre. A series of these concerts and a season of "pops" is under consideration.

It is understood that the 24 trustees have received the pledge from the strikers that the latter will not consummate any new contracts for the remainder of this season and next season, or until released by the trustees from the obligation. In mentioning the pledge the strikers stated that Frederic Fradkin, discharged concert master, rejected a $40,000 contract to conduct a concert tour of this country for the remainder of this season and next season.

Questioned regarding his action, he said it was his desire to remain with the men who stood with him in his "fight for the union principle." He added that 18 of the 24 players who have remained with the Boston Symphony Orchestra have contracted to play with other symphony orchestras next season, but that the strikers had declined

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NEW YORK
ESTABLISHED 1881

From Morning Telegraph
New York City

PLAYERS of the Boston Symphony Or... crescendo, for a $100,000 raise, adagi...

From.....

Address New York City

Date.....

HUB MUSICIANS WANT MORE PAY

Directors of Boston Symphony Orchestra Worried by Demands for Increases.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Mass., Feb. 19.

The trustees of the Boston Symphony Orchestra are up against a real problem. Some eighty players, about four-fifths of the orchestra, and including practically all members save the leaders of the instrumental chorus have demanded an increase in pay of $1,000 per year per man. Some thirty of these are said to have applied for membership in the musicians' union, making their first deposit with the idea eventually of unionizing the whole orchestra. The trustees are not giving serious consideration to the union plans, but are decidedly concerned over the pay increase.

They have no money with which to meet the demand. The present guarantee fund covers the annual deficit, which runs in the neighborhood of $100,000. The trustees realize the justice of the men's demands, in view of the excessive cost of living, and would welcome a solution of the problem. They announced to-day that they had under consideration a plan which was to have been launched May 1, for a public appeal for an endowment fund of $2,000,000, the income to be used to meet the annual deficit.

To meet the $80,000 to $100,000 pay increase and at the same time provide for the deficit would require an endowment fund of $4,000,000. Such a sum the trustees do not believe it advisable to attempt to raise at this time.

EVENING SUN

...ress New York City

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HIGHER PAY ASKED BY BOSTON SYMPHONY

Musicians in Orchestra Seek $100,000 Increase.

BOSTON, Feb. 19.—Demand for a wage advance representing approximately $100,000 has been made by members of the Boston Symphony Orchestra. The financial condition of the organization precludes the granting of the demand, it was officially announced. It was authoritatively stated that the trustees, of which Judge Frederick P. Cabot is chairman, are considering the advisability of making an appeal to the public for a $2,000,000 endowment fund, the income from which would be used to meet the yearly deficit in the organization's budget.

The expenses of the Boston Symphony Orchestra amount to about $90,000 a season. The trustees have $100,000 a year to draw on to meet these expenses.

...Newspaper

CITIZEN

...s: Brooklyn, N. Y.

The troubles of the Boston Symphony Orchestra have not yet been settled. The union question is being pressed in a manner that seems to complicate the situation. What appears to be clear to outsiders is that the orchestra cannot in the ordinary sense be at once both unionized and supported for strictly artistic ends.

From Tribune
New York City

Hub Orchestra Demands Recognition of Union

Otherwise Musicians Threaten to Disband and Form Organization of Own

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The players' committee to-day sent formal notice to the trustees of the orchestra that a large majority of the members had affiliated with the American Federation of Musicians as "the only effectual means of remedying conditions no longer tolerable."

The notice asked that players' contracts be revised to enable them "to comply with the duties and obligations fixed by the by-laws of the federation and the principles for which it stands." The trustees were requested to appoint a time and place to meet the committee.

om Times
New York City

BOSTON ORCHESTRA // DECLARES FOR UNIO

Players Announce They Will Form Their Own Orchestra If Recognition Is Not Granted.

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"The trustees have assumed a most autocratic attitude toward the men. It was said a year ago that the only opposition to unionization was that the union prohibited bringing players from Europe for the orchestra. The contract labor laws make this impossible now and there should be no objection."

Frederic Fradkin, concert master of the orchestra, joined the union yesterday, and it is claimed that of the twenty players who have not joined ten have announced their intention of doing so. Pierre Monteux, conductor of the orchestra, is represented by the players' committee as being in sympathy with unionization.

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MUSICIANS OF BOSTON SYMPHONY ORCHESTRA WANT $1,000 RAISE

Deficit on Present Season of Organization Will Reach $100,000.

(Special to The New York Review.)

Boston, Feb. 27.—With a deficit of $100,000 staring them in the face to make up at the end of this season the trustees of the Boston Symphony Orchestra have been asked by the musicians of the organization to give them a raise of $1,000 each next year.

Also, it is claimed that the members of the orchestra, who ask for the increases, realize that their services would not go begging and that players are needed by the New York and the Philadelphia orchestras.

The trustees of the orchestra, however, do not see at this time how the increases can possibly be granted. The matter has been discussed with the players by one of the trustees and it is said the trustees are without means

EVENING SUN
New York City

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Boston Symphony Concert Master Wants All to Join.

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INFORMATION OBSCURED

From ROCHESTER, N. Y. MAR - 9 1920
Address New York City
Date MAR 12

BOSTON SYMPHONY MAY TAKE WOMEN PLAYERS

Labor Controversy Threatens to Disrupt Plans of Famous Orchestra.

New York musical circles yesterday were agitated over the telegraphed story from Boston that the labor unrest and internal troubles of the Boston Symphony Orchestra have reached such a stage that it may be necessary to enlist women musicians to fill the depleted ranks of Pierre Monteux's band or abandon the engagement of the orchestra at Carnegie Hall here next week. The new developments in the trouble between the trustees of the orchestra and the thirty-five members who struck on the eve of last Saturday night's concert included the refusal of the thirty-five to have anything more to do with the orchestra save as full-fledged union members under full union conditions; the likelihood of the trustees being compelled to recruit players to fill the vacancies from the ranks of women musicians, owing to the union's hostility preventing available men from accepting positions with the orchestra, and a statement by the trustees to symphony concert patrons setting forth their side in the controversy.

The trustees in their statement say that for the judgment and discretion of a board of trustees the rules of the American Federation of Musicians would substitute the judgment of the executive board of the federation, a body with whom the musical supremacy of the Boston Symphony Orchestra would be and probably ought to be, of an importance quite secondary to the welfare of the federation.

ESTABLISHED 1881
From Times
New York City

Boston Symphony Orchestra May Get Women Musicians

Special to The New York Times.

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From
Address New York City
Date

...kin Is Dismissed From Boston Symphony

...ston, March 6.—Frederick Fradkin, concert master of the Boston ...phony Orchestra, was dismissed by the board of trustees last night. ...son for the dismissal was given ...Fradkin's failure to keep his written agreement in that he did not comply with the instructions of the conductor in reference to his deportment in order at the public rehearsal this afternoon."

Fradkin failed to rise when Conductor Pierre Monteux motioned to the orchestra to stand in acknowledgment of applause. He said he consid-

...om
...dress New York City
MAR 10

Boston Symphony On Strike After 30 Members Are Fired

BOSTON, March 11.—Thirty-two members of the Boston Symphony Orchestra were dismissed today because they refused to sign an agreement the specified "intention to perform their contracts without further breach." A strike was immediately called by the musicians.

Trustees yesterday voted to reinstate the members who signed the agreement which called for payment of a fine of $10 for violation of their contract. Three members signed. The ... used and were dismissed.

Striking Boston Symphony Players Return to Places

Boston, March 9.—The Boston Symphony orchestra, which was almost disrupted by a strike of thirty-five players at its regular concert Saturday night, held a rehearsal yesterday with full ranks. The strike was abandoned at the request of Frederic Fradkin, the former concert master, whose discharge for publicly snubbing Conductor Pierre Monteux was resented by some of the players.

After the rehearsal, the players, who are members of a newly organized union, held a meeting at which it was said demands upon the management would formulated. An advance of $1,000 a year for all players has been requested, and refused. Recognition of the union, which was recently asked, has not been granted as yet.

Threaten Break Unless Affiliation Is Recognized by Trustees

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From Herald
New York City

RIVAL BOSTON ORCHESTRA.

Offers Are Made to Back Discharged Musicians.

Special to THE SUN AND NEW YORK HERALD.

BOSTON, March 11.—Wealthy patrons of the Boston Symphony Orchestra have made offers to back the thirty-five discharged musicians in forming a rival organization, it was stated to-day by Arthur Berenson, their attorney. It also became known to-day that the discharged artists will soon tour leading New England cities and possibly New York with Frederic Fradkin, the deposed concert master and storm centre in the controversy, as conductor.

It is reported that women may replace the union players in the Boston orchestra. Judge Cabot, head of the trustees, admitted that the idea is under consideration. "There are undoubtedly women who can qualify and I see no objection," he declared.

...ess New York City
MAR 11

Acting Mayor Tells Boston Symphony To Continue Strike

BOSTON, March 10.—Acting Mayor Moriarity urged union members of the Boston Symphony Orchestra to continue their strike for recognition of the union at a meeting today at Musicians' Union headquarters.

The meeting was held to determine what action their committee should take at their conference with the trustees later. About 50 of the symphony musicians attended.

Union officials declined to make known their new demands, which will be offered to the committee representing the trustees. It has been planned to settle all matters relating to the strike at this ...

BOSTON ORCHESTRA TO REPLACE STRIKERS

...phony Management Gives ...en Until Today to Return— Will Make Southern Tour.

...STON, March 11. — The Boston ...phony Orchestra, depleted by a ...e of one-third of its players, will ...recruited to full strength within a ...or two, according to a statement ...the management today. The men ...ck first on Saturday because of the ...harge of Concert Master Fradkin ...again yesterday because their pay ... withheld pending disciplinary ...on. They are forming an independent orchestra with Fradkin as ...der for a tour of New England.

...he strikers will be given until to-...row to return, after which their ...es will be filled, it is said. Former ...mbers of the orchestra, some of ...om have already volunteered, will ...t be called upon. The possibility ...t women may be taken into the ...anization for the first time has been ...gested.

...he orchestra held its daily rehearsal today without the thirty-two strikers, who met at union headquarters and discussed their further procedure.

The orchestra will make its Southern tour beginning next week, the management announced.

NEW YORK PUBLIC
ESTABLISHED 1881
From Ledger
PHILADELPHIA, PA.

PHILADELPHIA

I AM pleased to report that Benno Moiseiwitsch rather swung the critics into line at his recent pianoforte recital in Carnegie Hall. In his first efforts here the Russian was called a "minimist," but he played with enough breadth and sweep on this occasion to compel a reversal of opinion on the part of some reviewers who were fair enough to express a change of mind. Next season should find Moiseiwitsch more popular than ever with his audiences, for he is a distinguished pianist who takes his art with the seriousness it deserves.

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m Morning Citizen
ress New York City
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MAR 2

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As women they have hitherto been discriminated against by men. This may be an opening wedge for them to take their proper places in orchestral music. If they do take the places of strikers, they will be accounted scabs.

Is it better to scab on men who have crowded them out, or hold out for an economic position which will pre-eminently benefit men if it is attained?

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MAR 21 1920 A
Journal

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The striking players will give a benefit concert in Boston to-night, led by Emil Mollenhauer, the programme including a solo by Fradkin. Joseph N. Webber, President of the American Federation of Musicians, is to give an address. In the meantime the Symphony's ranks are being filled with students from the Conservatory of Music and pensioners who have been recalled.

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From
Clipper 31 1920 H
New York City

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Thirty Members Refuse to Take Seats When Reinstatement Is Refused Concert Master

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Providence, R. I.
MAR 5 1920 E

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TELEGRAM
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ESTABLISHED 1881
From Variety APR 2 - 1920 H
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INFORMATION OBSCURED

Newspaper Cutting Bureau in the World

From ROCHESTER, N. Y. MAR - 9 1920 POST

Address New York City

Date

BOSTON SYMPHONY MAY TAKE WOMEN PLAYERS

Labor Controversy Threatens to Disrupt Plans of Famous Orchestra.

New York musical circles yesterday were agitated over the telegraphed story from Boston that the labor unrest and internal troubles of the Boston Symphony Orchestra have reached such a stage that it may be necessary to enlist women musicians to fill the depleted ranks of Pierre Monteux's band or abandon the engagement of the orchestra at Carnegie Hall here next week. The new developments in the trouble between the trustees of the orchestra and the thirty-five members who struck on the eve of last Saturday night's concert included the refusal of the thirty-five to have anything more to do with the orchestra save as full-fledged union members under full union conditions; the likelihood of the trustees being compelled to recruit players to fill the vacancies from the ranks of women musicians, owing to the union's hostility preventing available men from accepting positions with the orchestra, and a statement by the trustees to symphony concert patrons, setting forth their side in the controversy.

The trustees in their statement say that for the judgment and discretion of a board of trustees the rules of the American Federation of Musicians would substitute the judgment of the executive board of the federation, a body with whom the musical supremacy of the Boston Symphony Orchestra would be, and probably ought to be, of an importance quite secondary to the welfare of the federation.

ESTABLISHED 1881

From Times

New York City

Boston Symphony Orchestra May Get Women Musicians

Special to The New York Times.

BOSTON, March 10.—Today's developments in the trouble between the trustees of the Boston Symphony Orchestra and the thirty-five members who struck on the eve of last Saturday night's concert included the refusal of the thirty-five to have anything more to do with the orchestra save as full-fledged union members under full union conditions; the likelihood of the trustees being compelled to recruit players to fill the vacancies from the ranks of women musicians, owing to the union's hostility preventing available men from accepting positions with the orchestra, and a statement by the trustees to symphony concert patrons, setting forth their side in the controversy.

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Brooklyn, N. Y.

Adkin Is Dismissed From Boston Symphony

Boston, March 6.—Frederick Fradkin, concert master of the Boston Symphony Orchestra, was dismissed by the board of trustees last night. The reason for the dismissal was given as Fradkin's failure to keep his written agreement in that he did not comply with the instructions of the conductor in reference to his deportment in order at the public rehearsal this afternoon.

Fradkin failed to rise when Conductor Pierre Monteux motioned to the orchestra to stand in acknowledgment of applause. He said he consid-

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Boston Symphony On Strike After 30 Members Are Fired

BOSTON, March 11.—Thirty-two members of the Boston Symphony Orchestra were dismissed today because they refused to sign an agreement that specified "intention to perform their contracts without further breach." A strike was immediately called by the musicians.

Trustees yesterday voted to reinstate and members who signed the agreement which called for payment of a of $10 for violation of their contract. Three members signed. The refused and were dismissed.

Striking Boston Symphony Players Return to Places

Boston, March 9.—The Boston Symphony orchestra, which was almost disrupted by a strike of thirty-five players at its regular concert Saturday night, held a rehearsal yesterday with full ranks. The strike was abandoned at the request of Frederic Fradkin, the former concert master, whose discharge for publicly snubbing Conductor Pierre Monteux was resented by some of the players.

After the rehearsal, the players, who are members of a newly organized union, held a meeting at which it was said demands upon the management would formulated. An advance of $1,000 a year for all players has been requested, and refused. Recognition of the union, which was recently asked, has not been granted as yet.

Threaten Break Unless Affiliation Is Recognized by Trustees

BOSTON, Feb. 27.—Unless the Boston Symphony Orchestra players are recognized as a union by the trustees, they will form an orchestra themselves under union affiliation, according to a statement made by a committee of the players today. Ninety per cent. of the members have joined the union, and official backing for the proposed new orchestra has been offered, it is said.

Unionization is "the only thing that will hold the organization together," the statement declares. "The players have not received a sufficient salary and, being non-union men, could get little outside work. As a result men have left the orchestra year after year to join the union and the constant change in membership has been a damper to proper team work."

Frederic Fradkin, concert master of the orchestra, joined the union yesterday, and Pierre Monteux, conductor of the orchestra, is represented by the players' committee as being in sympathy with unionization.

The trustees recently rejected a request for an increase of $1000 a year for each player, but expressed a willingness to have a fall season of popular concerts to add to the players' receipts.

The players' committee today sent formal notice to the trustees of the orchestra that a large majority of the members had affiliated with the American Federation of Musicians. The trustees were requested to appoint a time and place to meet the committee.

From Herald

New York City

RIVAL BOSTON ORCHESTRA.

Offers Are Made to Back Discharged Musicians.

Special to THE SUN AND NEW YORK HERALD.

BOSTON, March 11.—Wealthy patrons of the Boston Symphony Orchestra have made offers to back the thirty-five discharged musicians in forming a rival organization, it was stated to-day by Arthur Berenson, their attorney. It also became known to-day that the discharged artists will soon tour leading New England cities and possibly New York with Frederic Fradkin, the deposed concert master and storm centre in the controversy, as conductor.

It is reported that women may replace the union players in the Boston orchestra. Judge Cabot, head of the trustees, admitted that the idea is under consideration. "There are undoubtedly women who can qualify and I see no objection," he declared.

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Acting Mayor Tells Boston Symphony To Continue Strike

BOSTON, March 10.—Acting Mayor Moriarity urged union members of the Boston Symphony Orchestra to continue their strike for recognition of the union at a meeting today at Musicians' Union headquarters.

The meeting was held to determine what action their committee should take at their conference with the trustees later. About 50 of the symphony musicians attended.

Union officials declined to make known their new demands, which will be offered to the committee representing the trustees. It has been planned to settle all matters relating to the strike at this ses-

BOSTON ORCHESTRA TO REPLACE STRIKERS

Symphony Management Gives Men Until Today to Return—Will Make Southern Tour.

BOSTON, March 11. — The Boston Symphony Orchestra, depleted by a strike of one-third of its players, will be recruited to full strength within a week or two, according to a statement issued by the management today. The men struck first on Saturday because of the discharge of Concert Master Fradkin and again yesterday because their pay had been withheld pending disciplinary action. They are forming an independent orchestra with Fradkin as leader for a tour of New England.

The strikers will be given until tomorrow to return, after which their places will be filled, it is said. Former members of the orchestra, some of whom have already volunteered, will not be called upon. The possibility that women may be taken into the organization for the first time has been suggested.

The orchestra held its daily rehearsal today without the thirty-two strikers, who met at union headquarters and discussed their further procedure.

The orchestra will make its Southern tour beginning next week, the management announced.

NEW YORK PUBLIC

ESTABLISHED 1881

From Ledger

PHILADELPHIA, PA.

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Bulletin

Philadelphia, Pa.

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Noted Boston Symphony Orchestra Refuses To Become A Closed-Shop At Dictation of Musicians' Union.

Mayor Higginson's Famous Organization Stands By Its American Principles.

What the mailed fist of unionism has tried to do to the famous Boston Symphony Orchestra has been unknown to Buffalo music lovers—simply because of the deadly parallel that exists between its story and that of unionism everywhere in its attempt to throttle freedom of expression.

The closed-shop newspapers of this city, for instance, would not dare to put before their readers the sorry tale of the American Federation of Musicians' effort to make this great old orchestra a "closed-shop" in every sense of the word.

Luckily, the first principles of American freedom live in the vicinity of Bunker Hill. The trustees of the Boston Symphony have resisted the attempt to make it a mere tool in the hands of a musicians' union and, indirectly, another club for the American Federation of Labor.

The situation with regard to the Boston Symphony Orchestra, which has been for 37 years in the very forefront of American musical endeavor, is best set forth in the statement which has been issued by Frederick P. Cabot, president of the board of trustees of Major Higginson's famous organization.

That statement is in part as follows:

HIGGINSON'S BRAVE STAND

"The question of the affiliation of members of the Orchestra with the American Federation of Musicians, through the 'local' known as the Boston Musicians' Protective Association, is not of recent origin. This general problem confronted Major Higginson early in the thirty-seven years of his maintenance of the Orchestra. He took and resolutely held the position that the artistic ideals of the Orchestra he had established required liberty in its management, unhampered from without, to select its members when, where and for such length of service as the management deemed best, and to be the sole judge of the artistic qualifications of the artists selected; he considered no less essential the unfettered power to terminate the engagement of any member in case his conduct or musical performance might no longer justify his connection with the Orchestra.

"Shortly after the present trustees assumed the conduct of the Orchestra, this question was raised again. The trustees made no objection to the affiliation of members of the Orchestra with the Federation of Musicians, provided it could be brought about consistently with those ideals of the Orchestra which had become its most cherished traditions. The rules of the Association, as then shown and explained to the trustees, were not consistent with such ideals.

UNION WANTED TO RUN IT.

"Substantially they provided for the 'Closed-Shop': that is, only members of the Association could play in the Orchestra; no musician could be engaged outside the jurisdiction of the Boston 'Local' without its consent; only citizens of the United States, or Canada, and those who had taken out their first naturalization papers, could acquire membership in the Association, and therefore in the Orchestra; no artist could be engaged in Europe; contracts could be made only for one year; all obligations must be expressly subordinate to the obligations of membership in the Association.

"Any exceptions or modifications to these rules, which unmodified the Trustees regarded as fatal to the conduct of the Orchestra in accordance with its past standards, were to depend not upon the judgment of the trustees and conductor but upon the consent of the executive board of the American Federation of Musicians, a board entirely without intimate knowledge of the Boston Symphony Orchestra or special interest in its welfare. Under the operation of these rules, a large part of the men who have contributed to the success of the Orchestra could not have been engaged without the consent of that committee.

WANTED $1,000 A YEAR MORE

"The desire of some of the Symphony players to join the Federation has been placed upon the ground that their material welfare would thus be promoted. Independently of such affiliation they asked that the salary of each member of the Orchestra should be increased by $1,000. This would involve a total addition of approximately $100,000 a year to the expense of maintaining the Orchestra. The trustees were obliged to point out the fact that such an increase was beyond any resources now at their command; that since 1914 the salary account, exclusive of the Conductor's salary, had grown from $172,351.01 to $224,169.86 a year; that they proposed to increase their resources available for salaries by an extension of the "Pop Concert" season, by such advance in the price of season tickets as they believe the subscribers would be willing to accept, and by an organized effort, at the most favorable time, to secure a large permanent endowment for the Orchestra.

"It must be obvious that membership or non-membership in any musicians' association cannot increase the resources of the trustees or their ability to pay larger salaries to the Orchestra.

"It is significant to note that the players who requested an increase of $1,000 a year for every member of the Orchestra expressly urged that no additional concerts be given to defray this increase of salary, on the ground that the additional expense should be borne by the public.

OUTSIDE DICTATION

"The trustees of the Boston Symphony Orchestra yield to nobody in their desire to see the members of the Orchestra treated with all possible generosity. But the question of their joining the American Federation of Musicians is precisely the same as it was two years ago. The rules are the same now as they were in 1918. They present the same conflict of authority. For the judgment and discretion of a board of trustees, who have accepted the obligation to maintain at the highest possible level of artistic excellence a distinguished local and national institution, these rules, unchanged, would substitute the judgment of the executive board of the American Federation of Musicians, a body with whom the musical supremacy of the Boston Symphony Orchestra would be, and probably ought to be, of an importance quite secondary to the welfare of the Federation.

"The trustees of the Orchestra have for their chief concern its continuance and development as the splendid instrument of art and civilization into which it has grown through its nearly forty years of existence. Their concern is for the exceptional, the best; the concern of the Federation is, of necessity, for the general, the average. The trustees believe that in a conflict between the rules representing these two ideals, they cannot accept the second, and that the upholding of the first will make in the long run not only for the higher standards of art but for the better interests of the members of the Orchestra."

The National [illegible]
New York City [illegible] 1920

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ESTABLISHED 1881
APR 5 1920
From Providence, R.
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"We are unanimous in our decision that we will not appear with the rest of the company unless Mr. Fradkin is reinstated and if the public feels any disappointment they must know that the action of the trustees was calculated to bring about the condition that obtains to-day," said Gardner. "We have been advised by our attorney as to our rights under our several contracts and in view of the circumstances we are determined to maintain our position in this refusal to appear.

"We have no apprehension whatever as to our future. For some time past, since the very beginning of our troubles here in Boston, we have offers from managers throughout the country, especially at Detroit, Philadelphia, Rochester and Louisville. Under the circumstances, we personally would not care to continue any longer here in Boston, and would gladly welcome a change with the position and salary previously offered us at these cities. When it comes to music, Boston has been paying $25 a week less than other cities are paying and there is no reason why we should continue under the existing circumstances."

VOL. LXXIX

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Now art is a thing which is reasonably international, and it may easily remain so without harming any one. Any such proposition as that put forward by the agitators in the Boston Symphony is so manifestly inconsistent with artistry as to warrant the dictum that, rather than assent to any such thing, the Symphony orchestra would better be abandoned at once and forever. The present question appears to be whether sufficient financial support can be secured to endow this admirable organization and make it secure against the insidious assaults of these musical bolsheviki, who have recently done so much to wreck a company which Boston can ill spare. Time was when the late Major Higginson was supposed to be ready to perpetuate his work for this orchestra, by will—but when he died, for some occult reason, it wasn't done. Possibly this was a sequel to the nauseous upheaval over Dr. Muck. But at all events it wasn't done; and the orchestra, weakened thus from without, has lately fallen a prey to machinations from within. It is, however, to be hoped that Boston money can be found in plenty to bid defiance to this unblushing bid to prostitute the highest type of musical art to the baser uses of commercialized federation. This is a time when organized labor feels uncommonly cocky about everything, of course—but there are certain lines in which the antics of the walking delegate simply do not fit and this is one of them. There is nothing in common between striking bricklayers and striking trombone players. The former are craftsmen. The latter are artists—or were supposed to be, until they fell to bickering like a lot of perfectly ordinary mortals unappreciative of art.

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Buffalo Commercial Feb 27

Noted Boston Symphony Orchestra Refuses To Become A Closed-Shop At Dictation of Musicians' Union.

Mayor Higginson's Famous Organization Stands By Its American Principles.

What the mailed fist of unionism has tried to do to the famous Boston Symphony Orchestra has been unknown to Buffalo music lovers—simply because of the deadly parallel that exists between its story and that of unionism everywhere in its attempt to throttle freedom of expression.

The closed-shop newspapers of this city, for instance, would not dare to put before their readers the sorry tale of the American Federation of Musicians' effort to make this great old orchestra a "closed-shop" in every sense of the word.

Luckily, the first principles of American freedom live in the vicinity of Bunker Hill. The trustees of the Boston Symphony have resisted the attempt to make it a mere tool in the hands of a musicians' union and, indirectly, another club for the American Federation of Labor.

The situation with regard to the Boston Symphony Orchestra, which has been for 37 years in the very forefront of American musical endeavor, is best set forth in the statement which has been issued by Frederick P. Cabot, president of the board of trustees of Major Higginson's famous organization.

That statement is in part as follows:

HIGGINSON'S BRAVE STAND

"The question of the affiliation of members of the Orchestra with the American Federation of Musicians, through the 'local' known as the Boston Musicians' Protective Association, is not of recent origin. This general problem confronted Major Higginson early in the thirty-seven years of his maintenance of the Orchestra. He took and resolutely held the position that the artistic ideals of the Orchestra he had established required liberty in its management, unhampered from without, to select its members when, where and for such length of service as the management deemed best, and to be the sole judge of the artistic qualifications of the artists selected; he considered no less essential the untrammeled power to terminate the engagement of any member in case his conduct or musical performance might no longer justify his connection with the Orchestra.

"Shortly after the present trustees assumed the conduct of the Orchestra, this question was raised again. The trustees made no objection to the affiliation of members of the Orchestra with the Federation of Musicians, provided it could be brought about consistently with those ideals of the Orchestra which had become its most cherished traditions. The rules of the Association, as then shown and explained to the trustees, were not consistent with such ideals.

UNION WANTED TO RUN IT.

"Substantially they provided for the 'Closed-Shop': that is, only members of the Association could play in the Orchestra; no musician could be engaged outside the jurisdiction of the Boston 'Local' without its consent; only citizens of the United States, or Canada, and those who had taken out their first naturalization papers, could acquire membership in the Association, and therefore in the Orchestra; no artist could be engaged in Europe; contracts could be made only for one year; all obligations must be expressly subordinate to the obligations of membership in the Association.

"Any exceptions or modifications to these rules, which unmodified the Trustees regarded as fatal to the conduct of the Orchestra in accordance with its past standards, were to depend not upon the judgment of the trustees and conductor but upon the consent of the executive board of the American Federation of Musicians, a board entirely without intimate knowledge of the Boston Symphony Orchestra or special interest in its welfare. Under the operation of these rules, a large part of the men who have contributed to the success of the Orchestra could not have been engaged without the consent of that committee.

WANTED $1,000 A YEAR MORE

"The desire of some of the Symphony players to join the Federation has been placed upon the ground that their material welfare would thus be promoted. Independently of such affiliation they asked that the salary of each member of the Orchestra should be increased by $1,000. This would involve a total addition of approximately $100,000 a year to the expense of maintaining the Orchestra. The trustees were obliged to point out the fact that such an increase was beyond any resources now at their command; that since 1914 the salary account, exclusive of the Conductor's salary, had grown from $172,351.01 to $324,169.86 a year; that they proposed to increase their resources available for salaries by an extension of the "Pop Concert" season, by such advance in the price of season tickets as they believe the subscribers would be willing to accept, and by an organized effort, at the most favorable time, to secure a large permanent endowment for the Orchestra.

"It must be obvious that membership or non-membership in any musicians' association cannot increase the resources of the trustees or their ability to pay larger salaries to the Orchestra.

"It is significant to note that the players who requested an increase of $1,000 a year for every member of the Orchestra expressly urged that no additional concerts be given to defray this increase of salary, on the ground that the additional expense should be borne by the public.

OUTSIDE DICTATION

"The trustees of the Boston Symphony Orchestra yield to nobody in their desire to see the members of the Orchestra treated with all possible generosity. But the question of their joining the American Federation of Musicians is precisely the same as it was two years ago. The rules are the same now as they were in 1918. They present the same conflict of authority. For the judgment and discretion of a board of trustees, who have accepted the obligation to maintain at the highest possible level of artistic excellence a distinguished local and national institution, these rules, unchanged, would substitute the judgment of the executive board of the American Federation of Musicians, a body with whom the musical supremacy of the Boston Symphony Orchestra would be, and probably ought to be, of an importance quite secondary to the welfare of the Federation.

"The trustees of the Orchestra have for their chief concern its continuance and development as the splendid instrument of art and civilization into which it has grown through its nearly forty years of existence. Their concern is for the exceptional, the best; the concern of the Federation is, of necessity, for the general, the average. The trustees believe that in a conflict between the rules representing these two ideals, they cannot accept the second, and that the upholding of the first will make in the long run not only for the higher standards of art but for the better interests of the members of the Orchestra."

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BOSTON, SATURDAY, APRIL 24, 1920

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Fradkin Sues Symphony Orchestra for $115,000

Charges Libel in Letter of Dismissal and a Breach of Contract to Employ Him as Concert Master—Attaches Funds

Frederick Fradkin, deposed as concert master of the Boston Symphony Orchestra as a result of an open clash with Pierre Monteux, the conductor, today began two suits against the orchestra, seeking $115,000 in damages.

He sues for $100,000 for alleged libel, claimed to have been made in a letter sent by the orchestra trustees notifying him of his dismissal from the organization. He also asks $15,000 for alleged breach of contract to employ him as concert master.

Writs were served today by sheriffs and recorded in the Suffolk registry of deeds. The filing of the suit and the plaintiff's declaration will be made at the May term of the Suffolk superior court.

Fradkin, through his attorney, Arthur Berenson, has attached funds of the orchestra in a Boston bank.

Fradkin's dismissal from the orchestra followed a break with Monteux at Sanders Theatre, Cambridge, when the conductor refused to let Fradkin use his private dressing room. This precipitated a walkout of 35 members of the orchestra, who stood loyally by the concert master. Although the trustees refused to reinstate Fradkin, the strikers subsequently returned to their seats, only to again leave when, it is claimed, their pay was held up.

FRADKIN FILES SUIT FOR $115,000

Asks $100,000 for Libel, $15,000 in Contract

Two suits, one in tort for $100,000 and the other in contract for $15,000, were filed in Suffolk Superior Court yesterday by attorney Arthur Berenson, representing Frederic Fradkin, the deposed concert master, against the Symphony Orchestra, Inc.

While the declarations have not yet been prepared by attorney Berenson it is understood that the tort count will allege libel on the part of the corporation in having sent out a letter relating to Fradkin's dismissal.

In the contract count it is understood that Fradkin will seek to recover damages which he alleges he suffered by the action of the trustees in terminating his contract.

FRADKIN SUES FOR $115,000

Former Symphony Concert Master Alleges Breach of Contract and Injury

Frederic Fradkin, former concert master of the Boston Symphony Orchestra, has brought suit for $115,000 against the orchestra corporation.

In one of the suits Fradkin asked $100,000 damages because of a letter which he said the trustees caused to be sent out following his discharge. In the other suit he seeks $15,000 for breach of contract.

FRADKIN TO SUE BOSTON SYMPHONY

ATTORNEY BERENSON STARTS TWO SUITS, AGGREGATING $115,000, FOR OUSTED CONCERT MASTER OF THE ORCHESTRA

Attorney Arthur Berenson, of the Pemberton Building, has started two suits, aggregating $115,000, against Boston Symphony Orchestra Incorporated. The actions are brought on behalf of Frederic Fradkin, the ousted concert-master. One is an action in tort for $100,000 and the other is an action for contract for $15,000. While the declarations have not yet been prepared by Attorney Berenson, it is understood that the tort action will allege libel on the part of the representatives of the corporation in having sent out a letter relating to Fradkin's dismissal as concert-master; and in the contract action Fradkin will seek to recover what he claims is due him.

MUSICIANS TO SUE SYMPHONY

Fradkin Suits, Totalling $115,000, Lead Way

Rumors that some 10 former Boston Symphony Orchestra players are about to take steps to sue the Boston Symphony Orchestra, Inc., for alleged breach of contract followed close yesterday on the heels of the $115,000 suits brought by Frederic Fradkin, deposed concert master, against the corporation.

The Fradkin suits—one for $15,000 for alleged breach of contract and another for $100,000 for alleged libel—were filed in the Suffolk Superior Court yesterday through Attorney Arthur Berenson of the Pemberton building, Fradkin's lawyer.

The $15,000 alleged breach of contract suit, according to Attorney Berenson, is based on the balance of the two-year term of the contract, which had one more year to run. The suit for $100,000, an action of tort, Attorney Berenson told the Post reporter, is based "on alleged libellous statements of the Symphony executives in a letter dismissing Mr. Fradkin, which the executives made public or caused to be made public."

FRADKIN BRINGS SUIT FOR $115,000

Charges Symphony Broke Contract and Libelled Him

Frederic Fradkin, deposed as concert master of the Boston Symphony Orchestra as a result of an open clash with Pierre Monteux, the conductor, yesterday began two suits against the orchestra, seeking $115,000 in damages.

He sues for $100,000 for alleged libel, claimed to have been made in a letter sent by the orchestra trustees notifying him of his dismissal from the organization. He also asks $15,000 for alleged breach of contract to employ him as concert master.

Writs were served yesterday by sheriffs and recorded in the Suffolk registry of deeds. The filing of the suit and the plaintiff's declaration will be made at the May term of the Suffolk superior court.

Fradkin, through his attorney, Arthur Berenson, has attached funds of the orchestra in a Boston bank.

Fradkin's dismissal from the orchestra followed a break with Monteux at Sanders Theatre, Cambridge, when the conductor refused to let Fradkin use his private dressing room. This precipitated a walkout of 35 members of the orchestra, who stood loyally by the concert master. Although the trustees refused to reinstate Fradkin, the strikers subsequently returned to their seats, only to again leave when, it is claimed, their pay was held up.

FRADKIN IN COURT FIGHT 'TO FINISH'

Says Symphony Reinstates Pro-Germans; Sues for $115,000

The controversy between union musicians and trustees of the Boston Symphony Orchestra that last March threatened to wreck the famous organization is due for a thorough airing in the courts as a result of two suits totalling $115,000 filed by Frederic Fradkin, ousted concert-master.

The ex-concert master and his attorney, Arthur Berenson last night declared it was a fight to a finish.

"We ask $100,000 for the way Judge Frederic P. Cabot, president of the corporation, defamed Mr. Fradkin's character in a letter following Mr. Fradkin's dismissal," said Attorney Berenson. "We ask $15,000 for breach of contract in the second suit. Writs have been served and attachments placed, the writs being returnable in Superior Court in May."

IS "MADE THE GOAT."

"I have been made the goat," said Fradkin, "but I have one reward and that is that the musicians are now getting better pay than they ever got before. They have tried their best to besmirch my character. They have called me a German, but I was born in Troy, N. Y., and was educated in France. They tried to make it out that our fight for better wages was the tail-end of alleged pro-Germanism in the orchestra at the time Dr. Karl Muck was dismissed. But everyone knows that the leaders in the union movement like myself were all native born Americans.

"It might interest the public to know, too, that several of the alltged pro-German musicians dismissed at tht time Dr. Muck went out have bten reinstated. One of these men was found in New York just as he was about to sail for Germany. It is also inttresting to note that stveral of the thirty musicians hat wen out on the so-called srike are back in their places in the orchestra again. The others have drifttd into better positions. Dr. Cabot did not realize that he had good musicians until he lost them."

HAVE PROOF, SAYS LAWYER.

Attorney Berenson said that every contention of the orchestra trustees would be met. "We have the proofs," he said," and are confident of ultimate victory in the courts."

Fradkin is still at his home, No. 80 Fenway. He is devoting all his time to his music pupils.

The trouble began when a portion of the orchestra unionized, and Fradkin, siding with the men, was denied permission to share the dressing room of Mr. Monteux. At the next Boston concert, the concert master declined to respond to a signal of the conductor for the entire orchestra to arise and share in the applause of the audience. He was immediately dismissed by the trustees on the ground that he had failed to obey orders, and his contract was therefore automatically dissolved. Thirty-five of the men struck in sympathy with the violinist, and [illegible] replaced.

CALLS GRAFT MEXICAN [illegible]

[illegible] Overture to "Mignon" ..... Thomas
Second Hungarian Rhapsody ..... Liszt
March of the Little Lead Soldiers ..... Pierne
Waltz, "Tales from the Vienna Woods" ..... Strauss
"Peace Forever" ..... Sousa
California Sketches
a. By the Ocean
b. In the Mission
Gypsy Dance from "Carmen" ..... Bizet
Overture to "Mignon" ..... Wagner
Second Hungarian Rhapsody ..... Liszt
March of the Little Lead Soldiers ..... Pierne
Waltz, "Tales from the Vienna Woods" ..... Strauss
"Peace Forever" ..... Sousa

INFORMATION OBSCURED

AT THE CLUBHOUSE

A gala event for the Boston Teachers' Club will be their "Pops Concerts," when everybody will get together for a jolly evening in Symphony Hall. It is the closing social event of the season, and the program committee, with Miss Margaret M. Whalen of the Prescott School as chairman, has arranged a most varied and delightful calendar for the pleasure of the hundreds of members.

The specially invited guests include Superintendent and Mrs. F. V. Thompson, members of the school committee and board of superintendents: Dr. and Mrs. Charles Parmenter, Mr. and Mrs. William Keough; Miss Mary McSkinnon, president of the Massachusetts Teachers' Federation.

June 8 has been reserved as Teachers Club Night and the large membership is keeping that date in red letters. The program is as follows: Cortege from "The Queen of Sheba," Gounod; Overture to "Zampa," Harold; Waltz, "Vienna Blood," Strauss; Fantasie, "Othello," Verdi; Prelude and Love-Death from "Tristan and Isolde," Wagner; Tarantelle, (with flute solo) Jacchia; Reve Angelique, Rubinstein; "In the Hall of the Mountain King," Grieg; Selection, "Pinafore," Sullivan; Menuet a l'Antique, Paderewski; "Indian Summer," and American Idyl, Herbert; Pomp and Circumstance, (with organ) Elgar.

* * * * *

Alert to the artistic enjoyment of the "Pops" the Boston Teachers' Club programme committee will close its calendar of events with a "Boston Teachers' Club night" at Symphony Hall, Thursday, June 3. Miss Margaret M. Whalen of the Prescott School is chairman and there has been an extensive response from the teachers and their friends who delight in this artistic and informal diversion, an especial feature of Boston's summer season.

The Boston Teachers' Club will be represented by its officers, the Misses Annie G. Scollard, president; Lena G. Perrigo, treasurer; Caroline E. Nutter, corresponding secretary; Madeline B. Driscoll, membership secretary. The invited guests will include his Honor, Mayor Peters, Superintendent of Schools Frank V. Thompson and Mrs. Thompson, Mr. and Mrs. Richard Lane, Mr. and Mrs. Michael H. Corcoran, Dr. and Mrs. Frederick Bogan, Mr. Charles O'Connor, Miss Frances G. Curtis, Mr. and Mrs. Jeremiah Burke, Mr. and Mrs. Augustine L. Rafter, Mr. and Mrs. Frank W. Ballou, Miss Mary C. Mellyn, Mr. and Mrs. John Brodhead, Dr. and Mrs. Charles E. Parmenter, Miss Mary McSkimmon, Miss Margaret Curtis, Mr. and Mrs. William T. Keough. The members of the executive board will act as hostesses.

Boston Teachers at Pops

Thursday will be Boston Teachers' night at the "Pop" concert. There will be an orchestra of 80 Symphony players, and a special program has been arranged.

Miss Margaret Whalen, chairman of the program committee of the Boston Teachers' Club, has charge of the arangements. The special guests include His Honor Mayor Peters, Mr. and Mrs. Thompson, Mr. and Mrs. Richard Lane, Mr. and Mrs. Michael H. Corcoran, Dr. and Mrs. Frederick Bogan, Mr. Charles O'Connor, Miss Frances G. Curtis, Mr. and Mrs. Jeremiah Burke, Mr. and Mrs. Augustine L. Rafter, Mr. and Mrs. Frank W. Ballou, Miss Mary C. Mellyn, Mr. and Mrs. John Brodhead, Dr. and Mrs. Charles E. Parmenter, Miss Mary McSkimmon, Miss Margaret Curtis, Mr. and Mrs. William T. Keough. The members of the executive board will act as hostesses.

President's Club

TEACHERS' NIGHT AT "POPS"

Club Arranges Programme for Next Thursday Evening

Boston Teachers Club will hold its night at the "Pops" next Thursday the guests of honor will include intendent and Mrs. Frank V. Thompmembers of the school committee, of superintendents; Dr. and Mrs. es Parmenter, and Miss Mary mmon, president of the MassachuTeachers' Federation.

Wheelock School Gradu

CONSERVATORY GHT" AT THE POPS

propriate Program Given for the Occasion

der the auspices of the graduating of the New England Conservatory usic, "Conservatory Night" at the concert was celebrated last evenwith an appropriate program. the selections of school interest Chadwick's "Young Lochinvar," Morse Wemple of the faculty, and nging of the Conservatory chorus. rrow evening in Jordan Hall the concert of the senior class will ven, and on Friday afternoon the s will hold their reception in Hall.

Conservatory management anes the accession of four dished artists to the faculty, whose g will begin next September. Antoninette Szumowska-Adampianist, returns to the Conory after several years' absence. ork in connection with the Polish is internationally famous. erick Shepard Converse, for years a member of the board of of which he is now a vice-

CIAL POPS PROGRAMS

ballots for Request Night at the Concerts in Symphony Hall (next June 21) have been counted staff of workers especially enfor the purpose. The twelve g pieces will constitute the 100 ent. popular program (stated). On Friday night, June 25, what will be still more interto many—an Italian-Verdi Agide Jacchia, famous tor of Italian opera in many h have chosen selections from Verdi's operas and single livers Rossini, Mascagni, Puccigame Wolf-Ferrari and others. Al- Insurance Society of ll come in numbers rt of Wednesday, all other nights are blic occasions, exnight (June 22), Association Symphony Hall

MAYOR AMONG GUESTS OF TEACHERS' CLUB AT "POPS"

Teachers of Boston and vicinity filled Symphony Hall last evening at the "Pops," as it was Boston Teachers' Club night. Among the guests were Mayor and Mrs Peters, members of the School Committee, and board of superintendents, and representatives of the various educational societies of the city. Miss Annie G. Scollard, president of the cl and members of the executive boa were the hostesses. Miss Margains. Whelan was chairman of the entertas ment committee.

Globe June 4

Mayor to Be Guest of Teachers at "Pops"

The Boston Teachers' Club will ha as guests at the Pop Concert this eve ing: Mayor Peters, Mr. and Mr., Thompson, Mr. and Mrs. Richar Lane, Mr. and Mrs. Michael H. Cocoran, Dr. and Mrs. Frederick Bogga- Mr. Charles O'Connor, Miss Franc G. Curtis, Mr. and Mrs. Jeremia Burke, Mr. and Mrs. Augustine L. Ra ter, Mr. and Mrs. Frank W. Ballo Miss Mary C. Mellyn, Mr. and Mrs. John Brodhead, Dr. and Mrs. Parmenter, Miss Mary McSkimmon, Miss Margaret Curtis, Mr. and Mrs. William T. Keough.

The members of the Executive Board will act as hostesses.

Eighth Week of the "Pop" Concerts at Symphony Hal

The Bank Officers' Association of Boston will have their annual "Pop" concert night Tuesday at Symphony Hall, the only evening of the week which will not be given to the public. The "Request" program will be given tomorrow and there will be a large attendance Wednesday when many members of the Insurance Society of Massachusetts will be present.

The 12 winning pieces on Conductor Jacchia's program tomorrow evening will be as follows: "Pomp and Circumstance, Elgar; waltz, "On the Beautiful Blue Danube," Strauss; "Volga Bargemen's Song," arranged by Agide Jacchia; Overture to "Tannhauser,"

POPS PROGRAMS FOR NEXT WEEK

All ballots for Request Night at the Pop Concerts in Symphony Hall (next Monday, June 21) have been counted by a staff of workers especially engaged for the purpose. The 12 leading pieces will constitute the 100 per cent. popular program (stated below). On Friday night, June 25th, comes what will be still more interesting to many—an Italian-Verdi program. Agide Jacchia, famous conductor of Italian opera in many countries, has chosen selections from four of Verdi's operas and single numbers of Rossini, Mascagni, Puccini, Wolf-Ferrari and others. Although the Insurance Society of Massachusetts will come in numbers to the Pop Concert of Wednesday, June 23, this and all other nights are in every way public occasions, excepting Tuesday night (June 22), when the Bank Officers' Association of Boston will have Symphony Hall to themselves.

Traveler 14

TONIGHT AT THE POPS

The following programme will be presented at the Pop concert in Symphony Hall tonight by Agide Jacchia and his Symphony orchestra:

Pomp and Circumstance (with organ)...Elgar
Overture to "Poet and Peasant".....Suppe
Ave Maria .....Bach-Gounod
Bassoon, Abdon Laus; organ, Albert W. Snow; pianoforte, E. Hoffmann,
Fantasia, "L'Oracolo" .....Leoni
Ballet Suite, "Sylvia" .....Delibes
a. Les Chasseresses.

TONIGHT AT THE POPS

At the Pop Concert in Symphony Hall tonight, Agide Jacchia will conduct the following programme:

Festival March .....Borch
[illegible] Galatea .....Suppe

TONIGHT AT THE POPS

Although the Insurance Society of Massachusetts is celebrating at the Pops in Symphony Hall tonight, the

TONIGHT AT THE POPS

The Traffic Club of New England have taken a number of seats for the Pop Concert in Symphony Hall tonight. Nevertheless the concert will be in every sense public. The programme follows:

March, "Manhattan Beach".....Sousa
[illegible] Robespierre".....Litolf

Request Night at the Pops

Request night, the most popular and democratic of the season, on which the programme is entirely determined by public vote, will make the Pop Concert at Symphony Hall one of the biggest of the season. Of the many numbers requested, the following 12, which comprise the programme, received the most votes:

Pomp and Circumstance.....Elgar
Waltz, "On the Beautiful Blue Danube."

TO NIGHT AT THE POPS

One of the most interesting and eventful Pop concerts of the season will take place at Symphony Hall tonight, when Agide Jacchia, the conductor, who has long been famous as director of Italian opera, will present a programme consisting entirely of Italian music, and featuring the operas of Verdi. The programme in detail follows:

Overture to "La Gazza Ladra".....Rossini
Prelude and Siciliana, "Cavalleria Rusticana" .....Mascagni
[illegible] orchestra

TONIGHT AT THE POPS

The Pop concert in Symphony Hall tonight will be in every way a public affair, although the Rotary Club has taken a section of the floor. Agide Jacchia has made the following programme:

Procession of the Sardar.....Ippolitoff-Ivanoff
Overture to "Fra Diavolo".....Auber
[illegible] Woman and Song".....Strauss

TONIGHT AT THE POPS

Agide Jacchia and his superfine orchestra of Symphony players will give the following programme at the Pop concert in Symphony Hall tonight:

Marche Militaire.....Schubert
Overture to "Poet and Peasant".....Suppe

TONIGHT AT THE POPS

Although the Pop concert in Symphony Hall tonight is dedicated to the new Boston Conservatory of Music, of which Agide Jacchia, the Pops conductor, is director, the concert will be open to the public and of unusual interest. Of the soloists to be heard Hans Ebell, the famous pianist, is a member of the Conservatory faculty. The other soloists belong to the Conservatory and to the orchestra as well. Mr. Jacchia's programme follows:

Hungarian March ("Rakoczy") .....Berlioz
Overture to "Mignon" .....Thomas
Organ solo, "Festival Song"
the United States.

TONIGHT AT THE POPS

The music of Sir Arthur Sullivan will dominate at the Pop Concert in Symphony Hall tonight. Two numbers will be conducted by John C. Mullaly, famous in the 80's, as the foremost conductor of the Gilbert and Sullivan operettas. The complete programme follows:

Hungarian March (Rakoczy) .....Berlioz

TONIGHT AT THE POPS

One of the most distinctive programmes this season, with several numbers from Wagner's operas, will be given at the Pop concert in Symphony Hall tonight. The programme follows:

Second Polonaise .....Liszt
Overture, "Fingal's Cave" .....Mendelssohn

TONIGHT AT THE POPS

The following holiday programme will take place at the Pop concert in Symphony Hall tonight:

Stars and Stripes Forever.....Sousa
Overture, "Mignon" .....Thoms
Waltz, "A Night in Venice".....Strauss
Fantasia, "Faust" .....Gounod
Prelude to "Lohengrin".....Wagner
Cortege de Bacchus.....Delibes
Kammenoi Ostrow (Reve Angelique).Rubinstein
Hungarian Rhapsody No. 1 in F.....Liszt
American Military Fantasy.....Rollinson
Andante Cantabile.....W. S. Smith
Waltz, "Jolly Fellows".....Vollstedt
March, "Victory" .....Turabull

AT THE POPS

Mountains of ballots have been counted by a special staff of workers for request night at the Pop Concerts in Symphony Hall. The twelve winning places (stated below) constitute the 100 per cent. popular program which will be given tomorrow night. To many, however, the Italian-Verdi program, which comes Friday night, will be equally interesting. Needless to say, Agide Jacchia, famous as a conductor of Italian opera in many a large metropolis, will be in his element. Tuesday night the Bank Officers' Association of Boston will have Symphony Hall to themselves. The request program for tomorrow night follows:

Pomp and Circumstance.....Elgar
Waltz, "On the Beautiful Blue Danube".....Strauss
Volga Bargeman's Song, Arranged by Agide Jacchia
Overture to "Tannhauser".....Wagner
Second Hungarian Rhapsody.....Liszt
Anitra's Dance from "Peer Gynt" Suite.Grieg
Largo (with organ).....Handel
Overture Solennelle, "1812".....Tschaikowsky
Fantasia, "Faust".....Gounod
Tarantelle (with flute solo).....Jacchia
Kamenoi Ostrow (Reve Angelique).Rubenstein
Dardanella .....Bernard-Black

AT THE POPS TONIGHT

Although tonight will be Boston University night at the Pops, both admissions and reserved seats are on public sale. The program follows:

Wedding March .....Mendelssohn
Overture to "Tao der Esau"

BANKERS AT THE POPS

The National Bankers' Convention, having taken over Symphony Hall for the Pop concert tonight, there will be no public sale. The bankers will celebrate with the folowing program:

March from "Tannhauser".....Wagner
Overture, "Ruy Blas".....Mendelssohn

AT THE POPS TONIGHT

Request night, on which the program is entirely determined by public vote, will make the Pop concert at Symphony Hall this evening one of the biggest of the season. Of the many numbers requested, the following 12, which comprise the program, received the most votes:

Pomp and Circumstance.....Elgar
Waltz, "On the Beautiful Blue Danube."

AT THE POPS TONIGHT

At the Pop concert in Symphony Hall tonight Agide Jacchia will conduct the following program:

March, "Manhattan Beach".....Sousa
Overture, "Maximilian Robespierer".....Litolff

AT THE POPS TONIGHT

Although the Insurance Society of Massachusetts is celebrating at the Pops in Symphony Hall tonight, this concert will be in every sense public. The following program will be conducted by Agide Jacchia:

March from "The Queen of Sheba".....Gounod
[illegible] .....Thomas

AT THE POPS TONIGHT

Agide Jacchia has made the following program for the Pop concert in Symphony Hall tonight:

March from "The Prophet".....Meyerbeer
[illegible] to "Phedre".....Massenet
.....Strauss

said.

VERDI NIGHT AT POPS

One of the most interesting Pop concerts of the season will take place in Symphony Hall tonight, when Agide Jacchia, the conductor, who has long been famous as director of Italian opera, will present a program consisting entirely of Italian music, and featuring the operas of Verdi. The program follows:

Overture to "La Gazza Ladra".....Rossini
[illegible] and Siciliana. "Cavalleria

TONIGHT'S POPS

Although the Pop concert in Symphony Hall tonight is dedicated to the new Conservatory of Music, of which Agide Jacchia, the conductor, is director, the concert will be open to the public and of unusual interest. Of the soloists, Hans Ebell, the pianist, is a member of the Conservatory faculty. The other soloists belong to the Conservatory and to the Symphony orchestra. The program:

Hungarian March ("Rakoczy").....Berlioz

MULLALY AT POPS

The music of Sir Arthur Sullivan a dominate the Pop concert in Symphony Hall tonight. Two numbers will be conducted by John C. Mullaly, famous in the 80's as the foremost conductor of the Gilbert and Sullivan operettas. The complete program follows:

Hungarian March (Rakoczy).....Berlioz

WAGNER NIGHT AT POPS

One of the most distinctive programmes this season, with several numbers from Wagner's operas, will be given at the Pop concert in Symphony Hall tonight. The program follows:

Second Polonaise.....
[illegible] Cave".....Mendelssohn

POP CONCERT TONIGHT

At the Pop Concert in Symphony Hall tonight, Agide Jacchia will conduct the program.

March, "Jericho".....Chadwick
Overture to "The Bartered Bride".....Smetana
Waltz, "La Barcarole".....Waldteufel
Fantasia, "La Tosca".....Puccini
Bacchanale from "Samson and Delilah".....Saint-Saens
Third Movement from "Scheherazade".....Rimsky-Korsakoff
(The Prince and the Princess)
Largo (with organ).....Handel
Scene from "Vanity Fair"
(Pilgrim's Progress).....Stillman Kelley
Rhapsody Espana.....Chabrier
German Dance, "The Sleigh Ride".....Mohr
Waltzes from "The Rose Cavalier".....Strauss
Polonaise from "Eugen Oneigen".Tschaikowsky

bers Next Monday and
Pieces from Italian Opera
—Other Incidents of the

A "REQUEST NIGHT" on Monday and an evening of Italian music, for the most part operatic and from Verdi, on Friday are the outstanding items in the calendar of The Pops next week. The balloting for the programme of Monday has resulted in the usual array of favorite pieces: the "Blue Danube" waltz, the "1812" overture, Händel's Largo, the overture to "Tannhäuser," Liszt's second rhapsody; the orchestral version of the Volga bargeman's song—all the "standbys," in short, of Mr. Jacchia's easier repertory. For Friday, he has set down numbers from the operas, "Il Trovatore," "La Forza del Destino," "Aida" and "Othello" for Verdi's share, along with other operatic pieces from Rossini, Mascagni, Ponchiello, Puccini and Wolf-Ferrari—a vertiable "Italian night" with plenty of the music of the theatre with which Mr. Jacchia excels. For the other evenings of the week—on Tuesday, the Bank Officers' Association will have Symphony Hall to itself; on Wednesday, Mr. Mager, the first trumpet, will be heard as soloist: on Thursday the programme includes the second and the less known suite from Grieg's music to "Peer Gynt"—the suite containing Solvejg's Song—and a piece for viola d'amore to be played by Mr. Shirley; on Saturday, Mr. Hoffmann will be heard in a violin piece and familiar fragments from Wagner

At the Pops Tonight

March from "The Queen of Sheba"
Gounod

At the Pops Tonight

(Request Night)

March, "Pomp and Circumstance".Elgar
Waltz, "Blue Danube".

At the Pops Tonight

The Bank Officers' Association has taken the whole of Symphony Hall for this evening and there are no places available for the public

At the Pops Tonight

Traffic Club Night
(Open to the Public)

March, "Manhattan Beach".....Sousa
Overture, "Robespierre"

At the Pops Tonight

Italian Programme

Overture to "La Gazza Ladra".Rossini

At the Pops Tonight

Military March .....Schubert

At the Pops Tonight

Procession of the Sardar,
Ippolitov-Ivanov

At the Pops Tonight

At the Pops Tonight

At the Pops Tonight

Operatic Programme

Prelude to "Carmen".....Bizet
Overture to "The Barber of Seville"

At the Pops Tonight

Russian Programme

Wedding March from "Feramors".
Rubinstein
Entrance of Raymonda from the like-named Ballet .....Glazunov
The Miniature War.....Cui
Finale of "Scheherazade".....
Rimsky-Korsakov
Three Numbers from the "Nutcracker" Ballet — Waltz, "Dornröschen"—Song Without Words—
Finale of the Fourth Symphony—
Overture, "1812" .....Chaikovsky
Hymn to the Sun from "The Golden Cockerell" .....Rimsky-Korsakov
Angelic Vision .....Rubinstein
Russian Folk Song, "Dubinushka".
Jacchia

Conductor: A. Jacchia.

... A. Jacchia.

"1812" overture, Händel's Largo, the overture to "Tannhäuser," Liszt's second rhapsody; the orchestral version of the Volga bargeman's song—all the "standbys," in short, of Mr. Jacchia's easier repertory. For Friday, he has set down numbers from the operas, "Il Trovatore," "La Forza del Destino," "Aida" and "Othello" for Verdi's share, along with other operatic pieces from Rossini, Mascagni, Ponchiello, Puccini and Wolf-Ferrari—a vertiable "Italian night" with plenty of the music of the theatre with which Mr. Jacchia excels. For the other evenings of the week—on Tuesday, the Bank Officers' Association will have Symphony Hall to itself; on Wednesday, Mr. Mager, the first trumpet, will be heard as soloist: on Thursday the programme includes the second and the less known suite from Grieg's music to "Peer Gynt"—the suite containing Solvejg's Song—and a piece for viola d'amore to be played by Mr. Shirley; on Saturday, Mr. Hoffmann will be heard in a violin piece and familiar fragments from Wagner's operas, will be given at the Pop concert in Symphony Hall tonight. The program follows:

Second Polonaise.....Liszt
Overture, "Fingal's Cave".....Mendelssohn
Waltz, "La Barcarole".....Waldteufel
Fantasia, "La Tosca".....Puccini
Bacchanale from "Samson and Delilah".....Saint-Saens
Third Movement from "Scheherazade".....Rimsky-Korsakoff
(The Prince and the Princess)
Largo (with organ).....Handel
Scene from "Vanity Fair"
(Pilgrim's Progress).....Stillman Kelley
Rhapsody Espana.....Chabrier
German Dance, "The Sleigh Ride".....Mohr
Waltzes from "The Rose Cavalier".....Strauss
Polonaise from "Eugen Oneigen".Tschaikowsky

Boston Conservatory Programme

Tuesday night, June 22, will be Boston Conservatory of Music night at the pop concert in Symphony Hall. Agide Jacchia, director of this conservatory, will then conduct a programme of which four numbers will be played by members of the Boston Conservatory of Music faculty. These members are Hans Ebell, pianist, who will play a movement from his own concerto for piano and orchestra; Albert Snow, organist, who will play as a solo, Nairstow's "Evening Song"; Louis Speyer and Abdon Laus, oboist and bassoonist, who, with E. Hoffman, pianist, will take part in the performance of Pillevetre's trio, "Idylle Bretonne." Other numbers which the orchestra will play will be Berlioz' "Rackozy March," Thomas' "Mignon Overture," Tschaikowsky's "Marche Slav," Chabrier's "Espana," the tempest scene from Verdi's "Otello" and Wagner's introduction to [illegible] act of "Lohengrin."

INFORMATION OBSCURED

AT THE CLUBHOUSE

Record May 27

A gala event for the Boston Teachers' Club will be their "Pops Concerts," when everybody will get together for a jolly evening in Symphony Hall. It is the closing social event of the season, and the program committee, with Miss Margaret M. Whalen of the Prescott School as chairman, has arranged a most varied and delightful calendar for the pleasure of the hundreds of members.

The specially invited guests include Superintendent and Mrs. F. V. Thompson, members of the school committee and board of superintendents; Dr. and Mrs. Charles Parmenter, Mr. and Mrs. William Keough; Miss Mary McSkinnon, president of the Massachusetts Teachers' Federation.

June 3 has been reserved as Teachers Club Night and the large membership is keeping that date in red letters. The program is as follows: Cortege from "The Queen of Sheba," Gounod; Overture to "Zampa," Harold; Waltz, "Vienna Blood," Strauss; Fantasie, "Othello," Verdi; Prelude and Love-Death from "Tristan and Isolde," Wagner; Tarantelle, (with flute solo) Jacchia; Reve Angelique, Rubinstein; "In the Hall of the Mountain King," Grieg; Selection, "Pinafore," Sullivan; Menuet a l'Antique, Paderewski; "Indian Summer," and American Idyl, Herbert; Pomp and Circumstance, (with organ) Elgar.

* * * *

Sunday Post May 28

Alert to the artistic enjoyment of the "Pops" the Boston Teachers' Club programme committee will close its calendar of events with a "Boston Teachers' Club night" at Symphony Hall, Thursday, June 3. Miss Margaret M. Whalen of the Prescott School is chairman and there has been an extensive response from the teachers and their friends who delight in this artistic and informal diversion, an especial feature of Boston's summer season.

The Boston Teachers' Club will be represented by its officers, the Misses Annie G. Scollard, president; Lena G. Perrigo, treasurer; Caroline E. Nutter, corresponding secretary; Madeline B. Driscoll, membership secretary. The invited guests will include his Honor, Mayor Peters, Superintendent of Schools Frank V. Thompson and Mrs. Thompson, Mr. and Mrs. Richard Lane, Mr. and Mrs. Michael H. Corcoran, Dr. and Mrs. Frederick Bogan, Mr. Charles O'Connor, Miss Frances G. Curtis, Mr. and Mrs. Jeremiah Burke, Mr. and Mrs. Augustine L. Rafter, Mr. and Mrs. Frank W. Ballou, Miss Mary C. Mellyn, Mr. and Mrs. John Brodhead, Dr. and Mrs. Charles E. Parmenter, Miss Mary McSkimmon, Miss Margaret Curtis, Mr. and Mrs. William T. Keough. The members of the executive board will act as hostesses.

Boston Teachers at Pops

Herald

Thursday will be Boston Teachers' Night at the "Pop" concert. There will be an orchestra of 80 Symphony players, and a special program has been arranged.

Miss Margaret Whalen, chairman of the program committee of the Boston Teachers' Club, has charge of the arrangements. The special guests include His Honor Mayor Peters, Mr. and Mrs. Thompson, Mr. and Mrs. Richard Lane, Mr. and Mrs. Michael H. Corcoran, Dr. and Mrs. Frederick Bogan, Mr. Charles O'Connor, Miss Frances G. Curtis, Mr. and Mrs. Jeremiah Burke, Mr. and Mrs. Augustine L. Rafter, Mr. and Mrs. Frank W. Ballou, Miss Mary C. Mellyn, Mr. and Mrs. John Brodhead, Dr. and Mrs. Parmenter, Miss Mary McSkimmon, Miss Margaret Curtis, Mr. and Mrs. William T. Keough. The members of the executive board will act as hostesses.

Presidents' Club

May 29

TEACHERS' NIGHT AT "POPS"

Club Arranges Programme for Next Thursday Evening

Boston Teachers Club will hold its night at the "Pops" next Thursday the guests of honor will include intendent and Mrs. Frank V. Thompmembers of the school committee, of superintendents; Dr. and Mrs. es Parmenter, and Miss Mary immon, president of the Massachu-Teachers' Federation.

Wheelock School Festival

Herald. 5. 15

CONSERVATORY "IGHT" AT THE POPS

propriate Program Given for the Occasion

der the auspices of the graduating of the New England Conservatory usic, "Conservatory Night" at the concert was celebrated last evenwith an appropriate program. g the selections of school interest Chadwick's "Young Lochinvar," Morse Wemple of the faculty, and nging of the Conservatory chorus. rrow evening in Jordan Hall the l concert of the senior class will ven, and on Friday afternoon the s will hold their reception in l Hall.

Conservatory management an- the accession of four dished artists to the faculty, whose g will begin next September. Antoninette Szumowska-Adampianist, returns to the Conory after several years' absence. ork in connection with the Polish is internationally famous. erick Shepard Converse, for years a member of the board of of which he is now a vice-

CIAL POPS PROGRAMS

ballots for Request Night at the Concerts in Symphony Hall (next June 21) have been counted staff of workers especially enfor the purpose. The twelve g pieces will constitute the 100 ent. popular program (stated On Friday night, June 25, what will be still more interto many—an Italian-Verdi Agide Jacchia, famous tor of Italian opera in many chosen selections from Verdi's operas and single Rossini, Mascagni, Puccigame Ferrari and others. Alnsurance Society of ill come in numbers ert of Wednesday, all other nights are blic occasions, exnight (June 22), cers' Association Symphony Hall

Post

TONIGHT AT THE POPS

At the Pop Concert in Symphony Hall tonight, Agide Jacchia will conduct the following programme:

Festival March ..... Borch
[illegible] Beautiful Galatea" ... Suppe
[illegible] ... Hill

TONIGHT AT THE POPS

Although the Insurance Society of Massachusetts is celebrating at the Pops in Symphony Hall tonight, the

TONIGHT AT THE POPS

The Traffic Club of New England have taken a number of seats for the Pop Concert in Symphony Hall tonight. Nevertheless the concert will be in every sense public. The programme follows:

March, "Manhattan Beach" ..... Sousa
[illegible] "Robespierre" ..... Litolf

Request Night at the Pops

Request night, the most popular and democratic of the season, on which the programme is entirely determined by public vote, will make the Pop Concert at Symphony Hall one of the biggest of the season. Of the many numbers requested, the following 12, which comprise the programme, received the most votes:

Pomp and Circumstance ..... Elgar
Waltz, "On the Beautiful Blue Danube."

TO NIGHT AT THE POPS

One of the most interesting and eventful Pop concerts of the season will take place at Symphony Hall tonight, when Agide Jacchia, the conductor, who has long been famous as director of Italian opera, will present a programme consisting entirely of Italian music, and featuring the operas of Verdi. The programme in detail follows:

Overture to "La Gazza Ladra" ..... Rossini
Prelude and Sicilliana, "Cavalleria Rusticana" ..... Mascagni
[illegible] orchestra

TONIGHT AT THE POPS

The Pop concert in Symphony Hall tonight will be in every way a public affair, although the Rotary Club has taken a section of the floor. Agide Jacchia has made the following programme:

Procession of the Sardar ..... Ippolitoff-Ivanoff
Overture to "Fra Diavolo" ..... Auber
"Woman and Song" ..... Strauss

graduating exercises.

MAYOR AMONG GUESTS OF TEACHERS' CLUB AT "POPS"

Teachers of Boston and vicinity filled Symphony Hall last evening at the "Pops," as it was Boston Teachers' Club night. Among the guests were Mayor and Mrs Peters, members of the School Committee, and board of superintendents, and representatives of the various educational societies of the city. Miss Annie G. Scollard, president of the club and members of the executive board were the hostesses. Miss Margaret Whelan was chairman of the entertainment committee.

Globe June 2

Mayor to Be Guest of Teachers at "Pops"

The Boston Teachers' Club will have as guests at the Pop Concert this evening: Mayor Peters, Mr. and Mrs. Thompson, Mr. and Mrs. Richard Lane, Mr. and Mrs. Michael H. Corcoran, Dr. and Mrs. Frederick Bogan, Mr. Charles O'Connor, Miss Frances G. Curtis, Mr. and Mrs. Jeremiah Burke, Mr. and Mrs. Augustine L. Rafter, Mr. and Mrs. Frank W. Ballou, Miss Mary C. Mellyn, Mr. and Mrs. John Brodhead, Dr. and Mrs. Parmenter, Miss Mary McSkimmon, Miss Margaret Curtis, Mr. and Mrs. William T. Keough.

The members of the Executive Board will act as hostesses.

Eighth Week of the "Pop" Concerts at Symphony Hall

The Bank Officers' Association of Boston will have their annual "Pop" concert night Tuesday at Symphony Hall, the only evening of the week which will not be open to the public. The "Request" program will be given tomorrow and there will be a large attendance Wednesday when many members of the Insurance Society of Massachusetts will be present.

The 12 winning pieces on Conductor Jacchia's program tomorrow evening will be as follows: "Pomp and Circumstance," Elgar; waltz, "On the Beautiful Blue Danube," Strauss; "Volga Bargemen's Song," arranged by Agide Jacchia; overture to "Tannhauser,"

POPS PROGRAMS FOR NEXT WEEK

All ballots for Request Night at the Pop Concerts in Symphony Hall (next Monday, June 21) have been counted by a staff of workers especially engaged for the purpose. The 12 leading pieces will constitute the 100 per cent. popular program (stated below). On Friday night, June 25th, comes what will be still more interesting to many—an Italian-Verdi program. Agide Jacchia, famous conductor of Italian opera in many countries, has chosen selections from four of Verdi's operas and single numbers of Rossini, Mascagni, Puccini, Wolf-Ferrari and others. Although the Insurance Society of Massachusetts will come in numbers to the Pop Concert of Wednesday, June 23, this and all other nights are in every way public occasions, excepting Tuesday night (June 22), when the Bank Officers' Association of Boston will have Symphony Hall to themselves.

Traveller 19

TONIGHT AT THE POPS

The following programme will be presented at the Pop concert in Symphony Hall tonight by Agide Jacchia and his Symphony orchestra:

Pomp and Circumstance (with organ) ... Elgar
Overture to "Poet and Peasant" ..... Suppe
Ave Maria ..... Bach-Gounod
Bassoon, Abdon Laus; organ, Albert W. Snow; pianoforte, E. Hoffmann.
Fantasia, "L'Oracolo" ..... Leoni
Ballet Suite, "Sylvia" ..... Delibes
a. Ler Chasseresses.

TONIGHT AT THE POPS

Agide Jacchia and his superfine orchestra of Symphony players will give the following programme at the Pop concert in Symphony Hall tonight:

Marche Militaire ..... Schubert
Overture to "Poet and Peasant" ..... Suppe

TONIGHT AT THE POPS

Although the Pop concert in Symphony Hall tonight is dedicated to the new Boston Conservatory of Music, of which Agide Jacchia, the Pops conductor, is director, the concert will be open to the public and of unusual interest. Of the soloists to be heard Hans Ebell, the famous pianist, is a member of the Conservatory faculty. The other soloists belong to the Conservatory and to the orchestra as well. Mr. Jacchia's programme follows:

Hungarian March ("Rakoczy") ..... Berlioz
Overture to "Mignon" ..... Thomas
Organ solo, "Evening Song" ..... [illegible]
the United States.

TONIGHT AT THE POPS

The music of Sir Arthur Sullivan will dominate at the Pop Concert in Symphony Hall tonight. Two numbers will be conducted by John C. Mullaly, famous in the 80's, as the foremost conductor of the Gilbert and Sullivan operettas. The complete programme follows:

Hungarian March (Rakoczy) ..... Berlioz

TONIGHT AT THE POPS

One of the most distinctive programmes this season, with several numbers from Wagner's operas, will be given at the Pop concert in Symphony Hall tonight. The programme follows:

Second Polonaise ..... Liszt
Overture "Fingal's Cave" ..... Mendelssohn

TONIGHT AT THE POPS

The following holiday programme will take place at the Pop concert in Symphony Hall tonight:

Stars and Stripes Forever ..... Sousa
Overture, "Mignon" ..... Thoms
Waltz, "A Night in Venice" ..... Strauss
Fantasia, "Faust" ..... Gounod
Prelude to "Lohengrin" ..... Wagner
Cortege de Bacchus ..... Delibes
Kammenoi Ostrow (Reve Angelique) ..... Rubinstein
Hungarian Rhapsody No. 1 in F ..... Liszt
American Military Fantasy ..... Rollinson
Andante Cantabile ..... W. S. Smith
Waltz, "Jolly Fellows" ..... Vollstedt
March, "Victory" ..... Turabull

Herald

AT THE POPS TONIGHT

Although tonight will be Boston University night at the Pops, both admissions and reserved seats are on public sale. The program follows:

Wedding March ..... Mendelssohn
Overture to "Tao des Eaes" ..... [illegible]

BANKERS AT THE POPS

The National Bankers' Convention, having taken over Symphony Hall for the Pop concert tonight, there will be no public sale. The bankers will celebrate with the folowing program:

March from "Tannhauser" ..... Wagner
Overture, "Ruy Blas" ..... Mendelssohn
W[illegible]

AT THE POPS TONIGHT

Request night, on which the program is entirely determined by public vote, will make the Pop concert at Symphony Hall this evening one of the biggest of the season. Of the many numbers requested, the following 12, which comprise the program, received the most votes:

Pomp and Circumstance ..... Elgar
Waltz [illegible]

AT THE POPS TONIGHT

At the Pop concert in Symphony Hall tonight Agide Jacchia will conduct the following program:

March, "Manhattan Beach" ..... Sousa
Overture, "Maximilian Robespierer" ..... Litolff

AT THE POPS TONIGHT

Although the Insurance Society of Massachusetts is celebrating at the Pops in Symphony Hall tonight, this concert will be in every sense public. The following program will be conducted by Agide Jacchia:

March from "The Queen of Sheba" ..... Gounod
[illegible] ..... Thomas

AT THE POPS TONIGHT

Agide Jacchia has made the following program for the Pop concert in Symphony Hall tonight:

March from "The Prophet" ..... Meyerbeer
[illegible] to "Phedre" ..... Massenet
said. ..... Strauss

VERDI NIGHT AT POPS

One of the most interesting Pop concerts of the season will take place in Symphony Hall tonight, when Agide Jacchia, the conductor, who has long been famous as director of Italian opera, will present a program consisting entirely of Italian music, and featuring the operas of Verdi. The program follows:

Overture to "La Gazza Ladra" ..... Rossini
War[illegible] and Sicilliana. "Cavalleria

TONIGHT'S POPS

Although the Pop concert in Symphony Hall tonight is dedicated to the new Conservatory of Music, of which Agide Jacchia, the conductor, is director, the concert will be open to the public and of unusual interest. Of the soloists, Hans Ebell, the pianist, is a member of the Conservatory faculty. The other soloists belong to the Conservatory and to the Symphony orchestra. The program:

Hungarian March ("Rakoczy") ..... Berlio

MULLALY AT POPS

The music of Sir Arthur Sullivan a[illegible] dominate the Pop concert in Symphon[illegible] Hall tonight. Two numbers will be co[illegible] ducted by John C. Mullaly, famous [illegible] the 80's as the foremost conductor [illegible] the Gilbert and Sullivan operettas. T[illegible] complete program follows:

Hungarian March (Rakoczy) ..... Ber[illegible]

WAGNER NIGHT AT POP

One of the most distinctive progr[illegible] this season, with several numbers f[illegible] Wagner's operas, will be given at [illegible] Pop concert in Symphony Hall toni[illegible] The program follows:

Second Polonaise ..... [illegible]
[illegible] ..... Mendels

POP CONCERT TONIGH

At the Pop Concert in Symphony [illegible] tonight, Agide Jacchia will conduct [illegible] program.

March, "Jericho" ..... Chad[illegible]
Overture to "The Bartered Bride" ..... Sme[illegible]
Waltz, "La Barcarole" ..... Waldt[illegible]
Fantasia, "La Tosca" ..... P[illegible]
Bacchanale from "Samson and Delilah" ..... Saint-[illegible]
Third Movement from "Scheherazade" ..... Rimsky-Kors[illegible]
(The Prince and the Princess)
Largo (with organ) ..... H[illegible]
Scene from "Vanity Fair" ..... [illegible]
(Pilgrim's Progress) ..... Stillman [illegible]
Rhapsody Espana ..... Ch[illegible]
German Dance, "The Sleigh Ride" ..... [illegible]
Waltzes from "The Rose Cavalier" ..... S[illegible]
Polonaise from "Eugen Oneigen" ..... Tschai[illegible]

[illegible] Request Programme of [illegible]
bers Next Monday and
Pieces from Italian Opera
—Other Incidents of the

Transcript

At the Pops Tonight

March from "The Queen of Sheba"
Gounod

At the Pops Tonight

(Request Night)
March, "Pomp and Circumstance" Elgar
Waltz, "Blue Danube"

At the Pops Tonight

The Bank Officers' Association has taken the whole of Symphony Hall for this evening and there are no places available for the public

At the Pops Tonight

Traffic Club Night
(Open to the Public)
March, "Manhattan Beach" ..... Sousa
Overture, "Robespierre"

At the Pops Tonight

Italian Programme
Overture to "La Gazza Ladra" Rossini

At the Pops Tonight

Military March ..... Schubert
[illegible] ..... Suppé

At the Pops Tonight

Procession of the Sardar,
Ippolitov-Ivanov

At the Pops Tonight

At the Pops Tonight

At the Pops Tonight

Operatic Programme
Prelude to "Carmen" ..... Bizet
Overture to "The Barber of Seville"

At the Pops Tonight

Russian Programme
Wedding March from "Feramors". Rubinstein
Entrance of Raymonda from the like-named Ballet ..... Glazunov
The Miniature War ..... Cui
Finale of "Scheherazade" ..... Rimsky-Korsakov
Three Numbers from the "Nutcracker" Ballet — Waltz, "Dornröschen"—Song Without Words—Finale of the Fourth Symphony—
Overture, "1812" ..... Chaikovsky
Hymn to the Sun from "The Golden Cockerell" ..... Rimsky-Korsakov
Angelic Vision ..... Rubinstein
Russian Folk Song, "Dubinushka".
Jacchia
Conductor: A. Jacchia.

AT THE POPS

Mountains of ballots have been counted by a special staff of workers for request night at the Pop Concerts in Symphony Hall. The twelve winning places (stated below) constitute the 100 per cent. popular program which will be given tomorrow night. To many, however, the Italian-Verdi program, which comes Friday night, will be equally interesting. Needless to say, Agide Jacchia, famous as a conductor of Italian opera in many a large metropolis, will be in his element. Tuesday night the Bank Officers' Association of Boston will have Symphony Hall to themselves. The request program for tomorrow night follows:

Pomp and Circumstance ..... Elgar
Waltz, "On the Beautiful Blue Danube." Strauss
Volga Bargemen's Song, Arranged by Agide Jacchia
Overture to "Tannhauser" ..... Wagner
Second Hungarian Rhapsody ..... Liszt
Anitra's Dance from "Peer Gynt" Suite ..... Grieg
Largo (with organ) ..... Handel
Overture Solennelle, "1812" ..... Tschaikowsky
Fantasia, "Faust" ..... Gounod
Tarantelle (with flute solo) ..... Jacchia
Kamenoi Ostrow (Reve Angelique) ..... Rubenstein
Dardanella ..... Bernard-Black

A "REQUEST NIGHT" on Monday and an evening of Italian music, for the most part operatic and from Verdi, on Friday are the outstanding items in the calendar of The Pops next week. The balloting for the programme of Monday has resulted in the usual array of favorite pieces: the "Blue Danube" waltz, the "1812" overture, Händel's Largo, the overture to "Tannhäuser," Liszt's second rhapsody; the orchestral version of the Volga bargeman's song—all the "standbys," in short, of Mr. Jacchia's easier repertory. For Friday, he has set down numbers from the operas, "Il Trovatore," "La Forza del Destino," "Aida" and "Othello" for Verdi's share, along with other operatic pieces from Rossini, Mascagni, Ponchiello, Puccini and Wolf-Ferrari—a vertiable "Italian night" with plenty of the music of the theatre with which Mr. Jacchia excels. For the other evenings of the week—on Tuesday, the Bank Officers' Association will have Symphony Hall to itself; on Wednesday, Mr. Mager, the first trumpet, will be heard as soloist: on Thursday the programme includes the second and the less known suite from Grieg's music to "Peer Gynt"—the suite containing Solvejg's Song—and a piece for viola d'amore to be played by Mr. Shirley; on Saturday, Mr. Hoffmann will be heard in a violin piece and familiar fragments

[illegible] Jacchia.

de Jacchia, famous
lian opera in many
will be in his ele-
ment. Although the Insurance Society of Massachusetts will come in numbers to the pop concert of Wednesday, June 23, this and all other nights are in every way public occasions, excepting Tuesday night, June 22, when the Bank Officers' Association of Boston will have Symphony Hall to themselves.

Boston Conservatory Programme

Tuesday night, June 29, will be Boston Conservatory of Music night at the pop concert in Symphony Hall. Agide Jacchia, director of this conservatory, will then conduct a programme of which four numbers will be played by members of the Boston Conservatory of Music faculty. These members are Hans Ebell, pianist, who will play a movement from his own concerto for piano and orchestra; Albert Snow, organist, who will play as a solo, Nairstow's "Evening Song"; Louis Speyer and Abdon Laus, oboist and bassoonist, who, with E. Hoffman, pianist, will take part in the performance of Pillevestre's trio, "Idylle Bretonne." Other numbers which the orchestra will play will be Berlioz' "Rackozy March," Thomas' "Mignon Overture," Tschaikowsky's "Marche Slav," Chabrier's "Espana," the tempest scene from Verdi's "Otello" and Wagner's introduction to the third act of "Lohengrin."

PROGRAM FOR NEXT WEEK'S POPS

Mountains of ballots having been counted by a special staff of workers for Request night at the Pop concerts in Symphony Hall, the 12 winning pieces (stated below) constitute the 100 per cent. popular program which will be given tomorrow night. To many, however, the Italian-Verdi program, which comes on Friday night, June 25, will be the most interesting of the week. Although opera always dominates Italian music, it will be noted that, with selections from four of Verdi's operas and from single operas of Mascagni, Puccini, Wolf-Ferrari and Ponchielli, there is nevertheless only one number (the Ballet Music from "La Gioconda") in common with the operatic program given earlier in the season. Needless to say, Agide Jacchia, who has conducted Italian opera in many large cities, will be in his element. The programs of the week follow:

MONDAY

Pomp and Circumstance—Elgar
Waltz, "On the Beautiful Blue Danube"—Strauss
Volga Bargemen's Song
Overture to "Tannhauser"—Wagner
Second Hungarian Rhapsody—Liszt
Anitra's Dance from "Peer Gynt"—Grieg
Largo (with organ)—Handel
Overture Solennelle, "1812"—Tschaikowsky
Fantasia, "Faust"—Gounod
Tarantelle (with flute solo)—Popper
Kamenoi Ostrow (Reve Angelique)—Rubinstein
Dardanella—Black

TUESDAY

The Bankers' Officers Association and the entire house.

WEDNESDAY

March from "The Queen of Sheba"—Goldmark
Overture to "Raymond"—Thomas
Waltz, "Espana"—Chabrier
Fantasia, "Carmen"—Bizet
Marche Slave—Tschaikowsky
Largo (with organ)—Handel
Introduction to Act III, "Lohengrin"—Wagner
Overture to "William Tell"—Rossini
Selection, "Mlle Modiste"—Herbert
"The Lost Chord" (Trumpet obligato by Georges Mager)—Sullivan
Concert Mazurka, "La Czarina"—Bendix
American Patrol—Meacham

THURSDAY

March, "Manhattan Beach"—Sousa
Overture, "Maximilian Robespierre"—Litolff
Waltz, "Waves of the Danube"—Ivanovici
Fantasia, "I Pagliacci"—Leoncavallo
Suite, "Peer Gynt," No. 2—Grieg
(a) Peer Gynt's Home Coming—Stormy Evening on the Coast.
(b) Solveig's Song.
(c) Dance of the Mountain King's Daughter.
Viola d'Amore Solo—"Spirit of the Woods"—Shirley
(Mr. Paul Shirley)
(Harp Accompaniment by Mr. Alfred Holy)
Concert Mazurka—Macomber

FRIDAY

Overture to "Il Trovatore" (1853)—G. Verdi
Prelude to "La Forza del Destino" (1862)—Giuseppe Verdi
Prelude to "Aida" (1871)—1813-1901
Tempest Scene from "Othello" (1889)—G. Verdi
Fantasia, "Madama Butterfly"—Puccini
"Dal l'Italia"—Acerbi
Waltz, "Il Bacio" ("The Kiss")—Arditi
Dance of the Camorrists from The Jewels of the Madonna"—Wolf-Ferrari

SATURDAY

Marché Militaire—Schubert
Overture to "Poet and Peasant"—Suppe
Violin Solo (Mr. Jacques Hoffmann)
Fantasia, "L'Oracolo"—Leoni
Excerpts from "The Mastersingers"—Wagner
Introduction to Act III—Dance of the Apprentices—Homage to Hans Sachs
Prelude—Jarnefeldt
Barcarole from "The Tales of Hoffmann"—Offenbach
Finale, Fourth Symphony—Tschaikowsky
American Military Fantasia—Rollinson
American Idyl, "Indian Summer"—Herbert
Waltz, "Vienna Blood"—Strauss
Swedish Coronation March—Svendsen

SUNDAY CONCERTS PROVED SUCCESSFUL

The series of Sunday evening concerts given at various churches in and about Boston the past winter under the supervision of Paul Shirley, a member of the Boston Symphony Orchestra, have met with unqualified success.

There have been 43 musical services in nine churches of Greater Boston—Boston, Cambridge, Somerville, Roxbury, Dorchester, Newton, Newton Centre, Newtonville, Waltham. While two of the churches were Congregationalist, the remaining seven were Methodist. Thirty-nine members of the Boston Symphony Orchestra and 21 Boston artists rendered their services toward the execution of works by Beethoven, Bach, Tchaikowsky, Grieg, Wagner, Mozart, etc. Of the American composers Cadman, MacDowell, Beach, Hadley Manney and others have been performed.

The sincerity of the musicians, the assistance of the organists, the help and good will of the church committees and above all the fine spirit of the ministers made this movement possible and successful. Mr. Sharley writes that it will be an honor to remain in charge of the work next season.

Tokio, Japan, has a new and unique music library which contains about 40,000 books on music.

Special Pops

All ballots for Request Night at the Pop Concerts in Symphony Hall next Monday, June 21, have been counted by a staff of workers especially engaged for the purpose. The 12 leading pieces will constitute the 100 p.c. popular program. On Friday night, June 25, comes what will be still more interesting to many—an Italian-Verdi Program. Agide Jacchia, famous conductor of Italian opera in many countries, has chosen selections from four of Verdi's operas and single numbers of Rossini, Mascagni, Puccini, Wolf-Ferrari and others. Although the Insurance Society of Massachusetts will come in numbers to the Pop Concert of Wednesday, June 23, this and all other nights are in every way public occasions, excepting Tuesday night, June 22, when the Bank Officers' Assn. of Boston will have Symphony Hall to themselves.

ONLY TWO MORE WEEKS OF 'POPS'

Only two more weeks remain of what will be the largest season the Pop Concerts at Symphony Hall have ever enjoyed. A number of special features will make the six nights of next week (all of which are public occasions) of unusual interest.

The program of Tuesday, June 29, bears the name of the new Boston Conservatory of Music, of which Agide Jacchia, Pops conductor, is the director. Hans Ebell, the celebrated pianist, who is on the faculty, will play a movement from his own concerto for piano and orchestra; Albert Snow, organist, who will play a solo, Naurstow's "Evening Song;" Louis Speyer and Abdon Laus, oboist and bassoonist, who, with E. Hoffman, pianist, will take part in the performance of Pillevestre's trio, "Idylle Bretonne." Other numbers which the orchestra will play will be Berlioz's "Rackozy March," Thomas's "Mignon Overture," Tschaikowsky's "Marche Slave," Chabrier's "Espana," the tempest scene from Verdi's "Otello" and Wagner's introduction to the third act from "Lohengrin."

On Thursday, July 1, several numbers of Sullivan will be played, and Friday brings a Wagner program with selections from "The Flying Dutchman," "Tannhausser," "Lohengrin," "The Valkyries" and "The Mastersingers." The rest of the program is also of unusual musical interest.

"POPS" DELLA SETTIMANA

Venerdì prossimo la Symphony Hall di Boston dovrebbe essere affollata di pubblico italiano per rendere omaggio all'immortale Giuseppe Verdi. La serata è dedicata alla memoria di quel grande, la cui gloria artistica è massimo vanto del popolo d'Italia. Sarà eseguito il seguente programma:

1 Overture to "La Gazza Ladra"; Rossini — 2 Prelude and Siciliana, "Cavalleria Rusticana"; Mascagni — 3 Capriccio (arranged for String Orchestra by Agide Jacchia); Scarlatti — 4 Dance of the Hours from "La Gioconda"; Ponchielli — 5 Fantasia, "Il Trovatore" (1853) — 6 Overture to "La Forza del Destino" (1862) — 7 Prelude to "Aida" (1871) — 8 Tempest Scene from "Othello" (1889); Giuseppe Verdi (1813-1901 — 9 Fantasia, "Madama Butterfly"; Puccini — 10 "Dall'Italia"; Acerbi — 11 Waltz, "Il Bacio" (The Kiss); Arditi — 12 Dance of the Camorristi from "The Jewels of the Madonna"; Wolf-Ferrari.

Dirigerà l'orchestra il valente e popolare maestro Agide Jacchia, il quale è anche direttore del Boston Conservatory of Music.

Harvard Night at the "Pops"

Tonight is "Harvard Night" at the Pops. The orchestra, led by Agide Jacchia, will be assisted by the University Glee Club which, in addition to a group of three songs alone, will sing twice with the orchestra accompanying. The first of these numbers is "The Answer of the Stars," written by M. A. DeWolfe Howe '87 and conducted by Frederic S. Converse '93, in commemoration of the Harvard men who lost their lives in the war. It was sung at the Memorial Day exercises in Sanders Theatre.

On Thursday evening the club will hold its first Yard concert on the Library steps.

PROGRESS OF THE POPS

The Concerts to Be Renewed in September—An Interesting Week in Prospect with a "Wagner Night" and Various Novel Features

With the end of the Spring Pops only a fortnight away the pleasing news comes that, after an interval of eight summer weeks, they will be resumed on Monday, Sept. 6, as Fall Pops, and so continue through that month, until at the beginning of October, Mr. Monteux calls the full Symphony Orchestra for rehearsal. There is not a visible reason why the concerts should not be as grateful to the public, resident or transient, in September as they are in May or June, especially as the Pops of early autumn will correspond exactly with the Pops of late spring. Again Mr. Jacchia will lead and keep to its mettle a band of seventy or eighty men drawn from the Symphony Orchestra; again he will make his well-liked programmes; while the "refreshments" of September will not differ from the "refreshments" of June. In a word, the public has only to acquire the habit of fall Pops to be pleasured by them; and in all the thirty-odd years of "these concerts," the audiences have never before been so uniformly large and eager as for the past seven weeks.

Now, at the beginning of summer, the "special nights" for clubs, colleges, conventions and the like have vanished from the schedules of Symphony Hall. None the less the six Pops of next week will not lack interesting episodes. On Monday, for example, the musically curious may hear the intermezzo from "Goyescas," the opera, little known in Boston, of the Spaniard, Granados. On Tuesday, Mr. Ebell, the pianist—one of Mr. Jacchia's colleagues at the Boston Conservatory of Music—will be heard in the finale of his own concerto for piano and orchestra. Two members of the orchestra—Mr. Speyer (oboe) and Mr. Laus (bassoon)—likewise teachers at the school, will join Mr. E. Hoffmann, pianist, in a "Breton Idyl" for their instruments. On Wednesday, for solo piece, Mr. de Mailly (flute), Mr. Mimart (clarinet) and Mr. Hoffmann (piano) will play parts of a seldom heard trio by the Russian, Cui. On Thursday, four pieces by Sullivan stand on the programme—his "Graceful Dances"; his ballad, "The Lost Chord," as arranged for organ and orchestra; and the overtures to two of his operettas, "The Pirates" and "The Mikado." In the overtures, Mr. John C. Mullaly, now in his seventy-third year, who led in them when they were new to Boston, will again conduct, as of old at more than one theatre. For Friday, Mr. Jacchia has picked six numbers from Wagner's operas—two pieces from "The Mastersingers"; the "Fire-Music" from "The Valkyr"; the introduction to the third act of "Lohengrin"; a sailor's chorus from "The Flying Dutchman" and the overture to "Tannhäuser." On Saturday the programme includes the suave and fanciful music of Rimsky-Korsakov for the woung prince and the young princess of "Scheherazade" when "they sat in the garden and talked of love"; and for the first time in Boston, one of the episodes in Vanity Fair from Mr. Stillman-Kelley's oratorio drawn from "Pilgrim's Progress."

ITALIAN-VERDI NIGHT AT "POP" CONCERTS

One of the most interesting Pop Concerts of the season will take place at Symphony Hall tonight, when Agide Jacchia, the conductor, who has long been famous as director of Italian opera, will present the following programe, consisting entirely of Italian music, and featuring the opera of Verdi:

Overture to "La Gazza Ladra"—Rossini
Prelude and Siciliana, "Cavalleria Rusticana"—Mascagni
Fantasia, "Il Trovatore"—Verdi
Prelude to "Aida"—Verdi
Tempest Scene from "Othello"—Verdi
Dance of the Hours from "La Gioconda"—Ponchielli
Waltz, "Il Bacio"—Arditi
Dance of the Camorristi from "The Jewels of the Madonna"—Wolf-Ferrari

POP PROGRAM TONIGHT AT SYMPHONY HALL

At the Pop Concert in Symphony Hall tonight, Agide Jacchia will conduct the following program:

1. March, "Manhattan Beach"—Sousa
2. Overture, "Ma—
3. W—
4. Fantasia, "Fa—

TONIGHT AT THE POPS

Agide Jacchia and his superfine orchestra of symphony players will give the following program at the Pop concert in Symphony Hall tonight:

Militaire—Schubert
Overture—Suppe

"POPS" PROGRAM TONIGHT AT SYMPHONY HALL

The following program will be played at the Pops tonight:

1. Procession of the Sardar—Ippolitoff-Ivanoff
2. Overture to "Fra Diavolo"—Auber

POPS PROGRAM TONIGHT AT SYMPHONY HALL

Although the Pop Concert in Symphony Hall tonight is dedicated to the new Boston Conservatory of Music, of which Agide Jacchia, the Pops conductor, is director, the concert will be open to the public. The programme follows:

1. Hungarian March "Rakocay"—Berlioz
2. Overture to "Mignon"—Thomas
3. Organ Solo "Evening Song"—Bairstow
(Mr. Albert W. Snow.)

POPS OPERATIC NIGHT

Agide Jacchia, the Pops conductor, who has also been for many years a celebrated operatic conductor, has compiled the [illegible] unusually eventful operatic program for the Pop concert in Symphony Hall tonight:

"Carmen"—Bizet
The Barcarole from "The Tales of Hoffmann" ballet—Offenbach
Overture to "Tannhauser"—Wagner
Second Hungarian Rhapsody—Liszt
Serenade—Pierne
Intermezzo from "Goyescas"—Granados
Entrance of the Boyards—Halvorsen

BOSTON CONSERVATORY OF MUSIC NIGHT—TUESDAY

Hungarian March ("Rakoczy")—Berlioz
Overture to "Mignon"—Thomas
Organ Solo, "Evening Song"—Bairstow
(Mr. Albert W. Snow.)
Marche Slave—Tschaikowsky
Fantasia, "La Boheme"—Puccini
Finale of Concerto in F-sharp minor for Pianoforte and Orchestra—Ebell
(Mr. Hans Ebell.)
Minuet (for strings)—Bolzoni
Rhapsody, "Espana"—Chabrier
Tempest Scene from "Othello"—Verdi
Trio, "Idylle Bretonne"—Pillevestre
(Oboe, Mr. Louis Speyer; bassoon, Mr. Abdon Laus; piano, Mr. E. Hoffmann.)
Waltz, "Estudiantina"—Waldteufel
Introduction to Act III, "Lohengrin"—Wagner

WEDNESDAY

March, "Boston Normal School"—Mairey
Overture to "Morning, Noon and Night"—Suppe
Trio { Flute—C. DeMailly; Clarinet—P. Mimart; Piano—E. Hoffmann }
Fantasia, "Mefistofele"—Boito
March to the Scaffold from the "Fantastic" Symphony—Berlioz
Prelude to "Aida"—Verdi
Solvejg's Song, "Peer Gynt"—Grieg
Capriccio Italienne—Tschaikowsky
Overture to "Semiramide"—Rossini
"To a Wild Rose"—MacDowell
(Arranged by C. Lenom.)
Waltz, "Vienna Bon Bons"—Strauss
Gypsy Dance from "Carmen"—Bizet

THURSDAY.

Hungarian March ("Rakoczy")—Berlioz
Overture to "William Tell"—Rossini
Waltz, "On the Beautiful Blue Danube"—Strauss
Fantasia, "Aida"—Verdi
Overture to "The Pirates of Penzance" } Sir Arthur S. Sullivan, 1842-1900.
The Lost Chord (with organ)
Three Graceful Dances
Overture to "The Mikado"
Ballet Music from "La Gioconda"—Ponchielli
Kammanoi Ostrow (Reven Angelique)—Rubinstein
Waltz, "Dornroeschen"—Tschaikowsky

POPS CLOSING NIGHT

In Symphony Hall, tonight, the Pop Concerts will close with this program:

Hungarian March ("Rakoczy")—Berlioz
Overture to "Mignon"—Thomas
Reverie (with organ)—Redway-Rissland
Fantasia, "Aida"—Verdi
Marche Slave—Tschaikowsky
Violin solo, ("Scandia")—delli Ponti
(Mr. Antonio Gerardi)
Volga Bargemen's Song.
(Arranged by Agide Jacchia)
Overture to "Tannhauser"—Wagner
Egyptian Impressions—Crist
a. Carro— b. To a Mummy. c. Katabet.
d. A L— Song.
—Handel
Beautiful Blue Danube."—Strauss

POPS CONCERTS

The Pop concerts at Symphony Hall are about to enter upon the next to the last week. Agide Jacchia, conductor, has made programs of unusual interest for the remaining nights, all of which will be public, Tuesday night being dedicated to the new Boston Conservatory of Music, of which Mr. Jacchia is the director. Solos will be played by Hans Ebell, Albert W. Snow, Louis Speyer and Abdon Laus. Friday will bring a Wagner

LAST WEEK OF POPS

Only two more weeks what will be the largest Pop Concerts at Symphony ever enjoyed. A number features will make the si— next week (all of which occasions) of unusual in— program of Tuesday (Jun— the name of the new Bo— servatory of Music, of w— Jacchia, Pops conductor, i— tor. Hans Ebell, the cele— ist, who is on the faculty, a solo, and also several musicians who belong to the Conservatory and the orchestra as well. On Thursday, July 1, several numbers of Sullivan will be played, and Friday brings a Wagner program with selections from "The Flying Dutchman," "Tannhauser," "Lohengrin," "The Valkyries," and "The Mastersingers." The rest of the program is also of unusual musical interest.

Pops Near Close

Only two more weeks remain of what will be the largest season the Pop Concerts at Symphony Hall have ever enjoyed. A number of special features will make the six nights of next week (all of which are public occasions) of unusual interest. The program of Tuesday (June 29), bears the name of the new Boston Conservatory of Music, of which Agide Jacchia, Pops Conductor, is the director. Hans Ebell, pianist, who is on the faculty, will play a solo, and also several musicians who belong to the Conservatory and the Orchestra as well. On Thursday, July 1, several numbers of Sullivan will be played, and Friday brings a Wagner program, with selections from "The Flying Dutchman," "Tannhausser," "Lohengrin," "The Valkyries," and "The Mastersingers."

Last Week But One of the "Pops" at Symphony Hall

The last week but one of the "Pops" at Symphony Hall will start tomorrow and Agide Jacchia, conductor of the orchestra, has made programs of special interest for the coming nights, all of which will be public. Tuesday night is dedicated to the new Boston Conservatory of Music, of which Mr Jacchia is the director. Interesting solos will be played by Hans Ebell, pianist, who is a member of the faculty, and by Messrs Albert W. Snow, organist; Louis Speyer, oboe, and Abdon Laus, bassoon, who belong to the Conservatory and the orchestra as well.

Thursday, July 1, the middle section of the program will be devoted to the music of Sir Arthur S. Sullivan, and the overtures to "The Pirates of Penzance" and the "Mikado" will be conducted by John C. Mullaly, the veteran violinist of the orchestra, who in the 90's conducted many of the Gilbert & Sullivan operettas in this country. Next Friday will bring a Wagner program.

RUSSIAN NIGHT AT POPS

At the Pop concert in Symphony Hall tonight (which is the last concert but one of the season and the last concert with a special program) the music will consist entirely of Russian numbers and, in particular, of the music of Tschaikowsky. The program follows:

—Rubinstein
Feramors"—Rubinstein

POPS CLOSING NIGHT

In Symphony Hall, tonight, the Pop Concerts will close with this program:

Hungarian March ("Rakoczy")—Berlioz
Overture to "Mignon"—Thomas
Reverie (with organ)—Redway-Rissland
Fantasia, "Aida"—Verdi
Marche Slave—Tschaikowsky
Violin solo, ("Scandia")—delli Ponti
(Mr. Antonio Gerardi)
Volga Bargemen's Song.
(Arranged by Agide Jacchia)
Overture to "Tannhauser"—Wagner
Egyptian Impressions—Crist
a. Carro— b. To a Mummy. c. Katabet.
d. A L— Song.
—Handel
Beautiful Blue Danube."—Strauss

ONLY TWO MORE WEEKS OF "POPS"

Drawing towards the close of by far their largest season, the Pop Concerts, which take place every night (Sundays excepted) in Symphony Hall, are about to enter upon the next to the last week.

Agide Jacchia, conductor of the superfine Symphony Orchestra, has made programs of unusual interest for the succeeding nights, all of which will be public. Tuesday night will be dedicated to the new Boston Conservatory of Music, of which Mr. Jacchia is the director. On Thursday, July 1, the middle section of the program will be devoted to the music of Sir Arthur S. Sullivan, and the Overture to "The Pirates of Penzance" and "The Mikado" will be conducted by John C. Mullaly, the veteran violinist of the orchestra. Friday, July 2, will bring a Wagner program which is musically eventful throughout. The programs in full follow:

MONDAY.

Procession of the Sardar—Ippolitoff-Ivanoff
Overture to "Fra Diavolo"—Auber
Waltz, "Wine, Woman and Song"—Strauss
Fantasia, "Cavalleria Rusticana"—Mascagni
Ballet Music from "The Queen of Sheba"—Goldmark
Third Slavonic Dance—Dvorak
Barcarole from "The Tales of Hoffmann"—Offenbach
Overture to "Tannhauser"—Wagner
Second Hungarian Rhapsody—Liszt
Serenade—Pierne
Intermezzo from "Goyescas"—Granados
Entrance of the Boyards—Halvorsen

BOSTON CONSERVATORY OF MUSIC NIGHT—TUESDAY

Hungarian March ("Rakoczy")—Berlioz
Overture to "Mignon"—Thomas
Organ Solo, "Evening Song"—Bairstow
(Mr. Albert W. Snow.)
Marche Slave—Tschaikowsky
Fantasia, "La Boheme"—Puccini
Finale of Concerto in F-sharp minor for Pianoforte and Orchestra—Ebell
(Mr. Hans Ebell.)
Minuet (for strings)—Bolzoni
Rhapsody, "Espana"—Chabrier
Tempest Scene from "Othello"—Verdi
Trio, "Idylle Bretonne"—Pillevestre
(Oboe, Mr. Louis Speyer; bassoon, Mr. Abdon Laus; piano, Mr. E. Hoffmann.)
Waltz, "Estudiantina"—Waldteufel
Introduction to Act, III, "Lohengrin"—Wagner

WEDNESDAY.

March, "Boston Normal School"—Mairey
Overture to "Morning, Noon and Night"—Suppe
Trio { Flute—C. DeMailly; Clarinet—P. Mimart; Piano—E. Hoffmann }
Fantasia, "Mefistofele"—Boito
March to the Scaffold from the "Fantastic" Symphony—Berlioz
Prelude to "Aida"—Verdi
Solvejg's Song, "Peer Gynt"—Grieg
Capriccio Italienne—Tschaikowsky
Overture to "Semiramide"—Rossini
"To a Wild Rose"—MacDowell
(Arranged by C. Lenom.)
Waltz, "Vienna Bon Bons"—Strauss
Gypsy Dance from "Carmen"—Bizet

THURSDAY.

Hungarian March ("Rakoczy")—Berlioz
Overture to "William Tell"—Rossini
Waltz, "On the Beautiful Blue Danube"—Strauss
Fantasia, "Aida"—Verdi
Overture to "The Pirates of Penzance" } Sir Arthur S. Sullivan, 1842-1900.
The Lost Chord (with organ)
Three Graceful Dances
Overture to "The Mikado"
Ballet Music from "La Gioconda"—Ponchielli
Kammanoi Ostrow (Reven Angelique)—Rubinstein
Waltz, "Dornroeschen"—Tschaikowsky

SYMPHONY TO GIVE ITALIAN VERDI NIGHT

The Pops-Special for next Friday will be Italian Verdi night. The program follows:—

Overture to "La Gaza Ladra," Rossini; Prelude and Sicilliana, "Cavalleria Rusticana," Mascagni; Capriccio, (arranged for string orchestra by Agide Jacchia), Scarlatti; Dance of the Hours from "La Gioconda," Ponchielli; Fantasia, "Il Trovatore," Overture to "La Forza del Destino," Prelude to "Aida," Tempest Scene from "Othello," Guiseppe Verdi; Fantasia, "Madama Butterfly," Puccini; Prelude to "Dall'Italia," Acerbi; Waltz, "Il Bacio" (The Kiss), Arditi; Dance of the Camorristi from "The Jewels of the Madonna," Wolf-Ferrari.

delegate will be allowed for the Post itself and one additional delegate for each one hundred paid-up members and for any major fraction thereof.

American
JULY 1, 1920

DEAN OF 'POPS' TO CONDUCT

John C. Mullaly, at 73, Will Lead Orchestra in Sullivan Numbers Tonight

A special feature is planned for the Pop concert in Symphony Hall tonight which will be a revival in everything but the religious sense.

Numbers by Sir Arthur Sullivan will be conducted by John C. Mullaly, the oldest living member of the orchestra, who will be remembered by the "old-timers" as a foremost figure in the musical Boston of the eighties, conducting all the Gilbert and Sullivan operattas when the craze for "Patience," "Iolanthe," "Pinafore," "The Mikado" and the rest had everyone humming.

VIGOROUS AT 73.

When, a short while ago, Mr. Mullaly called upon a doctor for the first time in his life, he was declared to have a perfect physique

"Seventy-three," mused the doctor. "It is unbelievable. The digits should be reversed."

Of Scotch and Irish parentage, Mr. Mullaly has lived in Boston from childhood. As a lad of sixteen, when the Civil War was in full blast, he conducted Gilmore's Band, famous in those days, attracting much attention by his dashing manner.

In the early seventies he first became a familiar figure, conducting orchestras in the Boston Theatre and in the Globe Theatre, which stood on the corner of Essex and Washington streets. Here and in the old Music Hall on Hamilton place he directed everything from "Tannhauser" and "The Dutchman," with the greatest stars of the day, to a burlesque show, with all shades between.

LED POPS SECOND YEAR.

He conducted the Pops in their second season (1886). For twenty-nine Summers he was the idol of Newport as director of the Casino Orchestra there. He has conducted everything Gilbert and Sullivan wrote, and notably presided over the first American production of "Pirates of Pensance" in 1888. Tonight's program in full follows:

1. Hungarian March (Rakoczy)—Berlioz
2. Overture to "William Tell"—Rossini
3. Waltz, "On the Beautiful Blue Danube"—Strauss
4. Fantasia, "Aida"—Verdi
5. *Overture to "The Pirates of Pensance"
6. The Lost Chord (with organ)
7. Three Graceful Dances
8. *Overture to "The Mikado"
Sir Arthur Sullivan, 1842-1900
9. Ballet Music from "La Gioconda"—Ponchielli
10. Kammonoi Ostrow (Reve Angelique)—Rubinstein
11. Waltz, "Dornroeschen"—Tschaikowsky
12. Pomp and Circumstance—Elgar
*Conducted by John C. Mullaly.

TONIGHT'S POPS

The following program will be presented at the Pop Concert in Symphony Hall tonight by Agide Jacchia and his symphony orchestra:

Procession of the Sardar—Ippolitoff-Ivanoff
Overture to "William Tell"—Rossini

AT THE POPS TONIGHT

The following holiday program will take place at the Pop concert in Symphony Hall tonight:

Stars and Stripes Forever"—Sousa
Overture, "Mignon"—Thomas
Waltz, "A Night in Venice"—Strauss
Fantasia, "Faust"—Gounod
Prelude to "Lohengrin"—Wagner
Portege de Bacchus—Delibes
Kammenoi Ostrow (Reve Angelique), Rubenstein
Hungarian Rhapsody No. 1 in F—Liszt
American Military Fantasy—Rollinson
Andante Cantabile—W. S. Smith
Waltz, "Jolly Fellows"—Vollstedt
March, "Victory"—Turnbull

The Pops

The Pops will begin the final week of the Spring and Summer season at Symphony Hall, Monday. This has been the most successful season the Pops have had, so successful that the management has decided to give a supplementary season starting Sept. 6. Night after night the capacity of Symphony Hall has been tested by audiences that have shown their delight in the playing of the large orchestra in such ideal surroundings.

For the coming week there will be a special patriotic program on Monday, and an all operatic program on Wednesday.

PROGRAM FOR NEXT WEEK'S POPS

Mountains of ballots having been counted by a special staff of workers for Request night at the Pop concerts in Symphony Hall, the 12 winning pieces (stated below) constitute the 100 per cent. popular program which will be given tomorrow night. To many, however, the Italian-Verdi program, which comes on Friday night, June 25, will be the most interesting of the week. Although opera always dominates Italian music, it will be noted that, with selections from four of Verdi's operas and from single operas of Mascagni, Puccini, Wolf-Ferrari and Ponchielli, there is nevertheless only one number (the Ballet Music from "La Gioconda") in common with the operatic program given earlier in the season. Needless to say, Agide Jacchia, who has conducted Italian opera in many large cities, will be in his element. The programs of the week follow:

MONDA

Pomp and Circumstance..
Waltz, "On the Beautifu
Volga Bargemen's Song
Overture to "Tannhause
Second Hungarian Rhap
Anitra's Dance from "P
Largo (with organ).....
Overture Solennelle, "18
Fantasia, "Faust".....
Tarantelle (with flute so
Kamenoi Ostrow (Reve A
Dardanella .....

TUESD

The Bankers' Officers
the entire house.

WEDNES

March from "The Queen o
Overture to "Raymond"..
Waltz, "Espana".....
Fantasia, "Carmen".....
Marche Slave.....
Largo (with organ).....
Introduction to Act III, "
Overture to 'William Tell'
Selection, "Mlle Modiste'
"The Lost Chord" (Tru
Georges Mager) .....
Concert Mazurka, "La Cz
American Patrol.....

THURSD

March, "Manhattan Beach"
Overture, "Maximilian Ro
Waltz, "Waves of the Danube".....Ivanovici
Fantasia, "I Pagliacci".....Leoncavallo
Suite, "Peer Gynt," No. 2.....Grieg
(a) Peer Gynt's Home Coming—Stormy Evening on the Coast.
(b) Solvejg's Song.
(c) Dance of the Mountain King's Daughter.
Viola d'Amore Solo—"Spirit of the Woods".....Shirley
(Mr. Paul Shirley)
(Harp Accompaniment by Mr. Alfred Holy)

Fantasia, "Il Trovatore" (1853).....G. Verdi
Overture to "La Forza del Destino".....1862) Giuseppe Verdi
Prelude to "Aida".....(1871) 1813-1901
Tempest Scene from "Othello".....(1889).....G. Verdi
Fantasia "Madama Butterfly".....Puccini
"Dell' Acqua".....Acerbi
Waltz, "Il Bacio" ("The Kiss").....Arditi
Dance of the Camorrists from The Jewels of the Madonna".....Wolf-Ferrari

SATURDAY

Marche Militaire.....Schubert
Overture to "Poet and Peasant".....Suppe
Violin Solo (Mr. Jacques Hoffmann)
Fantasia, "L'Oracolo".....Leoni
Excerpts from "The Mastersingers"...Wagner
Introduction to Act III—Dance of the Apprentices—Homage to Hans Sachs
Prelude.....Jarnefeldt
Barcarole from "The Tales of Hoffmann".....Offenbach
Finale, Fourth Symphony.....Tschaikowsky
American Military Fantasy.....Rollinson
American Joyl, "Indian Summer".....Herbert
Waltz, "Vienna Blood".....Strauss
Swedish Coronation March.....Svendsen

SUNDAY CONCERTS PROVED SUCCESSFUL

The series of Sunday evening concerts given at various churches in and about Boston the past winter under the supervision of Paul Shirley, a member of the Boston Symphony Orchestra, have met with unqualified success.

There have been 183 musical services in nine churches of Greater Boston—Boston, Cambridge, Somerville, Roxbury, Dorchester, Newton, Newton Centre, Newtonville, Waltham. While two of the churches were Congregationalist, the remaining seven were Methodist. Thirty-nine members of the Boston Symphony Orchestra and 21 Boston artists rendered their services toward the execution of works by Beethoven, Bach, Tchaikowsky, Grieg, Wagner, Mozart, etc. Of the American composers Cadman, MacDowell, Beach, Hadley Manney and others have been performed.

The sincerity of the musicians, the assistance of the organists, the help and good will of the church committees and above all the fine spirit of the ministers made this movement possible and successful. Mr. Sharley writes that it will be an honor to remain in charge of the work next season.

Tokio, Japan, has a new and unique music library which contains about 40 000 books on music.

Special Pops

All ballots for Request Night at the Pop Concerts in Symphony Hall next Monday, June 21, have been counted by a staff of workers especially engaged for the purpose. The 12 leading pieces will constitute the 100 p.c. popular program. On Friday night, June 25, comes what will be still more interesting to many—an Italian-Verdi Program. Agide Jacchia, famous conductor of Italian opera in many countries, has chosen selections from four of Verdi's operas and single numbers of Rossini, Mascagni, Puccini, Wolf-Ferrari and others. Although the Insurance Society of Massachusetts will come in numbers to the Pop Concert of Wednesday, June 23, this and all other nights are in every way public occasions, excepting Tuesday night, June 22, when the Bank Officers' Assn. of Boston will have Symphony Hall to themselves.

ONLY TWO MORE WEEKS OF 'POPS'

Only two more weeks remain of what will be the largest season the Pop Concerts at Symphony Hall have ever enjoyed. A number of special features will make the six nights of next week (all of which are public occasions) of unusual interest.

The program of Tuesday, June 29, bears the name of the new Boston Conservatory of Music, of which Agide Jacchia, Pops conductor, is the director. Hans Ebell, the celebrated pianist, who is on the faculty, will play a movement from his own concerto for piano and orchestra; Albert Snow, organist, who will play a solo, Naurstow's "Evening Song;" Louis Speyer and Abdon Laus, oboist and bassoonist, who, with E. Hoffman, pianist, will take part in the performance of Pillevestre's trio, "Idylle Bretonne." Other numbers which the orchestra will play will be Berlioz's "Rackozy March," Thomas's "Mignon Overture," Tschaikowsky's "Marche Slave," Chabrier's "Espana," the tempest scene from Verdi's "Otello" and Wagner's introduction to the third act from "Lohengrin."

On Thursday, July 1, several numbers of Sullivan will be played, and Friday brings a Wagner program with selections from "The Flying Dutchman," "Tannhauser," "Lohengrin," "The Valkyries" and "The Mastersingers." The rest of the program is also of unusual musical interest.

LAST WEEK OF POPS

Only two more weeks remain of what will be the largest season the Pop Concerts at Symphony Hall have ever enjoyed. A number of special features will make the six nights of next week (all of which are public occasions) of unusual interest. The program of Tuesday (June 29), bears the name of the new Boston Conservatory of Music, of which Agide Jacchia, Pops Conductor, is the director. Hans Ebell, pianist, who is on the faculty, will play a solo, and also several musicians who belong to the Conservatory and the Orchestra as well. On Thursday, July 1, several numbers of Sullivan will be played, and Friday brings a Wagner program with selections from "The Flying Dutchman," "Tannhauser," "Lohengrin," "The Valkyries," and "The Mastersingers."

ITALIAN-VERDI NIGHT AT "POP" CONCERTS

One of the most interesting Pop Concerts of the season will take place at Symphony Hall tonight, when Agide Jacchia, the conductor, who has long been famous as director of Italian opera, will present the following programe, consisting entirely of Italian music, and featuring the opera of Verdi:

Overture to "La Gazza Ladra".....Rossini
Prelude and Sicilliana, "Cavalleria Rusticana".....Mascagni

POP PROGRAM TONIGHT AT SYMPHONY HALL

At the Pop Concert in Symphony Hall tonight, Agide Jacchia will conduct the following program:

1. March, "Manhattan Beach".....Sousa
2. Overture, "Ma
3. Wal
4. Fantasia, "Carmen".....Bizet
5. Agide Jacchia and his superfine orchestra of symphony players will give the following program at the Pop concert in Symphony Hall tonight:
Militaire.....Schubert
.....Suppe

TONIGHT AT THE POPS

"POPS" PROGRAM TONIGHT AT SYMPHONY HALL

The following program will be played at the Pops tonight:

1. Procession of the Sardar.....Ippolitoff-Ivanoff
2. Overture to "Fra Diavolo".....Auber

POPS PROGRAM TONIGHT AT SYMPHONY HALL

Although the Pop Concert in Symphony Hall tonight is dedicated to the new Boston Conservatory of Music, of which Agide Jacchia, the conductor, is director, the concert will be open to the public. The programme follows:

1. Hungarian March "Rakoczy".....Berlioz
2. Overture to "Mignon".....Thomas
3. Organ Solo "Exening Song".....Bairstow
(Mr. Albert W. Snow)

POPS OPERATIC NIGHT

Agide Jacchia, the Pops conductor, who has also been for many years a celebrated operatic conductor, has compiled the following unusually eventful operatic program for the Pop concert in Symphony Hall tonight:

"Carmen".....Bizet
The Bar
ballet
"Feramors"...Rubinstein

RUSSIA NIGHT AT POPS

At the Pop concert in Symphony Hall tonight (which is the last concert but one of the season and the last concert with a special program) the music will consist entirely of Russian numbers and, in particular, of the music of Tschaikowsky. The program follows:

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POPS CLOSING NIGHT

In Symphony Hall, tonight, the Pop Concerts will close with this program:

Hungarian March ("Rakoczy").....Berlioz
Overture to "Mignon".....Thomas
Reverie (with organ).....Redway-Rissland
Fantasia, "Aida".....Verdi
Marche Slave.....Tschaikowsky
Violin solo, ("Scandia").....delil Ponti
(Mr. Antonio Gerardi)
Volga Bargemen's Song.
(Arranged by Agide Jacchia)
Overture to "Tannhauser".....Wagner
Egyptian Impressions.....Crist
a. Caravan. b. To a Mummy. c. Katabet.
d. A Dea
Largo (with organ).....Handel
Beautiful Blue Danube."

Pops Near Close

Only two more weeks remain of what will be the largest season the Pop Concerts at Symphony Hall have ever enjoyed. A number of special features will make the six nights of next week (all of which are public occasions) of unusual interest. The program of Tuesday (June 29), bears the name of the new Boston Conservatory of Music, of which Agide Jacchia, Pops Conductor, is the director. Hans Ebell, pianist, who is on the faculty, will play a solo, and also several musicians who belong to the Conservatory and the Orchestra as well. On Thursday, July 1, several numbers of Sullivan will be played, and Friday brings a Wagner program, with selections from "The Flying Dutchman," "Tannhauser," "Lohengrin," "The Valkyries," and "The Mastersingers."

Last Week But One of the "Pops" at Symphony Hall

The last week but one of the "Pops" at Symphony Hall will start tomorrow and Agide Jacchia, conductor of the orchestra, has made programs of special interest for the coming nights, all of which will be public. Tuesday night is dedicated to the new Boston Conservatory of Music, of which Mr Jacchia is the director. Interesting solos will be played by Hans Ebell, pianist, who is a member of the faculty, and by Messrs Aibert W. Snow, organist; Louis Speyer, oboe, and Abdon Laus, bassoon, who belong to the Conservatory and the orchestra as well.

Thursday, July 1, the middle section of the program will be devoted to the music of Sir Arthur S. Sullivan, and the overtures to "The Pirates of Penzance" and the "Mikado" will be conducted by John C. Mullaly, the veteran violinist of the orchestra, who in the 90's conducted many of the Gilbert & Sullivan operettas in this country. Next Friday will bring a Wagner program.

POP CONCERTS

The Pop concerts at Symphony Hall are about to enter upon the next to the last week. Agide Jacchia, conductor, has made programs of unusual interest for the remaining nights, all of which will be public. Tuesday night being dedicated to the new Boston Conservatory of Music, of which Mr. Jacchia is the director. Solos will be played by Hans Ebell, Albert W. Snow, Louis Speyer and Abdon Laus. Friday will bring a Wagner

LA SERATA VERDIANA AI "POPS" DELLA SYMPHONY

Venerdì prossimo la Symphony Hall di Boston dovrebbe essere affollata di popolo italiano per rendere omaggio all'immortale Giuseppe Verdi. La serata è dedicata alla memoria di quel Grande, la cui gloria artistica è massimo orgoglio del popolo d'Italia. Sarà eseguito il seguente programma:

1 Overture to "La Gazza Ladra"; Rossini — 2 Prelude and Siciliana, "Cavalleria Rusticana"; Mascagni — 3 Capriccio (arranged for String Orchestra by Agide Jacchia); Scarlatti — 4 Dance of the Hours from "La Gioconda"; Ponchielli — 5 Fantasia, "Il Trovatore" (1853) — 6 Overture to "La Forza del Destino" (1862) — 7 Prelude to "Aida" (1871) — 8 Tempest Scene from "Othello" (1889); Giuseppe Verdi (1813-1901 — 9 Fantasia, "Madama Butterfly"; Puccini — 10 "Dall'Italia"; Acerbi — 11 Waltz, "Il Bacio" (The Kiss) ;Arditi — 12 Dance of the Camorristi from "The Jewels of the Madonna"; Wolf-Ferrari.

Dirigerà l'orchestra il valente e popolare maestro Agide Jacchia, il quale è anche direttore del Boston Conservatory of Music.

delegate will be allowed for the Post itself and one additional delegate for each one hundred paid-up members and for any major fraction thereof.

SYMPHONY TO GIVE ITALIAN VERDI NIGHT

The Pops-Special for next Friday will be Italian Verdi night. The program follows:—

Overture to "La Gaza Ladra," Rossini; Prelude and Sicilliana, "Cavalleria Rusticana," Mascagni; Capriccio, (arranged for string orchestra by Agide Jacchia), Scarlatti; Dance of the Hours from "La Gioconda," Ponchielli; Fantasia, "Il Trovatore," Overture to "La Forza del Destino," Prelude to "Aida," Tempest Scene from "Othello," Guiseppe Verdi; Fantasia, "Madama Butterfly," Puccini; "Dall'Italia" (

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JULY 1, 1920

ONLY TWO MORE WEEKS OF "POPS"

Drawing towards the close of by far their largest season, the Pop concerts, which take place every night (Sundays excepted) in Symphony Hall, are about to enter upon the next to the last week.

Agide Jacchia, conductor of the superfine Symphony Orchestra, has made programs of unusual interest for the succeeding nights, all of which will be public. Tuesday night will be dedicated to the new Boston Conservatory of Music, of which Mr. Jacchia is the director. On Thursday, July 1, the middle section of the program will be devoted to the music of Sir Arthur S. Sullivan, and the Overture to "The Pirates of Penzance" and "The Mikado" will be conducted by John C. Mullaly, the veteran violinist of the orchestra. Friday, July 2, will bring a Wagner program which is musically eventful throughout. The programs in full follow:

MONDAY.

Procession of the Sardar.....Ippolitoff-Ivanoff
Overture to "Fra Diavolo".....Auber
Waltz, "Wine, Woman and Song".....Strauss
Fantasia, "Cavalleria Rusticana".....Mascagni
Ballet Music from "The Queen of Sheba".....Goldmark
Third Slavonic Dance.....Dvorak
Barcarole from "The Tales of Hoffmann".....Offenbach
Overture to "Tannhauser".....Wagner
Second Hungarian Rhapsody.....Liszt
Serenade.....Pierne
Intermezzo from "Goyescas".....Granados
Entrance of the Boyards.....Halvorsen

BOSTON CONSERVATORY OF MUSIC NIGHT—TUESDAY

Hungarian March ("Rakoczy").....Berlioz
Overture to "Mignon".....Thomas
Organ Solo, "Evening Song".....Bairstow
(Mr. Albert W. Snow.)
Marche Slave.....Tschaikowsky
Fantasia, "La Boheme".....Puccini
Finale of Concerto in F-sharp minor for Pianoforte and Orchestra.....Ebell
(Mr. Hans Ebell.)
Minuet (for strings).....Bolzoni
Rhapsody, "Espana".....Chabrier
Tempest Scene from "Othello".....Verdi
Trio, "Idylle Bretonne".....Pillevestre
(Oboe, Mr. Louis Speyer; bassoon, Mr. Abdon Laus; piano, Mr. E. Hoffmann.)
Waltz, "Estudiantina".....Waldteufel
Introduction to Act III, "Lohengrin"..Wagner

WEDNESDAY.

March, "Boston Normal School".....Mulrey
Overture to "Morning, Noon and Night"..Suppe
Trio { Flute.....C. DeMailly; Clarinet.....P. Mimart; Piano.....E. Hoffmann }
Fantasia, "Mefistofele".....Boito
March to the Scaffold from the "Fantastic" Symphony.....Berlioz
Prelude to "Aida".....Verdi
Solvejg's Song, "Peer Gynt".....Grieg
Capriccio Italienne.....Tschaikowsky
Overture to "Semiramide".....Rossini
"To a Wild Rose".....MacDowell
(Arranged by C. Lenom.)
Waltz, "Vienna Bon Bons".....Strauss
Gypsy Dance from "Carmen".....Bizet

THURSDAY.

Hungarian March ("Rakoczy").....Berlioz
Overture to "William Tell".....Rossini
Waltz, "On the Beautiful Blue Danube"..Strauss
Fantasia, "Aida".....Verdi
Overture to "The Pirates of Penzance" } Sir Arthur S. Sullivan, 1842-1900.
The Lost Chord (with organ)... } Sir Arthur S. Sullivan, 1842-1900.
Three Graceful Dances..... } Sir Arthur S. Sullivan, 1842-1900.
Overture to "The Mikado"..... } Sir Arthur S. Sullivan, 1842-1900.
Ballet Music from "La Gioconda"...Ponchielli
Kammanoi Ostrow (Reven Angelique).Rubinstein
Waltz, "Dornroeschen".....Tschaikowsky

DEAN OF 'POPS' TO CONDUCT

John C. Mullaly, at 73, Will Lead Orchestra in Sullivan Numbers Tonight

A special feature is planned for the Pop concert in Symphony Hall tonight which will be a revival in everything but the religious sense.

Numbers by Sir Arthur Sullivan will be conducted by John C. Mullaly, the oldest living member of the orchestra, who will be remembered by the "old-timers" as a foremost figure in the musical Boston of the eighties, conducting all the Gilbert and Sullivan operattas when the craze for "Patience," "Iolanthe," "Pinafore," "The Mikado" and the rest had everyone humming.

VIGOROUS AT 73.

When, a short while ago, Mr. Mullaly called upon a doctor for the first time in his life, he was declared to have a perfect physique

"Seventy-three," mused the doctor. "It is unbelievable. The digits should be reversed."

Of Scotch and Irish parentage, Mr. Mullaly has lived in Boston from childhood. As a lad of sixteen, when the Civil War was in full blast, he conducted Gilmore's Band, famous in those days, attracting much attention by his dashing manner.

In the early seventies he first became a familiar figure, conducting orchestras in the Boston Theatre and in the Globe Theatre, which stood on the corner of Essex and Washington streets. Here and in the old Music Hall on Hamilton place he directed everything from "Tannhauser" and "The Dutchman," with the greatest stars of the day, to a burlesque show, with all shades between.

LED POPS SECOND YEAR.

He conducted the Pops in their second season (1886). For twenty-nine Summers he was the idol of Newport as director of the Casino Orchestra there. He has conducted everything Gilbert and Sullivan wrote, and notably presided over the first American production of "Pirates of Penzance" in 1888. Tonight's program in full follows:

1. Hungarian March (Rakoczy).....Berlioz
2. Overture to "William Tell".....Rossini
3. Waltz, "On the Beautiful Blue Danube".....Strauss
4. Fantasia, "Aida".....Verdi
5. *Overture to "The Pirates of Penzance"
6. The Lost Chord (with organ)
7. Three Graceful Dances
8. *Overture to "The Mikado"
Sir Arthur Sullivan, 1842-1900
9. Ballet Music from "La Gioconda".Ponchielli
10. Kammonoi Ostrow (Reve Angellique) Rubinstein
11. Waltz, "Dornroeschen".....Tschaikowsky
12. Pomp and Circumstance.....Elgar

*Conducted by John C. Mullaly.

Harvard Night at the "Pops"

Tonight is "Harvard Night" at the Pops. The orchestra, led by Agide Jacchia, will be assisted by the University Glee Club which, in addition to a group of three songs alone, will sing twice with the orchestra accompanying. The first of these numbers is "The Answer of the Stars," written by M. A. DeWolfe Howe '87 and composed by Frederic S. Converse '93, in commemoration of the Harvard men who lost their lives in the war. It was sung at the Memorial Day exercises in Sanders Theatre.

On Thursday evening the club will hold its first Yard concert on the Library steps.

historians writing thereon. SOJOURNER.

PROGRESS OF THE POPS

The Concerts to Be Renewed in September—An Interesting Week in Prospect with a "Wagner Night" and Various Novel Features

WITH the end of the spring Pops only a fortnight away, the pleasing news comes that, after an interval of eight summer weeks, they will be resumed on Monday, Sept. 6, as will Pops, and so continued through that month, until at the beginning of October, Mr. Monteux calls the full Symphony Orchestra for rehearsal. There is not a visible reason why the concerts should not be as grateful to the public, resident or transient, in September as they are in May or June, especially as the Pops of early autumn will correspond exactly with the Pops of late spring. Again Mr. Jacchia will lead and keep to its mettle a band of seventy or eighty men drawn from the Symphony Orchestra; again he will make his well-liked programmes; while the "refreshments" of September will not differ from the "refreshments" of June. In a word, the public has only to acquire the habit of fall Pops to be pleasured by them; and in all the thirty-odd years of "these concerts," the audiences have never before been so uniformly large and eager as for the past seven weeks.

Now, at the beginning of summer, the "special nights" for clubs, colleges, conventions and the like have vanished from the schedules of Symphony Hall. None the less the six Pops of next week will not lack interesting episodes. On Monday, for example, the musically curious may hear the intermezzo from "Goyescas," the opera, little known in Boston, of the Spaniard, Granados. On Tuesday, Mr. Ebell, the pianist—one of Mr. Jacchia's colleagues at the Boston Conservatory of Music—will be heard in the finale of his own concerto for piano and orchestra. Two members of the orchestra—Mr. Speyer (oboe) and Mr. Laus (bassoon)—likewise teachers at the school, will join Mr. E. Hoffmann, pianist, in a "Breton Idyl" for their instruments. On Wednesday, for solo piece, Mr. de Mailly (flute), Mr. Mimart (clarinet) and Mr. Hoffmann (piano) will play parts of a seldom heard trio by the Russian, Cui. On Thursday, four pieces by Sullivan stand on the programme—his "Graceful Dances"; his ballad, "The Lost Chord," as arranged for organ and orchestra; and the overtures to two of his operettas, "The Pirates" and "The Mikado." In the overtures, Mr. John C. Mullaly, now in his seventy-third year, who led in them when they were new to Boston, will again conduct, as of old at more than one theatre. For Friday, Mr. Jacchia has picked six numbers from Wagner's operas—two pieces from "The Mastersingers"; the "Fire-Music" from "The Valkyr"; the introduction to the third act of "Lohengrin"; a sailor's chorus from "The Flying Dutchman" and the overture to "Tannhäuser." On Saturday the programme includes the suave and fanciful music of Rimsky-Korsakov for the woung prince and the young princess of "Scheherazade" when "they sat in the garden and talked of love": and for the first time in Boston, one of the episodes in Vanity Fair from Mr. Stillman-Kelley's oratorio drawn from "Pilgrim's Progress."

TONIGHT'S POPS

The following program will be presented at the Pop Concert in Symphony Hall tonight by Agide Jacchia and his symphony orchestra:

Procession of the Sardar.....Ippolitoff-Ivanoff
Overture to "William Tell".....Rossini

AT THE POPS TONIGHT

The following holiday program will take place at the Pop concert in Symphony Hall tonight:

Stars and Stripes Forever".....Sousa
Overture, "Mignon".....Thomas
Waltz, "A Night in Venice".....Strauss
Fantasia, "Faust".....Gounod
Prelude to "Lohengrin".....Wagner
Cortege de Dacchus.....Delibes
Kammenoi Ostrow (Reve Angelique).
Rubenstein
Hungarian Rhapsody No. 1 in F.....Liszt
American Military Fantasy.....Rollinson
Andante Cantabile.....W. S. Smith
Waltz, "Jolly Fellows".....Vollstedt
March, "Victory".....Turnbull

The Pops

The Pops will begin the final week of the Spring and Summer season at Symphony Hall, Monday. This has been the most successful season the Pops have had, so successful that the management has decided to give a supplementary season starting Sept. 6. Night after night the capacity of Symphony Hall has been tested by audiences that have shown their delight in the playing of the large orchestra in such ideal surroundings.

For the coming week there will be a special patriotic program on Monday, and an all operatic program on Wednesday.

LEADS AT POPS

Oldest Living Symphony Member Conducts Orchestra

By J. V. CLARK

John C. Mullaly, the oldest living member of the Boston Symphony Orchestra, and one of Boston's most honored musicians, led the orchestra at the "Pops" last evening and devoted a considerable portion of the program to the music of Arthur Sullivan.

It was particularly fitting that Mr. Mullaly should be called to conduct this music. He presided over the first American production of "The Pirates of Penzance" in 1888. He conducted the other Gilbert and Sullivan operas over the entire country. In Boston he has conducted music of all kinds, from the Wagnerian operas to burlesque shows. He has conducted orchestras, good, bad and indifferent. He conducted the Pops in their second season, 1886, and for a time conducted the brilliant orchestra at the Newport Casino. He played for many years in the Boston Symphony Orchestra.

An audience that packed the great hall to its capacity, many denied admission, shouted and applauded its pleasure at Mr. Mullaly's return. All the world of Boston music and theatredom, still in town, turned out to honor their old friend who conducted with the fire of his youth. Particularly happy was Mr. Mullaly in the "Pirates" music, which many in the audience had never heard played before with a great orchestra and with authority. Short sentiment encore pieces from the unfamiliar Sullivan repetoire made up the encores.

Again Georges Miquelle, the first 'cellist, delighted by his beautiful playing of solo parts in routine numbers. Appreciated by the audience, he was featured in a special number, the Drigo "Harlequin." Mr. Miquelle quickly has become one of the stars of the Pops.

The Pops season has been so successful that a supplementary fall season will be given at Symphony Hall, starting Labor Day.

JACCHIA IS PUT UNDER BAN BY UNION

Agide Jacchia, conductor of the Pops for the past three seasons, and one of the best known operatic conductors in America, has been engaged to conduct the Pops' air performance of "Aida" at Braves Field on September 1, a production which is expected to be the greatest and most spectacular performance of opera ever seen in America.

When Jacchia was engaged, the management of the Pilgrim performance of "Aida," as the production is called, were not aware of any obstacle to prevent a well-known opera conductor from conducting opera.

George W. Stewart, the celebrated band leader and manager, was asked at the same time to secure an orchestra of 150 and a stage band of fifty for the production from the Boston Musicians' Union.

Because Jacchia has conducted the Pops, composed of Boston Symphony players, the American Federation of Musicians will not permit union musicians to play under his baton, thus bringing up a new feature of the controversy which is raging between the Boston Symphony Orchestra and the union.

H. P. Liehr, secretary and treasurer of Local No. 9, A. F. of L., has made the following statement in a letter to Mr. Stewart:

"In answer to your inquiry of the 29th ultimo, I am constrained to advise you that, in accordance with our Federation laws, it would be impossible for our musicians to perform under Mr. Jacchia's direction, as he is an expelled member of the Federation and conducting an organization unfair to the A. F. of M."

Up to the present time there has been no hard and fast rule regarding conductors, and leaders have frequently led a union orchestra one night and a non-union orchestra another without getting into difficulties.

As the "Aida" production will require the largest orchestra which ever played that wonderful music, a chorus of one thousand, a ballet of one hundred, and a cast of world renowned soloists, the post of conductor is a great honor. Mr. Jacchia was selected because of his popularity with Boston music lovers and his long operatic experience.

Jacchia came to this country with Mascagni some fifteen years ago and has conducted in the leading opera houses of the country with great success. Since becoming conductor of the Pops he has lived in Boston.

CLOSING WEEK OF "POP" CONCERTS

The combination of diverting symphonic music and refreshments now draws everyone on warm nights to the stony coolness of Symphony Hall where the famous Pop concerts are now entering the closing week of their largest season on record. The programs in full follow:

MONDAY, JULY 5

Holiday Program

Stars and Stripes Forever.....Sousa
Overture to "Mignon".....Thomas
Waltz, "A Night in Venice".....Strauss
Fantasia, "Faust".....Gounod
Prelude to "Lohengrin".....Wagner
"Cortege de Bacchus".....Delibes
Kammenoi Ostrow (Reve Angelique).Rubinstein
Hungarian Rhapsody No. 1 in F.....Liszt
American Military Fantasy.....Rollinson
Andante Cantabile .....W. S. Smith
Waltz, "Jolly Fellows".....Vollstedt
March, "Victory".....Turnbull

TUESDAY, JULY 6

Procession of the Sardar.....Ippolitoff-Ivanoff
Overture to "William Tell".....Rossini
Waltz, "Espana".....Waldteufel
Fantasia, "Lucia di Lammermoor".....Donizetti
Suite, "Peer Gynt," No. 1.....Grieg
a. Morning Mood. b. Anitra's Dance. c. In the Hall of the Mountain King.
Largo from the "New World" Symphony.Dvorak
"Lon du Bal".....Gillet
Overture Solennelle, "1812".....Tschaikowsky
Tempest scene from "Othello".....Verdi
Russian Folk Song, "Bubinushka"
Arr. by Agide Jacchia
Waltz, "On the Beautiful Blue Danube".Strauss
March, "Lorraine".....Gannek,

WEDNESDAY, JULY 7

Operatic Night

Prelude to "Carmen".....Bizet
Overture to "The Barber of Seville".....Rossini
Waltz from the ballet music of "Faust".Gounod
Fantasia, "Madama Butterfly".....Puccini
Bacchanale from "Samson and Delilah"
Saint-Saens
Prelude and Siciliana from "Cavalieria Rusticana".....Mascagni
"Largo" from Xerxes.....Handel
Overture to "Tannhauser".....Wagner
Fantasia, "Aida".....Verdi
Intermezzo, "I Pagliacci".....Leoncavallo
Waltz from "Eugen Onegin".....Tschaikowsky
Coronation March from "The Prophet"
Meyerbeer

THURSDAY, JULY 8

Pomp and Circumstance (with organ).....Elgar
Overture, "Poet and Peasant".....Suppe
Ave Maria.....Bach-Gounod
Bassoon, Abdon Laus; organ, Albert W. Snow; pianoforte, E. Hoffmann.
Fantasia, "L'Oracolo".....Leoni
Ballet Suite, "Sylvia".....Delibes
a. Les Chasseresses. b. Pizzicati. c. Cortege de Bacchus.
"Californian Sketches".....Tandler
a. By the Ocean. b. In the Mission.
Gypsy Dance from "Carmen".....Bizet
Overture to "Rienzi".....Wagner
Second Hungarian Rhapsody.....Liszt
March of the Little Lead Soldiers.....Pierne
Waltz, "Tales from the Vienna Woods".Strauss
"Peace Forever".....Sand

FRIDAY, JULY 9

Russian-Tschaikowsky Program

Wedding March from "Feramors"....Rubinstein
Entrance of Raymonda from the Ballet "Raymonda".....Glazounoff
"The Miniature War".....Cesar Cui
Finale of "Scheherazade".....Rimsky-Korsakoff
Festival at Bagdad: The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
Suite, "Nutcracker".....Tschaikowsky
a. Ouverture Miniature. b. Danse de la Fee Dragee. c. Trepak.
Waltz, "Dornroeschen".....Tschaikowsky
Song without words.....Tschaikowsky
Finale of the Fourth Symphony...Tschaikowsky
Ouverture Solennelle, "1812".....Tschaikowsky
Hymn to the Sun from "Le Coq d'Or"
Rimsky-Korsakoff
Kammenoi Ostrow (with organ).....Rubinstein
Russian Folk Song, Dubinushka
Arr. by Agide Jacchia

SATURDAY, JULY 10

Closing Night

Hungarian March (Rakoczy).....Berlioz
Overture to "Mignon".....Thomas
Reverie (with organ).....Redway-Rissland
Fantasia, "Aida".....Verdi
Marche Slave.....Tschaikowsky
Violin Solo, "Scandia".....Delli Ponti
Antonio Gerardi
Volga Bargemen's Song.....Arr. by Jacchia
Overture to "Tannhauser".....Wagner
Egyptian Impressions.....Crist
a. Caravan. b. To a Mummy. c. Katabet. d. A Desert Song.
Largo (with organ).....Handel
Waltz, "On the Beautiful Blue Danube" Strauss
Stars and Stripes Forever.....Sousa

Mr. Albert Roscoe as Gabrielle and other feature of the programmes. This programme will be continued for two weeks more only.

CLOSING WEEK OF POPS

The combination of diverting symphonic music and refreshments now draws everyone on warm nights to the stony coolness of Symphony Hall, where the famous Pop concerts are entering the closing week of their largest season on record. The final six programmes (for the concerts of the coming week) are replete with popular numbers. Conductor Agide Jacchia has also prepared some highly attractive special nights. Tomorrow brings a popular holiday programme, with spectacular surprises to suit the occasion. On Wednesday, June 7, there will be an operatic programme with overtures, fantasies, ballets and intermezzos from the operas of all lands. On Friday, June 9, a Russian-Tschaikowsky programme will bring such popular numbers as the "1812" overture, the "Nutcracker Suite," the finale of Scheherazade and the Hymn to the Sun of Rimsky-Korsakoff, "Kammenoi Ostrow," "Dubinushka," and others. The closing night on Saturday, July 10, is so popular as to be almost in the nature of a request night.

...will be an extra matinee tomorrow.

Closing Week of "Pop" Concerts at Symphony Hall

This is the last week of the attractive "Pop" concerts at Symphony Hall and the final six programs are replete with popular numbers. Conductor Agide Jacchia has also prepared some highly pleasing special nights.

Tomorrow brings a popular holiday program; Wednesday there will be an operatic program, and Friday a Russian-Tschaikowsky program. The selections for Saturday evening are in the nature of "request" numbers.

Tomorrow's program wil lbe as follows: "Stars and Stripes Forever," Sousa; overture, "Mignon," Thomas; waltz, "A Night in Venice," Strauss;

POPS IN SEPTEMBER

The patrons of the Pop concerts at Symphony Hall want more. So insistent indeed is the demand that the only possible answer is an extension of the season in the Fall. Accordingly the orchestra will reassemble on Labor Day, under their distinguished conductor, Agide Jacchia, to give several extra weeks of these popular concerts.

MORE POPS IN SEPTEMBER

The 10 weeks' season of "Pops" which has just drawn to a close in Symphony Hall was the largest and in every way the most successful in the long history of these famous concerts. The patrons of the Pops are far from satisfied by 60 nights of them. So insistent, indeed, is the demand for more that the only possible answer is an extension of the season in the fall. Accordingly, the great Symphony Orchestra will reassemble on Labor Day, Sept. 6, after a good vacation and rest, under their celebrated conductor, Agide Jacchia, to give several extra weeks of these popular concerts. Refreshments served at the tables and at the "1920 bar" and all the other attractions of the "Pops" will then be resumed. There will also be special programmes of interest, including another "Request Night."

MORE POPS IN SEPTEMBER

The ten weeks season of Pops which has just drawn to a close in Symphony Hall was the largest and in every way the most successful in the long history of these famous concerts. The patrons of the Pops are far from satisfied by sixty nights of them. So insistent indeed is the demand for more, that the only possible answer is an extension of the season in the fall. Accordingly, the great symphony orchestra will re-assemble on Labor day (September 6) after a good vacation and rest, under their celebrated conductor, Agide Jacchia, to give several extra weeks of these popular concerts. Refreshments served at the tables and at the "1920 Bar," and all the other attractions of the "Pops," will then be resumed. There will also be special programs of interest, including another Request night.

Sullivan at the Pops

To the Editor of The Herald:

The extremely cordial greeting given to the veteran conductor, Mr. John C. Mullally, on his taking the baton at the Pops to conduct some of Sullivan's music, and the very hearty applause given at the conclusion of the overture to "The Pirates of Penzance," leads one to wonder why none of this charming composer's music (with one exception, I believe) was given previously during the entire season of the Pops.

Besides this delightful music of Sullivan, there is an apparently endless amount by composers contemporaneous with Sullivan whose music would surely charm a present Pop audience and help dissipate the present tendency to tiresome repetitions now so apparent on Pop programs of today.

Let us have more of this music during the supplementary season of the Pops in September, Mr. Jacchia. M. E. S.

Roxbury.

MORE POPS IN THE FALL

So extraordinarily successful has been the thirty-fifth season of Pop concerts just ending in Symphony Hall, that the insistent demand for more Pops can be met only by an extension. Consequently after several weeks of vacation and rest the famous orchestra will reassemble on Labor Day (September 6) under Agide Jacchia, the illustrious Pops' conductor.

...tion was made under the personal supervision of Maxwell Karger, director.

LAST WEEK OF POPS

Tomorrow the famous Pop Concerts at Symphony Hall enter the closing week of their largest season on record. The final six programs are replete with popular numbers. Conductor Agide Jacchia has prepared a popular holiday program for tomorrow night. On Wednesday there will be an operatic program; on Friday, a Russian Tschaikowsky program, and on Saturday, the last night, a medley of favorite numbers.

Pop Concerts

The final week of the present season of Pop concerts started at Symphony Hall last evening to a capacity house. Tomorrow evening will be operatic night, one of the most popular of the series. So successful have these concerts been that a supplementary season will be given starting Labor Day. The management reports that the receipts for the Pops this year have far exceeded the receipts for any other season since the Pops were inaugurated.

LEADS AT POPS

Oldest Living Symphony Member Conducts Orchestra

By J. V. CLARK

John C. Mullaly, the oldest living member of the Boston Symphony Orchestra, and one of Boston's most honored musicians, led the orchestra at the "Pops" last evening and devoted a considerable portion of the program to the music of Arthur Sullivan.

It was particularly fitting that Mr. Mullaly should be called to conduct this music. He presided over the first American production of "The Pirates of Penzance" in 1888. He conducted the other Gilbert and Sullivan operas over the entire country. In Boston he has conducted music of all kinds, from the Wagnerian operas to burlesque shows. He has conducted orchestras, good, bad and indifferent. He conducted the Pops in their second season, 1886, and for a time conducted the brilliant orchestra at the Newport Casino. He played for many years in the Boston Symphony Orchestra.

An audience that packed the great hall to its capacity, many denied admission, shouted and applauded its pleasure at Mr. Mullaly's return. All the world of Boston music and theatredom, still in town, turned out to honor their old friend who conducted with the fire of his youth. Particularly happy was Mr. Mullaly in the "Pirates" music, which many in the audience had never heard played before with a great orchestra and with authority. Short sentiment-l encore pieces from the unfamiliar Sullivan repetoire made up the encores.

Again Georges Miquelle, the first 'cellist, delighted by his beautiful playing of solo parts in routine numbers. Appreciated by the audience, he was featured in a special number, the Drigo "Harlequin." Mr. Miquelle quickly has become one of the stars of the Pops.

The Pops season has been so successful that a supplementary fall season will be given at Symphony Hall, starting Labor Day.

JACCHIA IS PUT UNDER BAN BY UNION

Agide Jacchia, conductor of the Pops for the past three seasons, and one of the best known operatic conductors in America, has been engaged to conduct the open air performance of "Aida" at Braves Field on September 1, a production which is expected to be the greatest and most spectacular performance of opera ever seen in America.

When Jacchia was engaged, the management of the Pilgrim performance of "Aida," as the production is called, were not aware of any obstacle to prevent a well-known opera conductor from conducting opera.

George W. Stewart, the celebrated band leader and manager, was asked at the same time to secure an orchestra of 150 and a stage band of fifty for the production from the Boston Musicians' Union.

Because Jacchia has conducted the Pops, composed of Boston Symphony players, the American Federation of Musicians will not permit union musicians to play under his baton, thus bringing up a new feature of the controversy which is raging between the Boston Symphony Orchestra and the union.

H. P. Liehr, secretary and treasurer of Local No. 9, A. F. of L., has made the following statement in a letter to Mr. Stewart:

"In answer to your inquiry of the 29th ultimo, I am constrained to advise you that, in accordance with our Federation laws, it would be impossible for our musicians to perform under Mr. Jacchia's direction, as he is an expelled member of the Federation and conducting an organization unfair to the A. F. of M."

Up to the present time there has been no hard and fast rule regarding conductors, and leaders have frequently led a union orchestra one night and a non-union orchestra another without getting into difficulties.

As the "Aida" production will require the largest orchestra which ever played that wonderful music, a chorus of one thousand, a ballet of one hundred, and a cast of world renowned sololists, the post of conductor is a great honor. Mr. Jacchia was selected because of his popularity with Boston music lovers and his long operatic experience.

Jacchia came to this country with Mascagni some fifteen years ago and has conducted in the leading opera houses of the country with great success. Since becoming conductor of the Pops he has lived in Boston.

CLOSING WEEK OF "POP" CONCERTS

The combination of diverting symphonic music and refreshments now draws everyone on warm nights to the stony coolness of Symphony Hall, where the famous Pop concerts are now entering the closing week of their largest season on record. The programs in full follow:

MONDAY, JULY 5

Holiday Program

Stars and Stripes Forever.....Sousa
Overture to "Mignon".....Thomas
Waltz, "A Night in Venice".....Strauss
Fantasia, "Faust".....Gounod
Prelude to "Loheangrin".....Wagner
"Cortege de Bacchus".....Delibes
Kammenoi Ostrow (Reve Angelique).Rubinstein
Hungarian Rhapsody No. 1 in F.....Liszt
American Military Fantasy.....Rollinson
Andante Cantabile .....W. S. Smith
Waltz, "Jolly Fellows".....Vollstedt
March, "Victory".....Turnbull

TUESDAY, JULY 6

Procession of the Sardar.....Ippolitoff-Ivanoff
Overture to "William Tell".....Rossini
Waltz, "Espana".....Waldteufel
Fantasia, "Lucia di Lammermoor"....Donizetti
Suite, "Peer Gynt," No. 1.....Grieg
a. Morning Mood. b. Anitra's Dance. c. In the Hall of the Mountain King.
Largo from the "New World" Symphony.Dvorak
"Lon du Bal".....Gillet
Overture Solennelle, "1812".....Tschaikowsky
Tempest scene from "Othello".....Verdi
Russian Folk Song, "Bubinushka"
Arr. by Agide Jacchia
Waltz, "On the Beautiful Blue Danube".Strauss
March, "Lorraine".....Ganne

WEDNESDAY, JULY 7

Operatic Night

Prelude to "Carmen".....Bizet
Overture to "The Barber of Seville"....Rossini
Waltz from the ballet music of "Faust".Gounod
Fantasia, "Madama Butterfly".....Puccini
Bacchanale from "Samson and Delilah"
Saint-Saens
Prelude and Siciliana from "Cavalieria Rusticana".....Mascagni
"Largo" from Xerxes.....Handel
Overture to "Tannhauser".....Wagner
Fantasia, "Aida".....Verdi
Intermezzo, "I Pagliacci".....Leoncavallo
Waltz from "Eugen Onegin".....Tschaikowsky
Coronation March from "The Prophet"
Meyerbeer

THURSDAY, JULY 8

Pomp and Circumstance (with organ).....Elgar
Overture, "Poet and Peasant".....Suppe
Ave Maria.....Bach-Gounod
Bassoon, Abdon Laus; organ, Albert W. Snow; pianoforte, E. Hoffmann.
Fantasia, "L'Oracolo".....Leoni
Ballet Suite, "Sylvia".....Delibes
a. Les Chasseresses. b. Pizzicati. c. Cortege de Bacchus.
"Californian Sketches".....Tandler
a. By the Ocean. b. In the Mission.
Gypsy Dance from "Carmen".....Bizet
Overture to "Rienzi".....Wagner
Second Hungarian Rhapsody.....Liszt
March of the Little Lead Soldiers.....Pierne
Waltz, "Tales from the Vienna Woods".Strauss
"Peace Forever".....Sand

FRIDAY, JULY 9

Russian-Tschaikowsky Program

Wedding March from "Feramors"...Rubinstein
Entrance of Raymonda from the Ballet "Raymonda".....Glazounoff
"The Miniature War".....Cesar Cui
Finale of "Scheherazade".....Rimsky-Korsakoff
Festival at Bagdad: The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
Suite, "Nutcracker".....Tschaikowsky
a. Ouverture Miniature. b. Danse de la Fee Dragee. c. Trepak.
Waltz, "Dornroeschen".....Tschaikowsky
Song without words.....Tschaikowsky
Finale of the Fourth Symphony...Tschaikowsky
Ouverture Solennelle, "1812".....Tschaikowsky
Hymn to the Sun from "Le Coq d'Or"
Rimsky-Korsakoff
Kammenoi Ostrow (with organ).....Rubinstein
Russian Folk Song, Dubinushka
Arr. by Agide Jacchia

SATURDAY, JULY 10

Closing Night

Hungarian Match (Rakoczy).....Berlioz
Overture to "Mignon".....Thomas
Reverie (with organ).....Redway-Rissland
Fantasia, "Aida".....Verdi
Marche Slave.....Tschaikowsky
Violin Solo, "Scandia".....Delli Ponti
Antonio Gerardi
Volga Bargemen's Song.....Arr. by Jacchia
Overture to "Tannhauser".....Wagner
Egyptian Impressions.....Crist
a. Caravan. b. To a Mummy. c. Katabet. d. A Desert Song.
Largo (with organ).....Handel
Waltz, "On the Beautiful Blue Danube" Strauss
Stars and Str[illegible]

Albert Roscoe as Gabrielle

[illegible] other feature of the programme [illegible] programme will be continued for two weeks more only.

CLOSING WEEK OF POPS

The combination of diverting symphonic music and refreshments now draws everyone on warm nights to the stony coolness of Symphony Hall, where the famous Pop concerts are entering the closing week of their largest season on record. The final six programmes (for the concerts of the coming week) are replete with popular numbers. Conductor Agide Jacchia has also prepared some highly attractive special nights. Tomorrow brings a popular holiday programme, with spectacular surprises to suit the occasion. On Wednesday, June 7, there will be an operatic programme with overtures, fantasies, ballets and intermezzos from the operas of all lands. On Friday, June 9, a Russian-Tschaikowsky programme will bring such popular numbers as the "1812" overture, the "Nutcracker Suite," the finale of Scheherazade and the Hymn to the Sun of Rimsky-Korsakoff, "Kammenoi Ostrow," "Dubinushka," and others. The closing night on Saturday, July 10, is so popular as to be almost in the nature of a request night.

[illegible] be an extra matinee tomorrow.

Closing Week of "Pop" Concerts at Symphony Hall

This is the last week of the attractive "Pop" concerts at Symphony Hall and the final six programs are replete with popular numbers. Conductor Agide Jacchia has also prepared some highly pleasing special nights.

Tomorrow brings a popular holiday program; Wednesday there will be an operatic program, and Friday a Russian-Tschaikowsky program. The selections for Saturday evening are in the nature of "request" numbers.

Tomorrow's program wil lbe as follows: "Stars and Stripes Forever," Sousa; overture, "Mignon," Thomas; waltz, "A Night in Venice," Strauss;

POPS IN SEPTEMBER

The patrons of the Pop concerts at Symphony Hall want more. So insistent indeed is the demand that the only possible answer is an extension of the season in the Fall. Accordingly the orchestra will reassemble on Labor Day, under their distinguished conductor, Agide Jacchia, to give several extra weeks of these popular concerts.

MORE POPS IN SEPTEMBER

The 10 weeks' season of "Pops" which has just drawn to a close in Symphony Hall was the largest and in every way the most successful in the long history of these famous concerts. The patrons of the Pops are far from satisfied by 60 nights of them. So insistent, indeed, is the demand for more that the only possible answer is an extension of the season in the fall. Accordingly, the great Symphony Orchestra will reassemble on Labor Day, Sept. 6, after a good vacation and rest, under their celebrated conductor, Agide Jacchia, to give several extra weeks of these popular concerts. Refreshments served at the tables and at the "1920 bar" and all the other attractions of the "Pops" will then be resumed. There will also be special programmes of interest, including another "Request Night."

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Sullivan at the Pops

To the Editor of The Herald:

The extremely cordial greeting given to the veteran conductor, Mr. John C. Mullally, on his taking the baton at the Pops to conduct some of Sullivan's music, and the very hearty applause given at the conclusion of the overture to "The Pirates of Penzance," leads me to wonder why none of this charming composer's music (with one exception, I believe) was given previously during the entire season of the Pops.

Besides this delightful music of Sullivan, there is an apparently endless amount by composers contemporaneous with Sullivan whose music would surely charm a present Pop audience and help dissipate the present tendency to tiresome repetitions now so apparent on Pop programs of today.

Let us have more of this music during the supplementary season of the Pops in September, Mr. Jacchia. M. E. S.
Roxbury.

MORE POPS IN THE FALL

So extraordinarily successful has been the thirty-fifth season of Pop concerts just ending in Symphony Hall, that the insistent demand for more Pops can be met only by an extension. Consequently after several weeks of vacation and rest the famous orchestra will reassemble on Labor Day (September 6) under Agide Jacchia, the illustrious Pops' conductor.

[illegible] production was made under the personal supervision of Maxwell Karger, director [illegible]

LAST WEEK OF POPS

Tomorrow the famous Pop Concerts at Symphony Hall enter the closing week of their largest season on record. The final six programs are replete with popular numbers. Conductor Agide Jacchia has prepared a popular holiday program for tomorrow night. On Wednesday there will be an operatic program; on Friday, a Russian Tschaikowsky program, and on Saturday, the last night, a medley of favorite numbers.

[illegible]NARY

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Editor and Publisher

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—The Fourth Estate.

SATURDAY, JULY 10, 1920.

YES, ONE

"No one, making the best of it," says the Springfield Republican, "has yet ventured to assert that if Mr. Roosevelt could come back he would be truly enthusiastic over the nomination of Senator Harding."

Well, one has come rather near to it, and that one is the esteemed New York Tribune, which asserted not long ago that Colonel Roosevelt would be the first to take Senator Harding by the hand were he alive today.

That certainly would be an act of great magnanimity on the part of a man who had been called a faker and a liar and likened to Benedict Arnold and Aaron Burr, as the colonel was by Mr. Harding's paper in 1912.

THE POPULARITY OF "POPS"

So great has been attendance at the "Pops" in Symphony Hall that the programmes, which close for the summer season tonight, will be resumed for a period in September, it is announced. This step is taken in view of the fact that patronage has been unusually heavy from the opening to the closing night. There has been a large number of programmes which many Bostonians missed because the hall would not hold all who wanted to hear them.

The institution of "Pops" not only, but the appreciative acceptance of it by our citizens, is a very fine compliment to Boston. The compliment is recognized in the announcement that the musical taste of our people is to be further gratified by an extended season.

TOO MANY OF THEM

...tomorrow ... Fools," that ... comedy of Austin Strong's ... found high favor with Boston ... theatre lovers last season.

The three old "fools," Claude Gillingwater as the gruff financier; Howard Gould, the grave judge, and Harry Davenport as the doctor who writes treatises on "the unburied dead," form a trio whose character portrayal is one of the delightful remembrances of last season. Among others in the cast are mentioned Donald Foster, Millard Vincent, Wallace Fortune, Hazel Sexton, Harry Forsman, Minnie Remaley and Harry Leighton.

Those who saw this cleverly-conceived comedy will remember that the plot deals with the lives of three crusty old bachelors, domiciled together in the old aristocratic Washington-sq neighborhood of New York. Thrust suddenly into their midst is a young girl. How the three old mossbacks are yanked out of their placid existence—and like it—forms the plot.

"The Joan Danvers," New Play at the Copley

At the Copley Theatre tomorrow evening Henry Jewett will present "The Joan Danvers," a drama by Frank Stayton, for the first time in America. It was first acted by Miss Horniman's company in Manchester and then taken by her to London, where at the Coronet Theatre, the birthplace of many famous plays, it received the approval of metropolitan audiences.

The plot, the action, the characters and the scenes of "The Joan Danvers" are of the England of today. James Danvers is a shrewd business man, who is autocratic in his home, unscrupulous in his dealings with other men and a rigorous devotee of the church. His two children, James the son and Joan the daughter, rebel and break loose. The daughter marries without his knowledge one of his own captains; the son runs away and secretes himself on the very ship that his father has practically doomed to destruction. The father's character and its reaction upon his children give the play its dramatic motive.

The father will be acted by E. E. Clive, the daughter by Elma Royton, and other leading parts will be played by H. Conway Wingfield, Noel Leslie, Lyonel Watts, Nicholas Joy, May Ediss, Viola Roach and Blanche LeRoy.

Emma Carus and Other Stars at Keith's Theatre

The popular musical comedy star, Emma Carus, assisted by J. Walter Leopold, pianist, will return to Keith's Theatre this week with her new budget of songs and comedy. Another headline act, "Follies of Song and Dance," will be introduced by the clever team consisting of Bradley and Ardine. The picture program will include Kinograms and Topics of the Day.

In the vaudeville will be seen Irving and Jack Kaufman, with witty sayings; Joe Laurie Jr, with a new laughing skit; Rose Clare, the "1950 Girl"; Ed Ford, comedian; Chandon Trio, sensational stunts; Jack and Kitty Demaco in a novelty, and Harry Conley and Naomi Ray in "Rice and Old Shoes".

Second Week of "The Little Whopper" at the Majestic

"The Little Whopper" will tomorrow night begin its second week at the Majestic. This musical comedy, with book by Otto A. Harbach, music by Rudolf Friml and lyrics by Bide Dudley, has met with favor here.

Vivienne Segal, as a boarding school miss, has a role which not only shows off her voice to advantage, but gives her an opportunity to display her talent as a comedienne. Harry C. Browne has rarely been seen to better advantage. W. J. Ferguson, veteran of the American stage, has been cordially welcomed. Helen Gunther, George Rasely, Nellie Graham-Dent and numerous others con-

...Mollenhauer will conduct the ...formance. Marie Paporello will guide the ballot. Alexius Puglia will be regisseur generale. The entire production is directed by Fred J. McIsaac.

"Civilian Clothes" Opens Somerville Theatre Season

Manager Clyde E. McArdle will open the new season at the Somerville Theatre tomorrow with the comedy, "Civilian Clothes," which tells the story of a girl who was wooed and wed by an Apollo of the bivouac, who didn't appear so fascinating when she saw her lord and master in his civilian togs.

Carrol Ashburn, remembered as last season's popular leading man, will essay the role of the captain, while Anne Bronaugh will play the role of the society girl. Others in the cast will be John Gordon, George Wettenald, Mabel Colcord, W. W. Gerard, Jerry Cornell, Helen Ingram, Myrtle Ellen Clark and Therese Van Grove.

"Pops" Will Begin Again in Symphony Hall Next Week

Members of the Boston Symphony Orchestra are returning from the Adirondacks, the White Mountains, Maine, even from Europe, to prepare for the supplementary season of "Pop" concerts, which are to begin Tuesday, Sept 7, in Symphony Hall. The concerts will continue until the opening of the regular Boston Symphony season on Oct 8 and 9.

Conductor Agide Jacchia is preparing programs of the best for his fine orchestra. There will be special nights of all sorts. The usual menu of refreshments will be served at the floor tables and at the "1920 bar," in the balcony.

Gordon's Olympia and Scollay Square Theatres

This week the film feature at Gordon's Scollay Square and Olympia Theatres will be a version of Jack London's novel, "The Mutiny of the Elsinore." This is one of his notable stories of the sea in which a crew of city gangsters attempt to take over the control of the ship from the officers in charge; and in addition there is a charming love story, the thread of which is crossed by the evil passion of Andreas Mellaire to possess the beautiful daughter of Jason West, half owner of the Elsinore.

Margaret West is in love with Dick Somers, the captain's son, and she resents the attentions of Mellaire, whom she distrusts and fears; and Mellaire, to accomplish his purpose of possessing Margaret, incites the crew to mutiny.

Firm, however, against the machinations of Mellaire and his rascally henchmen stands John Pike, the Elsinore's first mate. Pike has long loved Margaret, too, but the realization of his age makes him certain that she belongs to a man younger than himself. And so, when the mutiny starts, the iron hand of John Pike raises to quell it.

Vaudeville, the Olympia Weekly and a film comedy complete the two programs.

Opening Bill of the New Broadway Theatre

The new Broadway Theatre, at Broadway and F st, South Boston, will be opened next Friday evening with an attractive bill of pictures and vaudeville. The feature film announced by manager J. J. Raymond is J. Warren Kerrigan and his own company in "The Green Flame." It is an absorbing mystery play by the famous playwright and novelist Raymond G. Hill. Kerrigan is seen as a clever private detective who has been engaged by a jewelry concern to protect the "Green Flame," a priceless emerald, at one time a crown jewel of Russia.

The vaudeville program will include Marguerite Farell, in character songs; "Snap Shots of 1920," a musical comedi-ette; Kanawaza Boys, a novelty Jap act; "Equilibrists With a Laugh," and Burtin and Wills, singing, talking and dancing comedians. In addition to the

Gordon

Directing officials ... Olympia circuit ... voted their efforts ... class photoplay ent... don's Old South The... the Gordon chain, a... are well pleased with... offered them is shown... records of the past ...

The second week o... ford photoplay, "Hea... will start tomorrow an... topliner through the w... ford is shown as a g... tains, whose mission i... includes a fierce desire ... ory stick lickings," a ... even" with aristocrats i... avenge the death of her... nent in Miss Pickfor... Jack Gilbert, Sam De G... MacDowell.

Other releases will ... there will be organ re... formances by Arthur J...

Park The...

This week at the P... photoplays and stars a... lows: Monday and T... Dalton in "My Wife's H... day and Thursday, ... "Hawthorne of the U... by Harrison Ford, Lil... Roberts and Tullie M... and Saturday, Hobar... Jane Novak in "Behin...

Gordon's Centr...

King Vidor's producti... lly Honor" will be the ... first half of the week ... Central Square Theatr... based upon the influ... woman on men and de... different characters, ... each is brought to t... vaudeville acts are al... ginning Thursday th... be Mildred Harris Ch... the Storm Country," ... run from 7:30 until 10:...

Franklin Pa...

The three-day photo... Park Theatre will in...

Continued o...

PARK THEATRE
CONTINUOUS 10 A.M. TILL 10.30
MON. Doroth... in "His W...
WED. Walla... in "Hawth...
FRI. Thos. Ince's "Behind..."
PARAMOU... A REVIEW of the S...

...HEATRE

...at Loew's Co... ...met with instant ...cheme consists of ...ombined with many ... Two changes are ... Monday and Thurs... ...gular Sunday concerts ...st of attractive vaude... ...n numbers. With the ... this popular change, ...t has also installed an ...

...ER PATTER"

...Theatre beginning Labor ... William B. Friedlander ...itter Patter," based on ...and Grant Stewart's ...Rain." The cast ...ane Richard... ...ll, John ...Mildred ...of

GARDENS

...ens, Revere Beach, ...t announces as a special ...r this coming week exhibi... ...g every evening by the well ... feature dancers, "Billie" and ...trude Gallagher.

The biggest event of the season will be staged next Wednesday night when Jackson's famous Black and White Jazz Orchestra will play in a battle of music with the Crescent Gardens Singing Orchestra.

THE POPS AGAIN

The insatiable demand for the pop concerts at Symphony Hall, as seen in the crowded season of the early summer, is to be met by an additional fall season. Accordingly, the musicians of the Boston Symphony orchestra are returning from the Adirondacks, the White Mountains, Maine, even Europe, to prepare for the brilliant opening night on Tuesday, Sept. 7. Since most September evenings bring ideal pops weather, Symphony Hall will become nightly Boston's musical and festive rendezvous during the few weeks which precede the opening of the regular Boston Symphony season on Oct. 8 and 9. This new opportunity to hear pop concerts in September will bring every element which spells the popularity of the pops. Conductor Agide Jacchia is preparing programmes of the best for his fine orchestra. There will be special nights of all sorts. The usual menu of refreshments will be served at the floor tables and at the "1920 Bar" in the balcony.

MOXIE OUTING

All departments of the Moxie Company were closed Saturday, Aug. 28, to permit the annual outing of the Moxie employees.

...et of Moxie trucks left the main ...7:30 a. m., to transport the ...tion to Canobie

GAYETY THEATRE

Laughter and applause greeted Sam Howe's Jollities of 1920 at the Gayety Theatre yesterday. It is called a Revusical Fable and from all accounts the appellation seems well applied. The song numbers are tuneful and lingering

GORDON'S STRAND

Certainly one aspect of the critical housing situation has been relieved by the picture which had its premier showing in Dorchester at Gordon's Strand Theatre last evening, "Parlor, Bedroom and Bath." It provides more room for laughs than any offering on the screen since such productions as "Fair and Warmer."

...ght ... "The ...e being ... Park Thea... ...ery afternoon and ...

Besides the concert orchestra there will be other musical attractions. The special show for the children today and Friday will be "Rip Van Winkle."

GORDON'S CENTRAL SQ.

"The Family Honor" was shown at Gordon's Cambridge Central Square Theatre last night. A youth in his teens loses all of his money in a gambling hell secretly run by the mayor of the town. In addition to this very fine photoplay, there were five all-star vaudeville acts.

POP CONCERTS

The special fall season of he Pop concerts at Symphony Hall will start Tuesday, Sept. 7. This continuation series will be given in response to a wide demand for extra concerts at the spring series which were more popular this year than ever before.

...AMES THEATRE

...s are that those who ... St. James Theatre and ... By" are still thinking ... one of the many great ...H. Chambers. There is ...l comedy, "The Dumb-...al," and vaudeville.

...K THEATRE

...on, in one of her best ... Wife's Friend," started ... which is being shown ...atre this week.

...eetings

...ETING will be held in ...d 17, on WEDNESDAY, ...id meeting will be held ...h Section 4, Chapter 27, ...rdinances of 1914.
FRANK H. COWIN.

...ETING will be held in ...d 8, on FRIDAY EVE., ...d meeting will be held ...n Section 4, Chapter 27, ...rdinances of 1914.
JOHN F. SHEEHAN.

CUTICURA
FOR THE DAILY TOILET

Use Cuticura Soap daily for the toilet and have a healthy clear complexion, soft white hands and good hair. Assist when necessary by touches of Cuticura Ointment. The Cuticura Talcum is also ideal for the skin.

Sample Each Free by Mail. Address: "Cuticura Laboratories, Dept. 12G, Malden 48, Mass." Sold everywhere. Soap 25c. Ointment 25 and 50c. Talcum 25c. Cuticura Soap shaves without mug.

Where to Deposit Your Savings

A Savings Account is the Forerunner of Fortune

START SAVING NOW and reap the reward of thrift and economy. Deposits made in the following Massachusetts institutions will draw interest from the dates named:—

Savings Banks

BOSTON

Franklin Savings Bank, 6 Park Sq	Sept. 1
Boston Penny Savings Bank, 1375 Washington St	Sept. 10
Home Savings Bank, 75 Tremont St	Sept. 10
Suffolk Savings Bank, 1 Tremont St	Sept. 10

OUTSIDE BOSTON

Waltham Savings Bank	Sept. 10

Trust Companies
(Savings or Interest Departments)

BOSTON

Charlestown Trust Co	Sept. 1
Columbia Trust Co	Sept. 1
Commonwealth Trust Co	Sept. 1
Dorchester Trust Co	Sept. 1
International Trust Co	Sept. 1
Liberty Trust Co	Sept. 1
United States Trust Co	Sept. 1
Cosmopolitan Trust Co	Sept. 5

OUTSIDE BOSTON

Everett Trust Co	Sept. 1
Guaranty Trust Co., Cambridge	Sept. 1
Melrose Trust Co	Sept. 1
Park Trust Co., Worcester	Sept. 8

National Banks

BOSTON

Back Bay National Bank	Sept. 1
Boylston National Bank	Sept. 1
National Rockland Bank, Roxbury	Sept. 1
Peoples National Bank	Sept. 1

OUTSIDE BOSTON

Mattapan National Bank	Sept. 1
Union Market National Bank, Watertown	Sept. 1

The Boston Post

The Independent Democratic Paper of New England

(Issued Daily by Post Publishing Co.)
JULY 10, 1920. NO. 9; VOL. 406.
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EDWIN A. GROZIER
Editor and Publisher

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"THE BOSTON POST possesses, undisputably, the largest Daily Morning circulation in the United States."
—The Fourth Estate.

SATURDAY, JULY 10, 1920.

YES, ONE

"No one, making the best of it," says the Springfield Republican, "has yet ventured to assert that if Mr. Roosevelt could come back he would be truly enthusiastic over the nomination of Senator Harding."

Well, one has come rather near to it, and that one is the esteemed New York Tribune, which asserted not long ago that Colonel Roosevelt would be the first to take Senator Harding by the hand were he alive today.

That certainly would be an act of great magnanimity on the part of a man who had been called a faker and a liar and likened to Benedict Arnold and Aaron Burr, as the colonel was by Mr. Harding's paper in 1912.

THE POPULARITY OF "POPS"

So great has been attendance at the "Pops" in Symphony Hall that the programmes, which close for the summer season tonight, will be resumed for a period in September, it is announced. This step is taken in view of the fact that patronage has been unusually heavy from the opening to the closing night. There has been a large number of programmes which many Bostonians missed because the hall would not hold all who wanted to hear them.

The institution of "Pops" not only, but the appreciative acceptance of it by our citizens, is a very fine compliment to Boston. The compliment is recognized in the announcement that the musical taste of our people is to be further gratified by an extended season.

TOO MANY OF THEM

One of the most curious bequests ever made was that of Count Pablo Bajnotti, of Turin, Italy, establishing by his will a fund of $10,000, the interest of wh... was to be devoted annually to a ... lady of Providence, R. I., who, ... 20 years old, marriageable and a... ter of the common people, ... deserve it by her conduct a... virtues."

That was a sticker, a... council of Providence has ... declined the legacy. ... perhaps, for the ta... young lady who bes... sum was filled ... is no such be... woman i... te...

the market in that city showed yesterday a "sharp downturn in the price of corn and provisions." Is this the beginning of joy? Will the drop of one dollar a barrel in the quoted dealings in pork, and a like falling in the price of lard, be reflected at the counter of the retail dealer just around the corner?

We may hope that the movement will make itself felt at a distance and intimately. From the wholesale market to the family dinner table is a long stretch and there are hills and pitfalls along the road. But it must get here pretty soon.

ADMIRABLY BALANCED

The more one studies the Democratic ticket put in nomination at San Francisco, the more will he be impressed by the admirable balance furnished by the candidates.

James M. Cox is a self-made man, emerging from the ranks of poverty and hard work to a notable success in journalism by his own hard work. He fought his way up the political ladder with no "interests" to give him a boost. He won his place in Ohio because Ohio people felt that he deserved it. He is a bluff, hearty, approachable person who has a strong sympathy for those who have to buck against fate sometimes. He is and will be his own man, and he owes nothing to any political coterie of bosses regarding him as "safe." But he is no rampant radical on any lines.

Franklin D. Roosevelt offers a bit of contrast along certain ways that makes the ticket one of fine proportion. He was born "to the purple," so far as our good American spirit permits, of distinguished lineage and with a name held in pride. He has the culture that a great university gives, and he might have had a life of scholarly calm. But like his great relative, the 26th President of the United States, he felt the call to public service and he answered it with a devotion and energy that have made him eminently successful. And like his cousin, too, he is not too proud to be a thorough democrat or to grasp the hand of a man who does an honest day's work of any kind.

That is the personal balance of a fine ticket, and it amounts to a great deal, for the personal equation is bound to cut a big figure in this campaign. Even names have their influence, no matter how unstatesmanlike that fact may be.

There is another balance that must not be overlooked—the geographical-political. Ohio and New York form a strong combination in presidential campaigns. Looking back at successful tickets, we find Hayes and Wheeler, Garfield and Arthur, McKinley and Roosevelt, Taft and Sherman—all Ohio-New York. There has been more than sentiment in this; political sagacity has governed it. It is today a balance that cannot be called negligible.

Cox and Roosevelt; Ohio and New York. A pretty good combination any way you look at it.

AN IMPROVEMENT

The Tuskegee records of lynchi... this country for the first six mo... the year show a distinct impro... compared with other years. ... was compiled by Monroe ... has charge of records an... institute and shows ... date. During the ... 1919 there were ... same period i...

All lyn... The ...

spired the enthusiastic de... in the City of Mexico, ... tion of the city with fla... attendance of representati... government at the banque... the "American colony" ther...

There must be a sincere ... underlying all this, encoura... fidence in the expectation ... lishment of better relatio... those which existed under ... regime.

GERMANY TO DISA...

In the face of the Allied t... failure to comply with the d... complete disarmament wou... invasion, the Germans at ... minute of grace reluctantly ... protest have accepted the ter...

There was really no alter... either side. The Allies had t... disarmament before they coul... with the financial and econo... of the parley; because, with... still in arms and in a mo... resistance whenever opport... any agreement on the t... would be merely anothe... paper." For Germany in... position there was nothi... bluffing as long as she ... accept.

Having secured safet... pelling disarmament, ... now proceed to apply ... of the treaty. They ... ruin Germany furth... keep her indust... chaotic conditi... it is necessary ... expect to collec... to allow Ge... utmost.

The Germ... granted a h... ally and it ... in allied ci... will be cr... successfully ... to take a ... anteed by ... Germany, ... hardly ta... convince... are not ... impair G...

It is ... need for ... bluffing ... been d... armame... seem t... to tax ... the All...

Gov... one ... cipa... nam... Ga... R... b...

piers are one ... dred (100) feet wide ... of standard gauge with ... to two Gantry crane tracks.

Each of the piers is equipped with ... Gantry cranes with sufficient clearance to per... tion of standard locomotives and cars. In addition e... is equipped with two locomotive cranes, and Pier B ... bridge crane, span of 118 feet and lifting capacity of 100 ton... Between piers there is 266 feet of clear water space, which permits the docking of four ships in each slip.

Each pier is provided with high pressure water mains, fuel, oil, electric and compressed air lines.

The storage yards are wired for electric light and piped for water and air.

There are 50 ways — 40 wood, 10 concrete — each equipped with fixed stiff-leg derricks. Hog Island also has 10 electrically equipped pumping stations, 75 miles overhead wiring, over 75 miles underground cables, 45 miles fibre duct laid in concrete. Filtration plant, sewage disposal plant, which, with the other appliances, facilities and equipment, **undoubtedly provides it with the fundamentals for a modernly equipped terminal and storage yard.**

Detailed inventory, blueprints, photographs and other data have been filed in the office of the Director of the Supply and Sales Division, 6th and B streets S. W., Washington, D. C., and may be seen by prospective bidders during business hours. Permits for inspection of the yard may be obtained on application.

Bids must be submitted in duplicate on standard proposal forms, made in the manner designated therein and inclosed in sealed envelope marked "Proposal No. 2007, not to be opened until October 30, 1920."

Proposal forms may be had at any of the sales or district sales offices. Bids must be accompanied by certified check, made payable to the United States Shipping Board Emergency Fleet Corporation for $1,000,000.

This amount will be applied upon the purchase price to be paid by the successful bidder, but in the event that such bidder fails to consummate the contract of purchase the deposit will be forfeited to the corporation. The balance of the purchase price is to be paid within a reasonable period, not exceeding in any case five years from date of sale. Bidders must be American or American controlled. Preference will be given bids covering short period of payment, other things being equal. Possession of the property will be given upon completion of the present ship construction program, about February 1, 1921.

Title to the property will remain in the United States Shipping Board Emergency Fleet Corporation until full purchase price has been paid.

The Corporation reserves the right to reject any or all bids.

United States Shipping Board
Emergency Fleet Corporation
W. S. BENSON, President.

nig...
acts.
day Mildr...
in "Polly of the ...

WALDRON'S CA...

The Golden Crook Company at W... dron's Casino is a well-balanced organization and the principals form an unusually strong cast. The chorus is made up of singers and dancers.

FENWAY THEATRE

House Peters in "Silk Husbands and Calico Wives," Tom Moore in "The Great Accident" were the pictures shown yesterday. Thursday H. B. Warner will be seen in "Uncharted Channels" and Maurice Tourneur's production, "The White Circle."

EXETER ST. THEATRE

Up to and including Wednesday evening the bill will be Norma Talmadge in "Yes or No" and Sessue Hayakawa in "An Arabian Knight." The remainder of the week will be devoted to "The Family Honor."

UPHAM'S COR. STRAND

"Parlor, Bedroom and Bath" is the attraction at this theatre for the rest of the week. Robert Warwick's latest production, "The 14th ... seen, together ... the Strand Weekly ... Thursday, Friday and Saturday Mildred Harris Chaplin will be seen in "Polly of the Storm Country."

LOEW'S COLUMBIA

Yesterday Dorothy Gish in "Remodeling Her Husband" and Holbrook Blinn in "The Ivory Snuff Box" headed the bill. Ethel Clayton in "A Lady in Love" and Robert Warwick in "The Man Who Forgot" will be the attractions for last ...

Herald Aug 31

THE POPS AGAIN

The demand for the Pop Concerts at Symphony Hall, as seen in the crowded season of the early summer, is to be met by a Fall season. Beginning Tuesday, Sept. 7. Mr. Jacchia's program for the opening night follows:

March, "Father of Victory".....Ganne
Overture to "William Tell".....Rossini
Waltz, "Espana".....Waldteufel
Fantasia, "Lohengrin".....Wagner
Suite, "Peer Gynt" No. 1.....Grieg
Ave Maria from "Othella".....Verdi
Scherzo, "A Midsummer Night's Dream" Mendelssohn
Overture Solennelle "1812"..Tschaikowsky
Fantasia, "Cavalleria Rusticana"..... Mascagni
Valse Bluette.....Drigo
"Kammenoi Ostrow" (Reve Angelique) Rubinstein
Entrance of the Gladiators.....Fucik

Irving and Jack Kaufman
THE POPULAR
Emerson Records
Favorites at Keith's Theatre This Week
HEAR THEM EXCLUSIVELY ON
Emerson Records

Sw...ee Shore
...arion
Darda...lla Blues
My Di... Rosary
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Nobody ...Knows
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221 Columbus A..., Boston

BLANK PAGE

MAJOR HIGGINSON

Henry Lee Higginson and the Boston Orchestra

One of the kind of kings we make in this country, a king by the divine right of achievement, and the devotion to that end of a large part of his income, passed away on the 14th of November. Born on the 18th of November, 1834, he lacked four days of finishing his eighty-fifth year. Surely a good old age, and with only one regret, so far as could be known to one on the outside, —that his last few days should have been embittered by events that came between him and his cherished orchestra. The Boston Symphony Orchestra has been his special pride by right of ownership, and one towards which he had maintained an unerring ideal during nearly forty years of his life. He founded the orchestra, he sustained it, paying all losses from out his own income; and yet at the very end, when the public should have cherished him with infinite tenderness, he felt that he must turn his great life-work, the institution that had brought him the most unique distinction that

had come to any man in this country, over to the public, that was momentarily ungrateful, and to its representatives, to administer as they thought best. It was purely voluntary on his part. There was no one who could force him to it. There was probably no one who wished him to do it. And yet, at the very end of his life, at the culminating point of fruition, the joy and satisfaction of years was removed. A younger man would perhaps have handled the matter differently, would have felt differently, might have been ready to fight. But to the man of eighty-three there was nothing to fight, only an endeavor to handle things diplomatically, and save any unnecessary friction. He succumbed, however, a victim to the psychology of the mob. The public, emotionally aroused, loses its head, and has no feeling for anyone. Later it repents, as it did in the case of Major Higginson.

In the year 1881, when the writer of this article was in his early student years in Boston, one Friday afternoon at about one-thirty o'clock, he deposited twenty-five cents in the box office at the old Music Hall, and joined the throng that was beginning to gather. It was not long before the spacious lobby was packed, and at two the doors were opened and the rush began. There were no reserved seats. The early arrivals chose their places, the others went where they could. The hall was crowded.

When the orchestra was organized it was planned that there should be one weekly concert on each Saturday evening, admission seventy-five and twenty-five cents, preceded by a public rehearsal on Friday afternoons, at which the admission should be only twenty-five cents. In the end this proved impractical, and the prices of admission were not only raised, but the seats were reserved as well. At first the Friday concerts were not reviewed by the press, on the ground that they were rehearsals. Later the Friday rehearsals were raised to the dignity of regular concerts, as it was realized that they were only rehearsals in name.

In one of Major Higginson's first letters in regard to forming the orchestra, he figured that after he expenses of salaries for seventy players, conductor, soloists, hall rent, etc., had been paid, and an estimated income of $85,000 received, there would be a loss of $50,000 to be supplied by him, or the interest on one million dollars. This sum of money he expected to set aside for the purpose. Meanwhile expenses began to soar almost at once, although income continually increased also, and some seasons he practically had to call on the income of two million dollars to pay the losses. During thirty-seven years Major Higginson carried this personally. His ideal, however, he never allowed to swerve from its orginal purpose, in spite of much hostility that has been manifested from time to time, and he built up an orchestra with the greatest prestige of any in the world. In this he was aided by the very great ability of his manager, Charles A. Ellis, in whom he placed implicit confidence from the beginning.

At his eightieth birthday he was almost deified by his public, and received glowing tributes from all over the country. Two years later the same public was vilifying him for his attitude in the famous Dr. Muck incident. But how could he have acted differently. He had brought the distinguished conductor here in good faith. In the beginning there was nothing but rumors in regard to him. He played the *Star Spangled Banner* the first time Major Higginson requested it. The government at Washington gave the conductor a clean slate. Under these conditions, what could Major Higginson do but endeavor to keep things placid? Washington had practically ordered him to take no decided action. In a letter to the editor of this magazine, written in his own handwriting, under date of Dec. 9, 1917, Major Higginson said in part as follows:

"Many duties have delayed a reply to your kind note, and meanwhile the authorities at Washington have given the Orchestra leave to play. * * * The row has been hysterical in part—and also quite natural. I've no blame except for the cowards who write anonymously ,and the blackguards who lie. * * * No one can state the musical case more fairly than you have done, and I for one am grateful to you for it—as also for your letter. What is to come, we cannot guess, but of course any action which meddles with our country's welfare or clashes with the law, old or new, is wrong—and will not be considered by us.

Before this war is over, we may see strange changes. Meanwhile our one object is to win,—to live in freedom and peace,—and nothing else will be thought of.

Just now Halifax fills us with horror and sympathy.

Yours truly,
(Signed) H. L. HIGGINSON.

Certain critics accused Major Higginson of being un-American and unpatriotic. These cut him to the quick. It seemed so unjust that he, a civil war veteran, and a man who had been making ringing speeches in regard to every patriotic American giving his service to the colors in the great emergency, and regretting that he was no longer a young man so that he could volunteer his services,—should be attacked so virulently when he was simply trying to do his duty by his conductor, and at the same time under the supervision of his government at Washington. As soon as Washington made public its findings, Major Higginson bowed to the inevitable. He did not question the government, not its action. But it is not easy for a man of eighty-three to overlook the ingratitude of a public of which he had been the voluntary, but munificent benefactor, during two-thirds of his business life. Certain other public happenings had wounded him sorely a year or two before, and helped to pave the way for his complete breakdown in the end. He withdrew his connection with the Orchestra, and presented it to the great public to do with as should seem wisest. Boston accepted the gift, and its destiny was placed in the hands of a Board of Trustees. Thus far they have taken up the task earnestly and conscientiously, and are endeavoring to continue the ideals that were laid down by Major Higginson, and which have resulted in giving it the greatest prestige of any organization of the kind in the world. Meanwhile nothing can dim the glory that has come to Major Higginson as the founder and sustainer of the Boston Symphony Orchestra.

The public frenzy has meanwhile had time to become calm again. The better element regrets that its hysterical emotion should have permitted it to wound the great heart that had been its benefactor for thirty-seven years. It regrets that it was the cause of Major Higginson's learning, as many others have learned, that the public has but little active gratitude to bestow upon those who sacrifice for the general good, and for the universal uplift. Those who make such a sacrifice should in the beginning firmly resolve that the service is to be an absolutely impersonal one. The reward, the satisfaction, the gratification, may be in the personal conciousness. The service should be done in a manner that will be oblivious to the changes of external recognition. The Muck episode was most unfortunate. The government at Washington was watching it, and in the end disposed of it. Could the vitriolic press and public have allowed Major Higginson to pilot the affair in a diplomatic and unfrenzied manner, he might have died in the full realization that the Boston Orchestra not only owed its entire existence to him, but that it still belonged to him as long as he drew breath. Thus the deep pathos of it all could have been avoided, and Major Higginson's end could have been meted out with its full quota of joy.

Local Dramatic Outlook

Lord Dunsany was in town recently, and gave one of his combined lectures and readings at Orchestra Hall. His message was not a cheerful one in that it gave but a gloomy view of conditions in the dramatic world of today. He stated that he did not offer his dramas to the London managers because the public cared nothing for high class dramas, or the managers declared they did not, but only musical comedy and extravaganza found favor. He intimated that interest in the Shakespearian drama was dead, and that nothing of equal merit had come to take its place, and it was doubtful if the public would accept it if it did.

There is one consideration in regard to attendance at the Shakespearian drama that is rarely, if ever, mentioned. Does the public attend the performances of *Hamlet* and *Othello* because they have a passion for Shakespeare and all that he represents, or is it that it is the glamor of great names that draw them? Shakespeare is not essayed except by actors of the highest rank. The advertisements read Edwin Booth in *Hamlet*, not simply *Hamlet*, with the names of those taking part mentioned in small letters. Of course, there is a large constituency with a genuine love for Shakespeare, but not enough in any average community to fill the theatre several evenings. So far as the general public is concerned, is it, or is it not, attracted to the playhouse by the name of the great actor or actress who is headlined?

Detroit had a recent experience when Walter Hampden came to the New Detroit as an exponent of the role of *Hamlet*. He proved to be one of the finest that has ever been known upon the stage. Intellectual, emotional, artistic, with a keen and lucid insight into the meaning and needs of the role, and an ability that presented it in a manner that was overwhelmingly impressive. He also had a company that was most competent, and scenically the presentation was adequate, and in some scenes most artistic, creating a genuinely poetic atmosphere, or one of vague mystery, as the case might require. Although the performances were given at unusual hours, yet one would have supposed that an unusual effort would have been made to be present at one of them. But if the collective sum of all those in attendance represents the Shakespeare lovers of Detroit, then Dunsany can hardly be gainsayed in his remarks on the low ebb of dramatic taste.

Christmas week brings to us Sothern and Marlowe in Shakespearian roles. In this case there will be a double advantages, for in addition to performances that have always been known as splendid achievements, Sothern and Marlowe are widely known as the chief representatives of the highest dramatic art on the stage today. An appreciative and multitudinous attendance on the part of the culture of the city is a foregone conclusion in this case. They have earned their right to this appreciation and support, and the fact that they have returned to the stage cannot be other than a source of unlimited gratitude on the part of the lovers of the best the stage has to offer.

A little later in the season Robert Mantell will come to the New Detroit in a season of Shakespearian performances. Mr. Mantell has become a veteran in these roles, and is perhaps the only specialist who has been presenting Shakespeare without interruption for a quarter of century or more, now appearing on the stage. He has a large constituency which he has rightly earned, and it will be a source of regret when he no longer returns to give us his virile and emotional conceptions. At any rate we shall have had three seasons of Shakespearian performances, which is more than we have some winters.

Following the Sothern and Marlowe performances, the two Shubert theatres

HENRY
ROMEIKE, Inc.
(ORIGINAL)
106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
From BOSTON, MASS.
MAR -- 1920

A GREAT PRIVATE CITIZEN

HENRY LEE HIGGINSON

BY M. A. DEWOLFE HOWE

I

HENRY LEE HIGGINSON, who died in Boston on November 14, 1919, personified to an extraordinary degree a quality in American citizenship for which the need was never greater than at the present moment. This was the quality of a patriot's idealism evoked in time of war and sustained to the very end of a long life. He was the embodied refutation of the doctrine, now proclaimed on many sides, that the war-time spirit of idealism is all very fine, but that it cannot be expected to endure. In him it did endure — in him and a few others, scattered throughout the country, who offered their lives in the physical struggle of the Civil War, yet found in it also a great spiritual adventure, from which they returned spiritually quickened for the rest of their days. The rigid realists can point to their tens of thousands, not so quickened, but rather hardened to make the most of every material opportunity that reared its head once war was put aside; and none can deny that such there were, in disheartening numbers. Such no doubt there will be again, in the new period on which we have entered. But a life like that of Major Higginson, ending on the threshold of this period, has something to say both of the past and of the future. What it meant to the young men of successive generations for whom he was an inspiring visible presence, his memory may still mean to the multitude of his countrymen who have now laid down their arms after the greatest of wars, and are confronted with the immediate danger of losing that generous spirit of idealism which it nourished in them. He did not lose this spirit — nor need they.

If Major Higginson, in respect of his sustained idealism, represented an exception to the general rule, he embodied also several obvious contradictions. His very title of 'Major' was one of them; he was in reality brevetted Lieutenant-Colonel, U.S.V., before the end of the war 'for gallant and meritorious services,' and might naturally have gone through life 'Colonel Higginson.' He was commonly designated 'the first citizen of Boston' — and so justly that no second citizen has stepped at once into his vacant place; but, not even a native of New England, he was born in New York, November 18, 1834. He was a preëminent son of Harvard, but studied at the University for less than a single year, the freshman year of the class of 1855. He was best known throughout the country as a patron of music and education, as the 'founder and sustainer' of the Boston Symphony Orchestra and a liberal benefactor of Harvard; he was a Puritan at heart, and in his daily life a hard-working, hard-headed man of affairs, deeply immersed in intensely practical matters, a member of an important financial firm, a director of powerful corporations. For approximately forty years he held a conspicuous place in the public eye;

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but he never held public office. It was as a private citizen, a great private citizen, that he did his far-reaching work for his community and his country.

Major Higginson was forty-seven years old when, in 1881, he established, out of resources acquired by his own industry and intelligence, not through inheritance, the Boston Symphony Orchestra, and committed himself to maintaining it by means of resources still to be acquired on the same terms. This work lasted for thirty-seven years. It would have been an impossible task but for certain personal endowments, native and cultivated — courage, unselfishness, a capacity for public friendship, and a pervading sense of whimsical humor, that surest companion to a true sense of relative values. These gifts were not suddenly bestowed at the age of forty-seven. They grew out of his inheritances, his boyhood, and the maturing experiences of his earlier manhood.

The essential Puritan in him, that part of him which cried out against extravagance and waste, both public and private, and gave to his personal habits an austerity quite foreign to the households of modern American financiers, came to him direct from the earliest settlers of New England. His first American ancestor of his own name was the Reverend Francis Higginson, who came to Salem, Massachusetts, in 1629. This Puritan divine had, in the words of Cotton Mather, 'a most charming voice, which rendered him unto his hearers, in all his exercises, another Ezekiel, for *Lo, he was unto them, as a very lovely song of one that hath a pleasant voice, and can play well upon an instrument.*' This suggestion of music in a pioneer of bleak New England may be associated, by no overstraining of fancy, with his distant descendant.

The generations between the Salem minister and Major Higginson's father, George Higginson, were constantly fed from the streams of Massachusetts blood and tradition. To cite these tributaries would be to make a catalogue of family names intimately associated with the civil and religious direction of New England. It is enough to say here that in his father Major Higginson had a friend and exemplar who definitely affected the course of his life. George Higginson's early mercantile ventures in New York came to grief in the financial disturbances of 1837. He then came to Boston, where in 1848 he formed, with his cousin, John C. Lee, the stock-brokerage firm of Lee & Higginson. It was a day of comparatively small things, and George Higginson never owned a house or a horse of his own until within a few years of his death in 1889. But he gave his children, four sons and a daughter, all that the time and place afforded in the way of education, and set them a high standard of helpfulness and integrity. One day a business friend, irritated by some misconception, walked into his office and said, 'Mr. Higginson, I always supposed you were an honest man.' 'No, you did not,' was the answer; 'you knew it.' Taking such facts for granted, and a constant readiness to do things for others, were thus bred in the bone of his son Henry.

When he was a boy at the Boston Latin School, he took his part with a fierce energy in the snowball fights on Boston Common. Henry Adams, in his *Education*, recalls the battles between the Latin School boys and all comers on the Common, the trick of inserting stones in snowballs, and his own depression one day at 'seeing one of his trustiest leaders, Henry Higginson — "Bully Hig," his school name — struck by a stone over the eye, and led off the field bleeding in rather a ghastly manner.'

His college career was cut short be-

fore the end of one year by a weakness of his eyes. This did not disqualify him for business, and for several years he was employed in the counting-house of S. & E. Austin, a well-known firm of Boston merchants. But 'Trade,' as he wrote from Europe to his father in 1857, 'was not satisfying to the inner man as a life-occupation.' Having gone abroad, in 1856, without definite plans, he soon found himself bent on the serious study of music. 'If I find that I am not profiting at all by my work,' he wrote to his father, 'I shall throw it up and go home. If I gain something, I shall stick to it. You will ask, "What is to come of it all if successful?" I do not know. But this is clear. I have then improved my own powers, which is every man's duty. I have a resource to which I can always turn with delight, however the world may go with me. I am so much the stronger, the wider, the wiser, the better for my duties in life. I can then go with satisfaction to my business, knowing my resource at the end of the day. It is already made, and has only to be used and it will grow. Finally, it is my province in education, and having cultivated myself in it, I am fully prepared to teach others in it. Education is the object of man, and it seems to me the duty of us all to help in it, each according to his means and in his sphere. . . . And now, old daddy, I hope you will be able to make something out of this long letter. You should not have been troubled with it, but I thought you would prefer to know all about it. It is only carrying out your own darling idea of making an imperishable capital in education. My money may fly away; my knowledge cannot. One belongs to the world, the other to me.'

These were thoughtful and prophetic words to proceed from a youth of twenty-three. A letter written to his father in the same year contains another significant bit of self-revelation: 'What is money good for, if not to spend for one's friends and to help them? You 've done so all your life — let me do so too, when I can, for it is in me (I have always known it) to be a close man, a miser. I know about this.'

For about four years the young man remained in Europe, at first preparing himself, — chiefly in Vienna, — by hard study of the piano, singing, and composition, for such possibilities as a musical career might open to him, and afterwards adjusting himself to the necessity of abandoning it. This was the direct result of over-exertion. A headache that lasted for three days drove him to a barber, who let blood from his left arm to relieve his suffering. He returned to his piano practice too soon after this experience, and disabled his arm, as an eminent physician assured him, permanently. 'I came home,' he wrote, 'and swore like a pirate for a day; then, coming to my senses, I decided to sing away, study composition, etc., hard, magnetize, and await the result. . . . I've hurt myself many times by doing things which other people avoid as a matter of course.'

While reconciling himself to his disablement, and to a growing realization that his musical gifts were not such as to make him a musician of the first order, he supplemented his personal economies by giving lessons in English. Some months before returning to America in November of 1860, he wrote to his father, who must have wondered at his protracted absence from home, confessing the disappointment he had met, and adding, 'If you consider the whole thing and remember that I enjoy in the depths of my soul music as nothing else, you'll easily comprehend my stay.'

Long afterwards, when the orchestra he founded had been established in Boston for more than twenty-five years, he

wrote to an old friend who had advised him wisely at its origin, a letter which confirmed the modest estimate he had made of himself as a musical student in Vienna, and at the same time revealed, in his words about Beethoven's Third Symphony, an appreciation of music, and a response to its appeal, which were a life-long justification of his early studies. Thus, in part, the letter runs:

'A few words about our talk last night. Of course I loved music, and therefore studied it — and found no talent whatsoever.

'We young folks used to consider the problems of life, and the rights and needs of men and women, and the injustices of both, also the need of refreshment and not of luxuries or even comforts. And it seemed to me that we of the young beautiful country should and could have music of the best. Hence my hopes and efforts, both for the sake of art and the sake of humanity. Do you see? But talent, or even keen perception of musical talent in others, I have little or none; nor have I ever found talent for anything, except power of work, and of recognizing friends of the best, and the enormous value of them to me. It is all second or third class, and I've been built up and lifted up to a wrong place by friends.

'As to the "Eroica," I had meant to tell you how I felt about it, but it opens the flood-gates, and I can't. The wail of grief, and then the sympathy which should comfort the sufferer. The wonderful funeral dirge, so solemn, so full, so deep, so splendid, and always with courage and comfort. The delightful march home from the grave in the *scherzo* — the wild Hungarian, almost gypsy in tone — and then the climax of the melody, where the gates of Heaven open, and we see the angels singing and reaching their hands to us with perfect welcome. No words are of any avail, and never does that passage of entire relief and joy come to me without tears — and I wait for it through life, and hear it, and wonder.'

The dreams of youth and the realities of old age — for Major Higginson was nearly seventy-five when he wrote this letter — have not often stood in a closer relationship.

II

When he returned to the United States late in 1860, realities were soon to supersede the dreams. Within six months Sumter was to fall, and the mettle of individual Americans to be tried. Henry Higginson met the test by immediate participation in the forming of the Second Massachusetts Regiment of Infantry, begun April 18, 1861. A remarkable group of young men joined in this undertaking, and became officers of the regiment. The name of Robert Gould Shaw typifies the quality of them all. It was a band of chosen spirits, aflame with the ideals for which a war is most nobly fought; and it was entirely characteristic of Henry Higginson that his friendship with these men entered into the very warp and woof of his army life, and permanently influenced him. A passionate devotion to his country may fairly be counted the controlling motive of all his years. With it was inextricably interwoven a passionate devotion to friends. Indeed, he seems to have conceived virtually all the relations of life in terms of friendship. In his attitude toward his country, his city, his college, even toward the art of music, there was something intensely personal — just as there was in his dealings with individual men and women. It was in blended patriotism and friendship that he made his two chief gifts to Harvard College — the Soldiers Field for athletic games, the Harvard Union for social intercourse. He set up on Soldiers Field the names of six soldier friends,

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and said about them to the students of Harvard College: —

'Now, what do the lives of our friends teach us? Surely the beauty and the holiness of work and of utter, unselfish, thoughtful devotion to the right cause, to our country, and to mankind. It is well for us all, for you and for the boys of future days, to remember such deeds and such lives and to ponder on them. These men loved study and work, and loved play too. They delighted in athletic games, and would have used this field, which is now given to the College and to you, for your health and recreation. But my chief hope in regard to it is, that it will help to make you full-grown, well-developed men, able and ready to do good work of all kinds — steadfastly, devotedly, thoughtfully; and that it will remind you of the reasons for living, and of your own duties as men and citizens of the Republic.'

An older man does not wholly improvise thoughts of this kind. He brings them out of an experience like war because he takes a great deal into it. As a young officer Henry Higginson took into the war a full measure of enthusiasm and energy. He worked hard at recruiting and drilling his men before they went to the front. They recognized a fighter in him, and liked him. One day he overheard a soldier swearing in the ranks, and checked him, saying, 'If there is any swearing to be done in this company, I will attend to it.' No doubt he did, and by means of the vigor it implied stiffened the discipline for which he was responsible. Talking to some college students in 1913 about discipline in the army, he said, —

'One incident of the time showed the power of obedience which our men had learned. One afternoon, as the regiment came in from drill, I, being on guard, noticed a man who was talking and talking. I knew he was a blackguard, having noted him before. In a few moments he was sent down by his captain to the guard-house, to be kept there until he was sober. I said to the corporal, "Get the man's knapsack and rifle and bring him here." (In those days we expected an attack, and our rifles were kept loaded.) The man was brought back and told to march up and down. The guard-tents were in a row, and the muskets stacked about fifteen yards from the officers' tents, where I stood. The man marched up and came back, clubbed his musket, and told me he would like to knock my head off. "No matter," said I, "march on." (We had taken the cap off his rifle in order that he should do no harm.) He marched up and down once or twice, and then stopped where the rifles were stacked, took a percussion-cap out of his pocket, put it on the rifle, and took a good aim at my belt, and used queer language about a "hole in my body." There was not much chance for me, for if he had fired, I should not be here talking to you. All I said was, "Bring that piece to your shoulder!" and he brought his rifle up to his shoulder; and then I said, "March on!" and he marched up to where I was. Then the sergeant took charge of him, unloaded his rifle, and the man marched until he dropped from fatigue. He was a miserable soldier, and about ten years ago I saw him in Charles Street coming out of a rum-shop.'

While the young officer was imparting discipline after this fashion, he was also acquiring his own experience of it. The infantry regiment he had joined at its inception went to the front in July, 1861, when he was promoted from second to first lieutenant. In October he was transferred from the Second Massachusetts Infantry to the First Massachusetts Cavalry, formed in September, and received a captain's commission. In his brief infantry experience he saw no battle, but was much engrossed in

the routine duties of soldiering. With the cavalry, which had by degrees to disprove its inferiority to the mounted forces of the Confederacy, his fighting began. It continued through the Antietam campaign, in the autumn of 1862, through the winter months before Fredericksburg, and the spring campaign of 1863 in Virginia. On June 17 it came to an end, at the beginning of the battle of Aldie, when Major Higginson, sent to recall a fellow officer, Captain Sargent, who had gone beyond the point to which he had been ordered to advance, followed him, in the zest of an unexpected fight, and found himself and his men overpowered by superior numbers. His horse was shot under him, and in the hand-to-hand encounter that ensued he was wounded by pistol-shot and sabre-cuts, one of which left its scar on his face for life. When he recovered consciousness, he contrived to save himself from capture, but the wounds he had received incapacitated him from any further active service. As soon as he could do anything, he made himself useful again in recruiting, and for a brief time served on the staff of General Francis C. Barlow.

He would himself have been the first to say that his war-record was not exceptional. The passionate spirit of patriotism in which it was rendered, and his communion in that spirit with noble young contemporaries, many of whom gave their lives for the Union cause, left their indelible marks upon his character. Like many another fighter against disunion, he gave to the reunited country in its entirety the same devotion through life that he had given to the cause of the North in his earlier years, and again and again spoke of the men against whom he had fought as only a chivalrous foe could speak.

An incident of later years, related by one of his business partners, is significant. A Confederate officer nearly eighty years of age came into the firm's office one day, and said he would like to shake hands with Major Higginson. He was asked to sit down and await the major's return, which was expected at any moment. While waiting, the visitor, subject to an old heart trouble, fainted away, and was carried to an inner room where restoratives were bringing him back to consciousness when Major Higginson returned.

'What's the trouble? Who is that?' he asked.

'Colonel ——, Confederate officer in the Civil War. He came in to see you.'

Mr. Higginson stepped forward, leaned over the old man as he opened his eyes, and said, 'I am sorry, colonel; but there's one good thing — you can't die here. This is an Abolitionist's office.'

A flickering smile was the visitor's reply, soon followed by his sitting up and entering into conversation. Before long the two old men left the office arm in arm, and the Southern colonel was heard to say, 'You certainly did put my trolley on the wire to-day, major!'

Still another story illustrates the quizzical humor that was quite his own and accompanied him into all surroundings. He was discussing truth-telling one day with a younger associate. 'It is essential in business,' he is quoted as declaring, 'but socially it is very diverting to lie. For instance, I was standing on the corner of Park and Tremont Streets the other day when a motor came down the hill, locked wheels with another, and turned over. In a moment a crowd was buzzing round; it was just like kicking a hornet's nest. A lady came by — uncertain of age, nondescript clothes, flat heels, carrying a bag — you know the type, you see them in Boston. 'Addressing no particular person, she said as she passed me, "Anybody hurt? Anybody hurt?"

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'Very politely I replied with a bow, "I hope so, madam."

'She looked at me sharply, and discovering that I was old and gray and probably deaf, she repeated the inquiry in a louder tone. "Yes, madam, I heard the first time; I said, I hope so; think how disappointed all the people would be if nobody were hurt."

'Murmuring, "What a wretched, wicked old man!" she walked on about ten feet; then, turning, she came back, and scrutinizing me closely, said, "Are n't you Mr. Higginson?" "No, madam." "You look very much like him." "I have been told so." I lifted my hat and bowed most politely as the lady walked away in a quandary.'

The twinkling look that went with words like these, never deceiving the quick-witted for more than a moment, cannot be reproduced in any telling of the anecdote.

Such chaffing of a woman encountered by chance was characteristic of him in all his social relations. But of women in general, and especially of their high place in the true partnership between man and wife, he was the unfailing champion. His own marriage, with a daughter of Louis Agassiz, about six months after his disabling fight at Aldie, placed him in a rarely harmonious domestic relation which to the end of his days afforded the basis of happiness, sympathy, and coöperation in which all his other relations were rooted. Through this marriage, moreover, his intimacy with his brother-in-law, Alexander Agassiz, his classmate in college, became so close as to count among the positive influences of his life, with notable results both in affairs and in thought.

Yet it was from his comrades in arms that the incentives to the citizenship he practised were primarily derived. Even before the war one of them, Charles Russell Lowell, a kinsman with whom he was in the closest sympathy, had revealed in a letter to their common friend, John C. Bancroft, son of the historian, the attitude toward life which their little circle of idealists was taking. 'Last February,' he wrote from Rome in 1857, 'when Henry [Higginson] joined me in Florence, we laid our heads together to get you across the water; as a preliminary standpoint we concocted an extensive plan of migration, you and Jim Savage and Henry and I were all to move to Virginia or somewhere — we were to cultivate the vine and the olive, to think none but high thoughts, to speak none but weighty words, and to become, in short, the worthies of our age.'

After they had 'moved to Virginia' several years later, for a purpose then quite unforeseen, the future took on a new aspect, and Lowell, who had discovered 'a thorough born merchant' in his friend Higginson while they were traveling as youths together in Europe, wrote to him in the last year of the war, 'I hope, Mr. Higginson, that you are going to live like a plain Republican, mindful of the beauty and the duty of simplicity. Nothing fancy now, Sir, if you please. . . . I hope you have outgrown all foolish ambitions and are now content to become a "useful citizen." . . . Don't grow rich; if you once begin, you will find it much more difficult to be a useful citizen.'

The attempts to attain independence were at first unsuccessful, both in an oil-venture in Ohio and in a cotton-planting enterprise in Georgia, an experiment in which a patriotic motive played an important part. With his joining the firm of Lee, Higginson & Co., in Boston, in 1868, more prosperous days began to dawn; but it was only after thirteen years of hard, self-denying work that he found himself in a position to carry out a purpose he had long been forming, the establishment and

maintenance of a great orchestra which should give to the people of his own city and country music of the same supreme order of merit as that which had nourished his spirit as a young man in Europe. This was essentially a patriotic purpose, conceived in the desire to enrich the life of his own beloved country. Music, as he had long before written to his father from Europe, was his province in education. Long afterwards he quoted the words that Fanny Kemble had once spoken to him: 'Life in the United States is hard and dry. Your country is a great cornfield. See that you plant flowers in it.' Still later he amplified the same thought in saying, 'This beautiful land is our workshop, our playground, our garden, our home; and we can have no more urgent or pleasant task than to keep our workshop busy and content, our playground bright and gay, our garden well tilled and full of flowers and fruits, our home happy and pure.' It was precisely for these objects that he established the Boston Symphony Orchestra in 1881.

III

At that time public benefactions of this general nature were far less familiar than they have since become, and such a benefaction in the realm of music was wholly original. The endowed or privately supported orchestra is now an accepted institution in many American cities, and this is so in large measure because of the pioneering example set by Mr. Higginson. The value of that example lay by no means only in the spectacle of large annual expenditures, the fruit of annual earnings and income which might otherwise have been employed in the rolling up of a modern fortune, but also in the devotion of personal energies to an immensely difficult and complicated task. How exacting this task was, — in the selection and judicious handling of conductors, to say nothing of the whole company of highly temperamental persons who constitute the orchestra; in dealing with the *genus irritabile* of soloists and with a public sometimes only a little less difficult, — few could realize. Humor, patience, a decisive will, an infinite desire to serve his generation carried him over many rough patches of the long road. At the very end of it, when he had carried on this work with increasing success for thirty-seven years, the tensity of war-time feeling and the sorrow that came from clinging too long to the trust he had placed in one who proved unworthy of it, imposed a burden he could no longer bear, and, broken by the bitter experience, he committed to other hands the institution he had created. But on the very last day of his life he found occasion to deplore the course of a contemporary who had recently bequeathed a great fortune to a worthy object, on the ground that his wealth might have been doing good through many years of its accumulation, and to pity him for having missed all the fun of spending it for others.

When Mr. Higginson wrote an article, 'A Hint to the Rich,' for the *Atlantic* nine years ago, he began and ended it with the quotation: —

> What I gave, I have;
> What I spent, I had;
> What I kept, I lost.

There was his whole philosophy of riches. His practice was itself a hint to the rich, for his constant refusal to count the cost in what he did for others was offset at every turn by the little severities he imposed upon his own mode of life. 'I look at fifty cents myself,' he wrote in a private letter soon after the war broke out in Europe, 'and think whether I will take a carriage or walk. Indeed I nearly missed my train on Sunday because I did not take a carriage. There is something about "the

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spigot and the bung" that applies to everybody.'

Personal indulgence of any kind was as alien to him as to his Puritan forebears. 'Puritanism!' he wrote to a friend in 1889; 'the older I grow, the more I incline to their ideal, and the luxury and the wastefulness and a thousand things send me that way — in thought, though hardly in deeds and living perhaps.' It could not have been entirely from the Puritans of tradition that he derived, for example, his interest in schemes of profit-sharing. It was a cardinal principle of his economic creed that the wage-earner should have 'a larger piece of the pie.' The same sympathy which prompted this feeling kept him youthful to the last, drew him and his young associates, in business and friendship, together, and placed him constantly with those whose eyes were turned toward the sunrise.

His personal presence truthfully bespoke the man within. Compact of stature, visaged with distinction, military in bearing, alert and vigorous, forthright and staccato of speech, both in public and in private, he visibly embodied the qualities of utter fearlessness and honesty, joined with a fortunate capacity for quick and righteous anger. These qualities, moreover, were not wholly unrelated to a human and endearing tendency to make impulsive mistakes. But they stood in an equally close relation to a definite gift for bestowing and winning affection. To a remarkable degree his letters spoke with his living voice. Nothing of good or evil fortune could befall his friends without his writing to them, briefly or at length, in terms appropriately compact of sympathy and humor. His good letters were not the product of accident, for he had a theory of letter-writing which he once communicated to a business associate as follows: 'You sit down and visualize the person you are addressing; you dictate exactly as if he were present; you watch the changes in his face and anticipate his replies. You go through it and cut out all the adjectives and adverbs; then you probably have a good letter.' A point of his own practice is not enumerated here — namely, the addition of a postscript in long hand, to almost every type-written letter, making it even more personal than it was before.

Major Higginson's letters will long continue to speak, with authentic inflection, for the man himself, to all who may read them. In this place a single letter published twenty years ago in Dr. A. V. G. Allen's *Life of Phillips Brooks* will surely not be unwelcome to readers who have seen it before; to them and to others it will carry a clear suggestion of the personal quality of its writer — not a churchman, or a regular church-goer himself, but a holder of the simple faith that 'without God the bottom drops out of everything.' It needs only to be said that the letter was written to Phillips Brooks, his school and college classmate, at the time when he was considering an urgent call to quit his work at Trinity Church, Boston, and become preacher to Harvard University, from which any call came to either of these two friends, these devoted sons of the college, almost as a command: —

BOSTON, *April* 12, 1881.

DEAR OLD CHAP, —

Forty years is it since we began learning Latin and mischief together — you the Latin and I the mischief? Since which we have never had a cross word, and so I will run the chance of one by impertinence.

Folks say that the College is asking for you; and it is true, I know. Since you took your course for life, you have gone on steadily and enthusiastically until you've won a great place. Just think of the empty old church and of the present full church! Just think of the men and women of the intelligent and educated classes whom you've drawn into your fold! Think what these

men will do for the less fortunate people of our city, and still more, think how your women work! We have not seen the like for a great, great while. It has fallen to you to do this thing, and I will not pass on your deserts, but merely on your luck to have done something in this life worth doing. Is not that what we all are after, and what goes far to save us from remorse or despair? How can a chap be content for a day, unless he is aiming at something of a serious kind? It is the only theory on which one can explain this life, is n't it? And how many of our comrades have made a success of their lives? or how often does it occur in our experience to see it?

You have — no matter how or why; and still more, the future for you is greater in promise than the past has been in performance. Don't dream of leaving your own field. Your personal contact with all these folks is a necessity, if you will go on. How can you then think of Cambridge and the dear old University? You can't work on those boys in the same way, simply because they are at the questioning, critical, restless age. The worst of them are not bad, but frivolous or idle-minded. The best of them are seeking for the truth everywhere, and had better seek by themselves. Let them ferment. Of course you can help many a restless spirit, when he *wishes* to be helped — but you can do it as well here as at Cambridge. You certainly can talk to or preach to or teach them at Cambridge occasionally — as in Boston. But, for Heaven's sake, don't leave your stronghold for this new field. It would be the mistake of your life — and you will rue it deeply and forever.

Now how do I know? I do not know, and yet I feel absolutely sure of it. I've talked to some of the middle-aged and some of the younger folk of it, and listened with much interest — to but one reply.

You know that personally I get nothing from your being in town. We both are too busy to meet often unless at church; and there I do not go. So I am free from bias. But I can't but feel much interested in your work, and glad of your great influence. Don't risk losing it — don't go away until your sun sets.

This letter calls for no reply. If it annoys you, burn it and forgive me for the sake of old times. I know that it is presuming, impertinent, arrogant even. It has not one word of praise or admiration for you. Such a word is not called for or needed, but no one can value work and enthusiasm more than I. You know full well how I feel about your life.

God bless you, old fellow.

HENRY L. HIGGINSON.

There is much, very much more that might be said and quoted. From the many fields of activity of this great private citizen — fields of business, education, art, friendship, and public service privately rendered — instances innumerable might be drawn to illustrate the living out of his avowed belief that 'there seems no other outcome, no other foundation for a happy mankind, for civilization, than a full, generous, wise use of our powers for the good of our fellow men, and a happy forgetfulness of ourselves.' But this is far less a memoir than a suggestion, a turning of consideration to the immediate meaning of such a life as Major Higginson's.

When the eighty-fifth birthday he did not quite attain was drawing near, and some observance of it had been proposed to him, he wrote to a friend: 'I've had only too many kind words of praise for doing my duty, and only my duty, as my eyes and those of dear, dead friends saw it. The simple tale — that he tried to fill up gaps and sought to bring sunshine into the lives of his fellow men and women, that he usually kept his word, given and implied, and that he worshipped his country and had the very best and most far-seeing of friends — is the whole story.'

Thus in retrospect he saw his life. To others it may stand preëminently, as these pages began by suggesting, for the possibility of sustaining from youth to old age an idealism born in time of war. This central meaning of it was richly symbolized at his burial. Into

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and out of the academic surroundings of a college chapel the veteran soldier, the indomitable lover of righteousness and beauty, was borne in the uniform of his army days, his sword at his side; and over his grave the 'grieving bugle' sounded its martial note of farewell. For his country and its ideals he enlisted in the war of more than half a century ago. The enlistment proved to be for life. He believed with all his heart that the young men of this later day were the true spiritual sons of their fathers. It is for them, in the light of such a life as his, to justify this faith of the older generation.

BOYS

BY R. S. V. P.

I

PARENTS who have a boy always disclose the fact with a smile, or in a tone of gratification. Then usually there follows the assurance that he is a 'real boy, too.' Though you might think him noisy and untidy, bent upon his own concerns, and a great tease, rather rough and inconsiderate, yet, for themselves, they do not mind: they like boys. Boys will be boys, and a real boy is the real thing.

You meet this 'real boy,' too, in all books about boys. You even seem to see him constantly on the street and in your neighbor's yard, or trespassing on your own land. You unquestioningly believe schools to be full of him, and your office-boy perhaps appears to be a sample of him. But among boys whom you really know, which one is really such a boy? Is your well-beloved nephew that kind of a real boy, or the boys you know well among your pupils? Were your brothers like that, or your own son, or you yourself? Scarcely. Yet, if this is not the real boy, what is a boy, really? What are boys like? Here are hundreds of them passing before us, swiftly, vigorously moving from babyhood to manhood. What definite things do we really know about them? and if they are not like what we think they are like, why do we think they are like that, and not like what they really are like?

Our habitual assumptions about boys are pretty definite. They have a positive reputation. During the past ten years, I have been collecting what is currently said and constantly written about boys, noting and jotting down each familiar phrase as I happened across it. Putting them all together, I get a popular characterization which runs thus (everyone will recognize how common the ideas are):—

Boys are noisy and decidedly in need of physical activity, for they possess an inexhaustible supply of surplus energy. Boys are dreadfully untidy, very inconsiderate, bent upon their own concerns and inobservant of all else. Boys are pugnacious and athletic, yet they are lazy. To lessons they are indifferent,

laughing and rebelling at them and at all poetry, sentiment, and religion. Scornful of mothers, girls, and babies, boys are, nevertheless, generous, brave protectors of the weak; are good-hearted and loyal, and hate meanness, lies, and cowardice. On the other hand, they are impatient of reproof and insensitive to it, as well as to disgust and fear; they spend much of their time dodging their duties, deceiving those in authority, and teasing those beneath them. Boys love so to rule that they are superlatively resistive and rebellious. They are full of creativity, because of which they devote themselves to keen interests, one at a time, with the passion of collector and specialist. At the same time, they are very emulative, and so responsive to competition, that two young boys together are scarcely safe in a dangerous place where either one alone would be perfectly trustworthy, and three together are sure to get into trouble. Indeed, they have such an inclination to show off, that they thus speedily take leave of their common sense when they gather in groups; but they hate to be shown off by others. In truth, boys have so great a desire to excel, that it is said that every boy at some time wants and expects to become president; this gives them a high standard in whatever they undertake; so, if they think they cannot reach that standard, they refuse to try at all. Indeed, when you come to know them, you find boys supersensitive and very dependent on sympathy and comprehension, highly objective and very dramatic, and not at all self-cognizant. They are built in compartments, and a real boy cannot see one part of himself when another is engaging his attention.

Everyone must recognize that this concatenation of contradictory claims and charges, heterogeneous as it is, includes after all only what is currently said and constantly written about boys. Yet, collected and bound together, it reads like an ill-sorted bundle of unrelated impressions made regarding separate boys of various temperaments and tastes at sundry times — it appears to be, not a characterization, but a scrap-heap. The lads whom we know do not categorically answer to this description, though we recognize that each is like some part of it. Our own lads are sons and brothers and human souls; each is a person, different from all others that ever were. The characteristics which all boys have in common seem to us so few as to be almost negligible, and even these few appear in separate boys in very varying degrees. Besides, there is almost nothing which boys have in common that men do not also have; and most of what makes boy and man is common in girls and women, too.

'Boy' probably pointed out originally nothing but the mere fact that a man is young before he is old. There is, we all know, very little which distinguishes a boy from a man, except his youth — that is, his obviousness in interests, his inexperience, and his inexpertness. In thinking of boys, we are thinking of men, minus responsibilities and skill.

Your own boy at twelve or fourteen is as much a full-grown man as Richard the Lion-Hearted ever was (though not as great). He is able, or should be able, to maintain himself in the inanimate world and to handle simple personal relations with some good sense. The only difference between the boy and the man that he is to become is in self-use and in use of the world about him. Nevertheless, in the long ages since there was not even that difference between boy and man, certain salient characteristics may have accumulated in the mere boy, — in boys as boys, — somewhat separate from

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June 29

NEWS OF MUSIC

THE CECILIA AND A TALE THAT IS TOLD

Its Continuing Ambition to Be the Chorus of the Symphony Orchestra—Loeffler, Mr. Rosenfeld and Now Mr. Hill—The Cleveland Orchestra to Visit Boston—Stadium Summer Concerts in New York—Elsa, Salome and Miss Farrar—The Munich Operatic Festival Renewed—Items, Incidents, Opinions

NOW that Mr. Stephen Townsend has scattered broadcast his circular re-assembling the Symphony Chorus, an amusing tale goes to and fro amongst those who must have their gossip about the musical affairs of this town. As such tongues wag, there are members of The Cecilia, low-placed and high-placed, that expected its choir to be joined to the Symphony Orchestra for the choral work of next season. As some say, indeed, they still confusedly expect it. To be the chorus of the Orchestra is, of course, a long-standing ambition of The Cecilia. It came to actual fruition in Mr. Fiedler's time as conductor of the band, but the outcome, in critical and uncritical ears, did not encourage such union. Since those distant days, the powers at Symphony Hall have not often sought The Cecilia, even for a few incidental voices; while, after the gathering of the Symphony Chorus, it fell quite out of their reckoning.

Meanwhile The Cecilia in spite of just glories in the days of B. J. Lang and in a Boston that was not exactly the Boston of 1915-20, has steadily lost place in the musical life and interest of the city. The brave and often well-considered attempt to reanimate it with the young abilities and ambitions of Mr. Chalmers Clifton as conductor, failed under irremovable conditions within and without the choir. Since that defeat, it has become a slender, semi-private body, undertaking two concerts in a season, open to subscribers only; limiting those concerts to choral music in the smaller and simpler forms; and virtually maintained by a few faithful patrons, one of whom is also a present pillar of the Symphony Orchestra. Nor have its conductors, since Mr. Clifton's day, been able much to better it. By agreeing judgment of practised listeners, the recent numbers, quality and habits with work of The Cecilia have hardly been those to commend it as ally to Mr. Monteux's band in the exacting choral pieces, of large dimensions, projected by him for performance next season. Yet, as current gossip runs, members of The Cecilia have believed of late that such an opportunity would open to them and sought to increase accordingly the numbers of the choir. Indeed, as some aver, when a final dissolution of The Cecilia—for lack of a supporting and interested public—was recently debated in its inner circles, coöperation with the Symphony Orchestra was frankly and earnestly encouraged as the only way to salvation. Yet, with The Cecilia what it has been of late years, such a union seems altogether fantastical. H. T. P.

Contentious Matter

A week ago these columns contained the final paragraph of Mr. Paul Rosenfeld's essay on the music of Mr. Loeffler, quoted from his recently published volume of "Musical Portraits." It was printed here because readers of the book often chattered about it and because it fairly exemplified the view that the youth of American music take of Boston and Bostonians. Indeed, it had rather to do with the traits of this town in general and in particular than with the quality of Mr. Loeffler as composer. None the less, the quotation has drawn from Professor Edward Burlingame Hill of the Division of Music at Harvard the following letter:

> The quotation from Mr. Rosenfeld's essay on Mr. Loeffler, which appeared in your columns on June 22, in my opinion represents a prejudiced and thoroughly unjust view of this, our most gifted resident composer. May I suggest that the following sentences from Professor Spalding's recently published book, "Music: An Art and a Language," is more in accord with the sentiments of discriminating musicians and critics throughout the country.
>
> *The composer of greatest genius and scope in America is undoubtedly Charles Martin Lœffler; but although his best works have been composed in this country, we can hardly claim him as an American composer, for his music vividly reflects French taste and ideals. His inspired works—in particular "La Mort de Tintagiles," "Pagan Poem" and a Symphony (in one movement)—are of peculiar importance for their connection with works of literature and for consumate power in orchestration. Not even Debussy has expressed more subtly the tragic spirit of Maeterlinck than has Lœffler in "La Mort de Tintagiles"; and "Pagan Poem," founded on an Eclogue of Virgil portrays most eloquently the romance of those pastoral days. Lœffler's latest work, a String Quartet dedicated to the memory of Victor Chapman, the Harvard aviator, is remarkable for the heart-felt beauty of its themes and for advanced technique in treating the four solo instruments.*
>
> While Professor Spalding would undoubtly be the first to disclaim that the above is a comprehensive analysis of Mr. Loeffler's rare and searching qualities as a composer, the fact that he alone of American musicians was chosen for individual comment is of vital significance.

The reviewer of music for the Transcript, having often put in print his notion of Mr. Loeffler, as composer, prefers to hold chastely neutral in this controversy. Yet he may not forbear the reflection that whatever Mr. Rosenfeld's errors of judgment as to Mr. Loeffler's music, that slightly ironical and appreciably self-confident young essayist would now be surer than ever of his view of Boston as self-centred. "Behold," it is easy to hear him saying, with tongue in cheek, Shavianwise, "here is one Harvard professor of music quoting another in print and both apropos a resident composer!"

Here in Boston

In the course of the winter we shall hear in Boston one at least of the newer orchestras of the Middle West—the Cleveland Symphony Orchestra. On a journey into the East it has taken Symphony Hall for an evening concert. The conductor of the band from Cleveland is Nikolai Sokoloff, of old a violinist in the Boston Orchestra, more recently orchestral leader in San Francisco.

In a review of his "musical adventures" during the season lately ended, Mr. Huneker, writing in The Century for July, gives a single sentence to the Boston Orchestra: "Sadly jarred by discordant elements, it will, like the fabled phoenix, arise with new life from its ashes."

A mastodonic out-of-door performance of Verdi's opera, "Aida," is projected at Braves' Field in September. As the impressario's communiqué goes, it will enlist a chorus of a thousand voices, an orchestra of 150 instruments, a ballet of a hundred dancers; noted singers for the individual personages, swarms of "supers" for the ensemble-scenes, elephants, camels, other spectacular paraphernalia; and an eminent operatic conductor to order the whole. The surface of the field will be the stage. Such monstrous performances of "Aida" have taken place elsewhere in Europe and America in recent years and have drawn their thousands.

Summer-Music in New York

Unless recollection slips, the Pop Concerts at Symphony Hall through May, June and the first weeks of July in each year are unique from one end of the country to the other. From time to time various orchestras has attempted similar series; but none, even in cities as large as New York or Philadelphia, has gained a sustaining public, much less a public that has renewed itself, as in Boston, for thirty-odd years. The nearest present approach to The Pops—and the resemblance is by no means close—are the Stadium Concerts begun last Saturday in New York and to continue there nightly for ten weeks. They take place out-of-doors in the Stadium, well uptown, of the College of the City of New York. The orchestra sits against a sounding-board in the centre of the ellipse; while the audience scatters about the tiers of seats. Smoke it may; but there are no drinks, tables, intermittent prattle, to intersperse summer music and soothe summer heats. Rather the listener hears often pieces that he might encounter in ordinary symphony concerts of the winter; Schubert's "Unfinished Symphony," for example; or Chaikovsky's "Pathetic Symphony"; or Dvorák's "Symphony from the New World"—to choose at random from the programmes announced for the first week. Of course there the lighter numbers, but "standard pieces" equally abound, like Liszt's tone-poem, "Preludes"; Rimsky-Korsakov's "Spanish Caprice"; and fragments from Wagner's operas. Even concertos have place, with pianists like Mr. Bauer or the best obtainable violinists to play them—to say nothing of assisting singers, operatically inclined. As a rule, the first half of a given programme tends to be substantial, while the second half affords an easier pleasure. This summer the orchestra is the New (or National) Symphony Orchestra with Mr. Rothwell of Los Angeles as conductor. As yet these Stadium Concerts, though well attended, do not pay for themselves—much less yield a profit like the Bostonian Pops—but, as usual in New York for symphonic music, guarantors are plentiful.

Miss Farrar and Her Parts

In the New York Evening Post, Mr. Finck, its reviewer of music, prints a characteristic note from Miss Farrar about her parts in current or impending operas at the Metropolitan.

> Mr. Gatti offered me "Lohengrin" for next season. I admit, in default of Elizabeth, Elsa was a great temptation, but one that I think I did wisely to put aside in favor of Miss Easton, who will not only sing the part beautifully, but will thus have a more advanced stellar position, which she richly deserves. I thought of my worries of a Monday evening "Lohengrin," a Wednesday "Carmen" and a Saturday "Zaza," and what chameleon changes would be demanded of me. Then, too, you know I have a deep-rooted objection to translations, and so Elsa, I think, will always remain out of my repetory. "Louise" is so far the only novelty I have in mind, although I have been hoping arrangements could be made for "Salome," but Gatti has not awakened to the fact, so Garden will probably do it next year here. It was a great pleasure to revive "Manon," though I did suffer when I saw 1903 written in Lilli's Lehmann's bold hand in commemoration of my first appearance in it in Berlin."

The Munich Festival Renewed

Contrary to foreign expectation, the state theatres at Munich are renewing this summer, for the first time since the beginning of the late war, the "Wagner-Mozart Festival," which was one of the artistic glories of the city and which used to fill it with visitors from England, France, America and Central Europe. Thus does Munich once more excel Baireuth, which has put by for the present its ceremonial performances of Wagner's operas. Munich, moreover, is not only continuing its festival, but adding to it. Thus the programme includes not only operas by Wagner and Mozart, but new German music-dramas, produced during the war and little known to Western Europe and America—Strauss's revised "Ariadne" (on Aug. 31); his newest opera, "Die Frau ohne Schatten" (on Sept. 5); Pfitzner's "Palestrina" (on Sept. 23 and 29), and Schreker's "Die Gezeichneten" (on Sept. 9). Furthermore: sundry German classics of opera will be included in the festival-performances — Weber's "Oberon" (on Aug. 11 and 27, Sept. 2) and Wolf's "Corregidor" (on Sept. 11). The chosen pieces from Wagner are "Parsifal," "Tristan," "Die Meistersinger" and one "cycle" of the "Ring" music-dramas; from Mozart: "Figaro's Wedding," "The Magic Flute," "Cosi Fan Tutte," "Il Seraglio" and "Don Juan." The response of the European public of old will be interesting to watch.

Items of the Day

Seemingly Mr. Heifetz, the violinist, has renounced the European tour projected for him next season and will be heard again in this country. Anyhow, he is now at sea on his way back to America after only a few concerts in London. Report goes that conditions on the Continent are not yet favorable to tours by virtuosi.

According to a recent interview Mr. Thibaud as wandering virtuoso will play the violin here, there and everywhere for ten years more. Then, when he is nearing fifty, he will take his ease and please his artistic self as occasional player of chamber-music in public. But before he quite withdraws from the world, say about 1940, he would like to assemble and conduct a "wonderful" orchestra of his own.

Now that the Opéra in Paris has produced d'Indy's "Saint Christopher," it has begun rehearsals of "Les Sept," "Chansons" ("The Seven Songs"), music-drama by the bold and fantastical Italian, Malipiero, some of whose symphonic pieces have been heard in America. It also has in hand an opera drawn from the Arab legend of Antar—the background to a symphony by Rimsky-Korsakov—with music by a Frenchman of the younger generation, Gabrial Dupont.

Miss Hempel will return to the operatic stage, next season, as well as sing in many concerts of her own. For once the Chicago Company takes from the Metropolitan and she will join it for an autumn tour in the Middle West and a spring tour to the Pacific coast. Between these expeditions stand her concerts in Boston and many another city.

According to Alfredo Casella, the Italian composer, writing from Rome to Musical America, the "Negro Rhapsody" of John Powell, the American composer and pianist, more impressed the audience than any other piece played at Mr. Damrosch's concert there. For once, it seems, a European audience heard American music of clear, immediately recognizable and stimulating American voice. Mr. Powell, himself, played the piano part.

Minor items of news say that next autumn Joseph Hofmann, the pianist, will revisit England for the first time in years; that Mr. de Lamarter's prize for an organ sonata by an American composer has been awarded to Harry Jepson, organist at Yale; and that the Metropolitan Opera House at Philadelphia has passed to "The Shriners" who will use it as a "temple" and also let it as concert-hall or theatre.

Appraisals—Without Bach our intellectual conception of music could not be what it is. Handel is but rough-hewn beside him; Mozart, in the contrapuntal vein, is but a composer in a haste; Haydn is insignificant. Bach alone gives to counterpoint a divine perfection, finality and ease. [The Manchester Guardian

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—Manufacturers say they will deliberately follow a policy of underproduction rather than reduce prices. A selfish policy that will find no sympathy when the pinch comes. [Baltimore American

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rom
Express NOV 16 1919
Buffalo, N. Y.

ENRY L. HIGGINSON, BANKER, PATRON OF MUSIC, IS DEAD

Dies few hours after undergoing operation in Massachusetts General hospital.

OUNDER OF ORCHESTRA

Established Boston Symphony organization in 1881 and since had paid its deficits.

ANTED TO AID POORER PEOPLE

Arranged for cheap concerts for their benefit—Was brevetted lieutenant colonel in the Civil War.

Boston, Mass., Nov. 15.—The death of Major Henry L. Higginson, banker and founder of the Boston Symphony orchestra, was announced today. Major Higginson died at the Massachusetts General hospital last night after an operation performed during the afternoon. He had been at the hospital but a few hours. Had he lived until next Tuesday, he would have been 85 years of age.

The death of Major Higginson was due to a recurrence of an old trouble for which he was under treatment last winter. Although head of the firm of Lee, Higginson & Co., bankers, Major Higginson was probably most widely known through his association with the Symphony orchestra. He had been a members of the banking firm since 1868.

Henry Lee Higginson established the Boston Symphony orchestra in 1881. In the years that followed he obtained the services of expert players from the musical capitals of Europe, and engaged conductors of the first rank who gradually developed the organization until it became one of the foremost orchestras of the world. Only in one or two years did the concerts yield a net revenue; in every other year until his death Mr. Higginson made up the deficit from his own pocket. One of his announced purposes in founding the orchestra was to provide first class music for people of small means, and from the start he arranged several hundred seats at the Friday afternoon rehearsals should be sold at 25 cents each. These rehearsals in later years came to be concerts in full form.

Orchestra his hobby.

The symphony orchestra Mr. Higginson considered his hobby rather than a philantrophy. He once said that it was to him what a yacht, a racing stable, a library or an art gallery were to other men of wealth.

Mr. Higginson was born in New York city on November 18, 1834, but spent most of his life in Boston. He studied at Harvard, but left before completing his course to enter a counting house. In 1856 he went to Vienna, where he studied music for a year. He served for three years in the Civil war, was several times wounded and was discharged for disability in 1864, with the rank of major and brevet lieutenant colonel. Returning to Boston, he entered the banking business and for many years headed the firm of Lee, Higginson & Co.

In 1890 Major Higginson presented to Harvard a memorial to Harvard men who were killed in the war, Soldiers Field, the athletic grounds on a part of which the Harvard Stadium now stands. Nine years later he made a gift of $150,000 to the university for the erection of the Harvard Union. Since 1893 he has been a member of the Harvard corporation and became well known to the students through his frequent addresses to them. He was awarded the degree of Master of Arts by Harvard and that of Doctor of Laws by Yale.

From
Herald NOV 18 1919
Yonkers, N. Y.

"In the Day's News"

Henry Lee Higginson, financier and philanthropist, who to-day reaches the age of four-score and five, is a native of New York, descended from an old New England family, who has come to be regarded as Boston's leading citizen by reason of his activity as a sponsor of good causes and the financial aid he renders them. As a matter of course he went to Harvard College, served with distinction in the civil war, winning the title of major, and then entered the banking business. The fortune that he has made he has shared to a large extent with Harvard University and with institutions in the city of Boston. His leading title to national fame is his patronage and control of the famous Boston Symphony orchestra, which ranks among the great orchestras of the world.

NEW YORK POST
ESTABLISHED 1881
From DEC 28 1919 Denver, Colo.

IGGINSON CUTS OFF ORCHESTRA ON MUCK'S GOING

Backer of Boston Symphony Revoked Bequest to Musical Organization.

The will of Major Higginson did not become public knowledge until much laudatory ink had been used in long obituary notices which might have struck a lower key in some musical quarters if its contents had been known. For it was confidently expected that the founder and generous supporter thru many years of the Boston Symphony orchestra had left at least a million to provide for its future welfare.

Before troubles arose over the now happily deported Muck, it was known that Major Higginson intended such a provision. It did not appear in the will, however, and what mention was made of the orchestra seems in the nature of a skeptical challenge of its vitality. It is, in fact, put on probation in the matter of owning its instruments. H. T. Parker, the well-informed critic of the Boston Transcript, makes the situation clear.

"As was to be expected, Mr. Higginson's will makes no mention of the endowment with which he once purposed to secure the future of the Symphony orchestra. When the band passed from his hands, he counted himself free from obligation of maintenance, and even declined, if common report is to be trusted, to share in the subscriptions that met the deficit of last year.

"Indeed, had not the wiser counsels of close friends finally prevailed, the probability was that he would have dispersed the orchestra in the summer of 1918, so bitterly did he resent the tumults and disorders into which the anti-German moods of war-time plunged it; so firmly did he believe that, reorganized and differently controlled, it could never regain its old perfection.

"The bequest that he had often promised, publicly and privately, was seemingly revoked, while certainly his mistrust of the new regime continued to the end. Else he would hardly have directed one of his executors to hold as trustee various scores and instruments for three or five years and then decide whether the new Symphony orchestra has been wisely enough managed and held to sufficiently high standards to deserve to receive them.

"Like most musically minded men of his generation, and the more for long association with German conductors, Mr. Higginson could hardly conceive of an orchestra, or, indeed, of the whole art of music, other than in German terms. Being a man of worldly and musical experience, he was unlikely ever to have made the absurd remark attributed to him in his war-time chagrins—that only German conductors could read a score. Deep in his mind and heart, however, was mistrust of all other conductors and of any regime but his at Symphony hall. He transferred the orchestra to the present trustees; but, naturally in a man of his years, temperament and experiences, the conviction remained unaltered. So also do various ironies."—The Literary Digest.

From Gazette Times
Pittsburg, Pa.

Maj. Higginson Leaves No Funds to Boston Symphony

The Boston Symphony Orchestra did not benefit financially in the will of Maj. Henry Lee Higginson, its founder and former supporter. Its erstwhile manager, Charles A. Ellis, now a noted concert impressario, was remembered with a bequest of $10,000, while the bulk of the estate was left to the major's widow and son, Alexander Higginson.

The Higginson library of music, which includes the scores used by the orchestra, and many musical instruments, among which are counted those used by the orchestra, were given in trust to Charles Francis Adams, with instructions to allow the symphony orchestra to use the scores and instruments free of charge, provided he so desires.

RONICLE-TELEGRAPH
Pittsburg, Pa.
NOV 15 1919

FOUNDER OF BOSTON ORCHESTRA SUCCUMBS

Hnry Lee Higginson Dies Following an Operation—Well-Known Harvard Man.

Boston, November 15. — (Associated Press.)—The death of Major Henry Lee Higginson, banker and founder of the Boston Symphony Orchestra was announced today. He died at Massachusetts General Hospital last night after an operation. Had he lived until next Tuesday he would have been 85 years old.

Henry Lee Higginson established the Boston Symphony Orchestra in 1881. In the years that followed he obtained the services of expert players from the musical capitals of Europe, and engaged conductors of the first rank who gradually developed the organization until it became one of the foremost orchestras of the world. Only in one or two years did the concerts yield a net revenue; in every other year until his death Mr. Higginson made up the deficit from his own pocket.

The Symphony Orchestra Mr. Higginson considered his hobby rather than a philanthropy. He once said that it was to him what a yacht, a racing stable, a library or an art gallery were to other men of wealth.

Mr. Higginson was born in New York City, November 18, 1834, but spent most of his life in Boston. He studied at Harvard, but left before completing his course to enter a counting house. In 1856 he went to Vienna, where he studied music for a year. He served for three years in the Civil War, was several times wounded and was discharged for disability in 1864, with the rank of major and brevet lieutenant colonel.

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NEW YORK
ESTABLISHED 1881
NOV 22 1919
From
Bill Board
Cincinnati, O.

Major Henry Lee Higginson,

Founder of the Famous Boston Symphony Orchestra, Dies Suddenly

Boston, Nov. 15.—Ill but a few days Major Henry Lee Higginson died at Massachusetts General Hospital early today. Major Higginson was a great banker and a generous philanthropist, but was best known as the founder of the Boston Symphony Orchestra, which he started in 1881 and with which he was connected until April, 1918. Altho for many years the Boston Orchestra ranked among the best in the United States it was not a success financially, but even tho year after year the receipts showed a deficit, reaching into many thousands, Major Higginson never lost his interest, but continued his financial support of the organization. He withdrew from the orchestra after the arrest and internment of Dr. Muck. It will be remembered that at the time of Dr. Muck's arrest Major Higginson denied the orchestra had refused to play the "Star Spangled Banner," and it was after the Federal authorities took action Major Higginson announced that he had severed his connection with the orchestra.

Henry Lee Higginson was born in Boston November 18, 1834. He studied at Harvard University, but left before graduating that he might enter the banking house of S. & E. Austin. It was due to his generosity in contributing the sum of $150,000 as an endowment to Harvard that the building of the Harvard Union was made possible. One son, A. Henry Higginson, survives him.

LEADER
Pittsburgh, Pa.
NOV 15

H. L. Higginson, Leading Financier, Expires Suddenly

Boston, Nov. 15.—Maj. Henry Lee Higginson, one of the foremost bankers of the United States and founder of the famous Boston Symphony orchestra, died suddenly at the Massachusetts General hospital early today.

From
Times NOV 16 1919
Seattle, Wash.

MAJOR HIGGINSON DEAD

Boston Banker and Founder of Symphony Orchestra Succumbs.

BOSTON, Saturday, Nov. 15.—Maj. Henry Lee Higginson, one of the foremost bankers of the United States and founder of the

om SUN
ress: Pittsburgh, Pa.
NOV 15 191

ENRY L. HIGGINSON IS TAKEN BY DEATH

Veteran Banker and Founder of Boston Symphony Orchestra Dies in Hub.

By International News Service.

BOSTON, Nov. 15.—Major Henry Lee Higginson, one of the foremost bankers of the United States, and founder of the famous Boston symphony orchestra, died suddenly at the Massachusetts General hospital early today.

Major Higginson succumbed suddenly after an operation. He had been ill but a few days.

Through his marriage to Ida Agassiz on December 5, 1863, two great financial houses were united. Mrs. Higginson was at his bedside when the major died. His son, Henry Higginson, is known in the world of sport as a lover of thoroughbred hunters and running horses. Had he lived Major Higginson would have been 85 years old on Tuesday next.

Henry Lee Higginson established the Boston Symphony Orchestra in 1881. In the years that followed he obtained the services of expert players from the musical capitals of Europe, and engaged conductors of the first rank who gradually developed the organization until it became one of the foremost orchestras of the world. The symphony orchestra Mr. Higginson considered his hobby rather than a philanthropy.

Mr. Higginson was born in New York City, November 18, 1834, but spent most of his life in Boston. He studied at Harvard, but left before completing his course to enter a counting house. In 1856 he went to Vienna, where he studied music for a year. He served for three years in the Civil War, was several times wounded and was discharged for disability in 1864, with the rank of major and brevet lieutenant colonel. Returning to Boston, he entered the banking business and for many years headed the firm of Lee, Higginson & Co.

In 1890 Major Higginson presented to Harvard, as a memorial to Harvard men who were killed in the war, Soldiers' Field, the athletic grounds on a part of which the Harvard Stadium now stands. Nine years later he made a gift of $150,000 to the university for the erection of the Harvard Union. Since 1893 he had been a member of the Harvard Corporation and became well known to the students through his frequent addresses to them. He was awarded the degree of Master of Arts by Harvard and that of Doctor of Laws by Yale.

ERALD
Washington, D. C.
DEC 10 1919

Boston, Dec. 9.—No provision is made for the Boston Symphony in the will of Maj. Henry Lee Higginson, founder and former supporter of the orchestra, who died a week ago, under the terms of the will, filed here today. The bulk of his estate is left to his widow, and his son, Alexander Higginson. While the orchestra is not financially benefitted by the will of the noted financier, who controlled its destinies for so many years, the former manager of the Symphony, Charles A. Ellis, now a noted concert manager who began his career in the offices of the Higginson banking office, is remembered with a bequest of $10,000. Most of the bequests are in sums ranging from several hundred to several thousand dollars, to various employes of his firm and household.

The Symphony is not altogether forgotten.

The Higginson library of music, which includes the scores used by the Symphony Orchestra, and musical instruments, including those used by the orchestra, are given in trust to Charles Francis Adams with instructions to allow the Symphony Orchestra to use the scores and the instruments fre of charge, if Adams so desires.

The will provides that in not less than three nor more than five years the trustee must either turn over the music scores and instruments to the Symphony Orchestra or sell the same. In his will Maj. Higginson wrote, "I hope the trustee will be guided by the manner in which the Symphony Orchestra is conducted and the prospects of its continued existence in accordance with high standards."

This will was made October 19, 1918, and a codicil was added December 26, 1918.

Maj. Higginson resigned his active relationship with the Symphony shortly after the Muck episode. The veteran soldier is said to have placed implicit confidence in the discredited conductor, even after Dr. Muck was interned.

The filing of the will disposes of stories that Maj. Higginson had provided a million dollar endowment for the Symphony. It is generally believed that he intended to leave this sum to assure the future of the orchestra, but that the Muck incident changed his lifelong plans.

ESTABLISHED 1881
NEW YORK
From STAR
Montreal, Can.
NOV 15 1919

SYMPHONY HEAD DEAD.

BOSTON, Nov. 15.—The death of Major Henry L. Higginson, Banker and founder of the Boston Symphony Orchestra, was announced today. Major Higginson died at the Massachusetts General Hospital last night after an operation performed during the afternoon. Had he lived until next Tuesday Major Higginson would have been 85 years of age.

From
Bill Board NOV 15 1919
Cincinnati, O.

DECEMBER 15

Is the Date Chosen for the First Concert of the Boston Musical Association

From all reports Boston is determined to give a hearing to the works of American composers. Georges Longy, founder and director of the Boston Musical Association, and first oboe of the Boston Symphony Orchestra, has organized a small orchestra of young musicians of Boston and vicinity, and is arranging a series of concerts, the first one to be given December 15. Included in Mr. Longy's plans for the association is an appointment of a committee of composers to pass by vote on American compositions submitted to the organization, and those compositions meeting with approval will be placed on the programs of the concerts to be given by the Boston Musical Association.

om OREGONIAN
dress: Portland, Oregon
te NOV 1 1919

The will of the late Henry Lee Higginson, the Boston banker and backer for many years of the Boston Symphony orchestra, does not leave any substantial financial provision for the future of that noted orchestra.

[illegible capital given by students] We suggest

From
Bill Board NOV 15 1919
Cincinnati, O.

BOSTON SYMPHONY ORCHESTRA

Inaugurated New York Season at Carnegie Hall November 6

New York, Nov. 7.—New Yorkers evidenced their warm interest in the series of concerts to be given in the metropolis by the Boston Symphony Orchestra in that every seat in Carnegie Hall was sold days in advance of the opening concert, which was given the evening of November 6.

From
Star DEC 14 1919
Kansas City, Mo.

The will of Maj. Henry Lee Higginson contains no bequest to the Boston Symphony Orchestra, which he founded and maintained for so long, although it was his purpose, expressed a few years ago, to leave a million dollars to insure its maintenance. It is known that he took deeply to heart the Dr. Muck episode, but his act in disinheriting the orchestra has occasioned great surprise.

ES STAR,
cinnati, Ohio

H. L. HIGGINSON'S WILL IS FILED

Musical Library May Be Given to Boston Symphony.

(ASSOCIATED PRESS DISPATCH.)

BOSTON, November 26.—By the will of Major Henry Lee Higginson, founder of the Boston Symphony or-

News
Cleveland, Ohio
NOV 1

Music "Angel" Dies.

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ESTABLISHED 1841
NOV 16 1919
From Dispatch
Pittsburg, Pa.

Boston Orchestra

From Express
Buffalo, N. Y.
NOV 10 1919

HENRY L. HIGGINSON, BANKER, PATRON OF MUSIC, IS DEAD

Dies few hours after undergoing operation in Massachusetts General hospital.

FOUNDER OF ORCHESTRA

Established Boston Symphony organization in 1881 and since had paid its deficits.

WANTED TO AID POORER PEOPLE

Arranged for cheap concerts for their benefit—Was brevetted lieutenant colonel in the Civil War.

Boston, Mass., Nov. 15.—The death of Major Henry L. Higginson, banker and founder of the Boston Symphony orchestra, was announced today. Major Higginson died at the Massachusetts General hospital last night after an operation performed during the afternoon. He had been at the hospital but a few hours. Had he lived until next Tuesday, he would have been 85 years of age.

The death of Major Higginson was due to a recurrence of an old trouble for which he was under treatment last winter. Although head of the firm of Lee, Higginson & Co., bankers, Major Higginson was probably most widely known through his association with the Symphony orchestra. He had been a members of the banking firm since 1868.

Henry Lee Higginson established the Boston Symphony orchestra in 1881. In the years that followed he obtained the services of expert players from the musical capitals of Europe, and engaged conductors of the first rank who gradually developed the organization until it became one of the foremost orchestras of the world. Only in one or two years did the concerts yield a net revenue; in every other year until his death Mr. Higginson made up the deficit from his own pocket. One of his announced purposes in founding the orchestra was to provide first class music for people of small means, and from the start he arranged several hundred seats at the Friday afternoon rehearsals should be sold at 25 cents each. These rehearsals in later years came to be concerts in full form.

Orchestra his hobby.

The symphony orchestra Mr. Higginson considered his hobby rather than philantrophy. He once said that it was to him what a yacht, a racing stable, a library or an art gallery were to other men of wealth.

Mr. Higginson was born in New York city on November 18, 1834, but spent most of his life in Boston. He studied at Harvard, but left before completing his course to enter a counting house. In 1856 he went to Vienna, where he studied music for a year. He served for three years in the Civil war, was several times wounded and was discharged for disability in 1864, with the rank of major and brevet lieutenant colonel. Returning to Boston, he entered the banking business and for many years headed the firm of Lee, Higginson & Co.

In 1890 Major Higginson presented to Harvard a memorial to Harvard men who were killed in the war, Soldiers Field, the athletic grounds on a part of which the Harvard Stadium now stands. Nine years later he made a gift of $150,000 to the university for the erection of the Harvard Union. Since 1893 he has been a member of the Harvard corporation and became well known to the students through his frequent addresses to them. He was awarded the degree of Master of Arts by Harvard and that of Doctor of Laws by Yale.

From
Herald
Yonkers, N. Y.
NOV 18 1919

"In the Day's News"

Henry Lee Higginson, financier and philanthropist, who to-day reaches the age of four-score and five, is a native of New York, descended from an old New England family, who has come to be regarded as Boston's leading citizen by reason of his activity as a sponsor of good causes and the financial aid he renders them. As a matter of course he went to Harvard College, served with distinction in the civil war, winning the title of major, and then entered the banking business. The fortune that he has made he has shared to a large extent with Harvard University and with institutions in the city of Boston. His leading title to national fame is his patronage and control of the famous Boston Symphony orchestra, which ranks among the great orchestras of the world.

NEW YORK POST
ESTABLISHED 1881
From
DEC 28 1919
Denver, Colo.

HIGGINSON CUTS OFF ORCHESTRA ON MUCK'S GOING

Backer of Boston Symphony Revoked Bequest to Musical Organization.

The will of Major Higginson did not become public knowledge until much laudatory ink had been used in long obituary notices which might have struck a lower key in some musical quarters if its contents had been known. For it was confidently expected that the founder and generous supporter thru many years of the Boston Symphony orchestra had left at least a million to provide for its future welfare.

Before troubles arose over the now happily deported Muck, it was known that Major Higginson intended such a provision. It did not appear in the will, however, and what mention was made of the orchestra seems in the nature of a skeptical challenge of its vitality. It is, in fact, put on probation in the matter of owning its instruments. H. T. Parker, the well-informed critic of the Boston Transcript, makes the situation clear.

"As was to be expected, Mr. Higginson's will makes no mention of the endowment with which he once purposed to secure the future of the Symphony orchestra. When the band passed from his hands, he counted himself free from obligation of maintenance, and even declined, if common report is to be trusted, to share in the subscriptions that met the deficit of last year.

"Indeed, had not the wiser counsels of close friends finally prevailed, the probability was that he would have dispersed the orchestra in the summer of 1918, so bitterly did he resent the tumults and disorders into which the anti-German moods of war-time plunged it; so firmly did he believe that, reorganized and differently controlled, it could never regain its old perfection.

"The bequest that he had often promised, publicly and privately, was seemingly revoked, while certainly his mistrust of the new regime continued to the end. Else he would hardly have directed one of his excutors to hold as trustee various scores and instruments for three or five years and then decide whether the new Symphony orchestra has been wisely enough managed and held to sufficiently high standards to deserve to receive them.

"Like most musically minded men of his generation, and the more for long association with German conductors, Mr. Higginson could hardly conceive of an orchestra, or, indeed, of the whole art of music, other than in German terms. Being a man of worldly and musical experience, he was unlikely ever to have made the absurd remark attributed to him in his war-time chagrins—that only German conductors could read a score. Deep in his mind and heart, however, was mistrust of all other conductors and of any regime but his at Symphony hall. He transferred the orchestra to the present trustees; but, naturally in a man of his years, temperament and experiences, the conviction remained unaltered. So also do various ironies."—The Literary Digest.

From Gazette Times
Pittsburg, Pa.
DEC 14 19

Maj. Higginson Leaves No Funds to Boston Symphony

The Boston Symphony Orchestra did not benefit financially in the will of Maj. Henry Lee Higginson, its founder and former supporter. Its erstwhile manager, Charles A. Ellis, now a noted concert impressario, was remembered with a bequest of $10,000, while the bulk of the estate was left to the major's widow and son, Alexander Higginson.

The Higginson library of music, which includes the scores used by the orchestra, and many musical instruments, among which are counted those used by the orchestra, were given in trust to Charles Francis Adams, with instructions to allow the symphony orchestra to use the scores and instruments free of charge, provided he so desires.

CHRONICLE-TELEGRAPH
Pittsburg, Pa.
NOV 15 1919

FOUNDER OF BOSTON ORCHESTRA SUCCUMBS

Hnry Lee Higginson Dies Following an Operation—Well-Known Harvard Man.

Boston, November 15. — (Associated Press.)—The death of Major Henry Lee Higginson, banker and founder of the Boston Symphony Orchestra was announced today. He died at Massachusetts General Hospital last night after an operation. Had he lived until next Tuesday he would have been 85 years old.

Henry Lee Higginson established the Boston Symphony Orchestra in 1881. In the years that followed he obtained the services of expert players from the musical capitals of Europe, and engaged conductors of the first rank who gradually developed the organization until it became one of the foremost orchestras of the world. Only in one or two years did the concerts yield a net revenue; in every other year until his death Mr. Higginson made up the deficit from his own pocket.

The Symphony Orchestra Mr. Higginson considered his hobby rather than a philanthropy. He once said that it was to him what a yacht, a racing stable, a library or an art gallery were to other men of wealth.

Mr. Higginson was born in New York City, November 18, 1834, but spent most of his life in Boston. He studied at Harvard, but left before completing his course to enter a counting house. In 1856 he went to Vienna, where he studied music for a year. He served for three years in the Civil War, was several times wounded and was discharged for disability in 1864, with the rank of major and brevet lieutenant colonel.

106-110 SEVE...
NEW YORK
ESTABLISHED 1881
From
Bill Board
Cincinnati, O.

Major Henry Lee Higginson,

Founder of the Famous Boston Symphony Orchestra, Dies Suddenly

Boston, Nov. 15.—Ill but a few days Major Henry Lee Higginson died at Massachusetts General Hospital early today. Major Higginson was a great banker and a generous philanthropist, but was best known as the founder of the Boston Symphony Orchestra, which he started in 1881 and with which he was connected until April, 1918. Altho for many years the Boston Orchestra ranked among the best in the United States it was not a success financially, but even tho year after year the receipts showed a deficit, reaching into many thousands, Major Higginson never lost his interest, but continued his financial support of the organization. He withdrew from the orchestra after the arrest and internment of Dr. Muck. It will be remembered that at the time of Dr. Muck's arrest Major Higginson denied the orchestra had refused to play the "Star Spangled Banner," and it was after the Federal authorities took action Major Higginson announced that he had severed his connection with the orchestra.

Henry Lee Higginson was born in Boston November 18, 1834. He studied at Harvard University, but left before graduating that he might enter the banking house of S. & E. Austin. It was due to his generosity in contributing the sum of $150,000 as an endowment to Harvard that the building of the Harvard Union was made possible. One son, A. Henry Higginson, survives him.

LEADER
38 Pittsburgh, Pa.

H. L. Higginson, Leading Financier, Expires Suddenly

Boston, Nov. 15.—Maj. Henry Lee Higginson, one of the foremost bankers of the United States and founder of the famous Boston Symphony orchestra, died suddenly at the Massachusetts General hospital early today.

From
Times
Seattle, Wash.
NOV 16 1919

MAJOR HIGGINSON DEAD

Boston Banker and Founder of Symphony Orchestra Succumbs.

BOSTON, Saturday, Nov. 15.—Maj. Henry Lee Higginson, one of the foremost bankers of the United States and founder of the [illegible]

pm SUN
press: Pittsburgh, Pa.
NOV 15 191

HENRY L. HIGGINSON IS TAKEN BY DEATH

Veteran Banker and Founder of Boston Symphony Orchestra Dies in Hub.

By International News Service.

BOSTON, Nov. 15.—Major Henry Lee Higginson, one of the foremost bankers of the United States, and founder of the famous Boston symphony orchestra, died suddenly at the Massachusetts General hospital early today.

Major Higginson succumbed suddenly after an operation. He had been ill but a few days.

Through his marriage to Ida Agassiz on December 5, 1863, two great financial houses were united. Mrs. Higginson was at his bedside when the major died. His son, Henry Higginson, is known in the world of sport as a lover of thoroughbred hunters and running horses. Had he lived Major Higginson would have been 85 years old on Tuesday next.

Henry Lee Higginson established the Boston Symphony Orchestra in 1881. In the years that followed he obtained the services of expert players from the musical capitals of Europe, and engaged conductors of the first rank who gradually developed the organization until it became one of the foremost orchestras of the world. The symphony orchestra Mr. Higginson considered his hobby rather than a philanthropy.

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In 1890 Major Higginson presented to Harvard, as a memorial to Harvard men who were killed in the war, Soldiers' Field, the athletic grounds on a part of which the Harvard Stadium now stands. Nine years later he made a gift of $150,000 to the university for the erection of the Harvard Union. Since 1893 he had been a member of the Harvard Corporation and became well known to the students through his frequent addresses to them. He was awarded the degree of Master of Arts by Harvard and that of Doctor of Laws by Yale.

ERALD
Washington, D. C.
DEC 10 1919

Boston, Dec. 9.—No provision is made for the Boston Symphony in the will of Maj. Henry Lee Higginson, founder and former supporter of the orchestra, who died a week ago, under the terms of the will, filed here today. The bulk of his estate is left to his widow, and his son, Alexander Higginson. While the orchestra is not financially benefitted by the will of the noted financier, who controlled its destinies for so many years, the former manager of the Symphony, Charles A. Ellis, now a noted concert manager who began his career in the offices of the Higginson banking office, is remembered with a bequest of $10,000. Most of the bequests are in sums ranging from several hundred to several thousand dollars, to various employes of his firm and household.

The Symphony is not altogether forgotten.

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Maj. Higginson resigned his active relationship with the Symphony shortly after the Muck episode. The veteran soldier is said to have placed implicit confidence in the discredited conductor, even after Dr. Muck was interned.

The filing of the will disposes of stories that Maj. Higginson had provided a million dollar endowment for the Symphony. It is generally believed that he intended to leave this sum to assure the future of the orchestra, but that the Muck incident changed his lifelong plans.

NEW YORK
ESTABLISHED 1881
From
STAR
[illegible] Can.
NOV 15 1919

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From
Bill Board
Cincinnati, O.
[illegible]19

DECEMBER 15

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From all reports Boston is determined to give a hearing to the works of American composers. Georges Longy, founder and director of the Boston Musical Association, and first oboe of the Boston Symphony Orchestra, has organized a small orchestra of young musicians of Boston and vicinity, and is arranging a series of concerts, the first one to be given December 15. Included in Mr. Longy's plans for the association is an appointment of a committee of composers to pass by vote on American compositions submitted to the organization, and those compositions meeting with approval will be placed on the programs of the concerts to be given by the Boston Musical Association.

om OREGONIAN
dress: Portland, Oregon
te

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[illegible] capital given by students. We suggest

From
Bill Board
[illegible]cinnati, O.
19

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The will of Maj. Henry Lee Higginson contains no bequest to the Boston Symphony Orchestra, which he founded and maintained for so long, although it was his purpose, expressed a few years ago, to leave a million dollars to insure its maintenance. It is known that he took deeply to heart the Dr. Muck episode, but his act in disinheriting the orchestra has occasioned great surprise.

ES STAR,
[illegible]nnati, Ohio

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(ASSOCIATED PRESS DISPATCH.)

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Music "Angel" Dies.

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ESTABLISHED 1881
NOV 16 1919
From Dispatch
Pittsburg, Pa.

Boston Orchestra

INFORMATION OBSCURED

ESTABLISHED 1881
From REPUBLIC
PHOENIX, ARIZ.
DEC 22 1919

WORLD'S PROGRESS

Major Henry L. Higginson, for nearly half a century the first citizen of Boston, founder of the famous Boston Symphony orchestra and noted the breadth of this land for his acts of philanthropy and social service, died recently at 85.

Major Higginson was, of course, a well-to-do man but his heart and his sympathies were with those who labor and with the poor. He knew the hopes and fears, the prejudices and dislikes of us people who work for our living, but he did not see in them the dangers to the nation that many of the less courageous citizens of the republic are visioning today.

Some time before his death, Major Higginson wrote the following to a friend:

"I disclaim any ill-temper or despondency about our country * * Can a man or woman have lived through the last 80 years and seen and felt the revolution of 1848 in Europe, the reactions from this revolution as viewed on the ground, the dozen wars which have taken place and yet feel a single doubt that the world has greatly progressed in morals and religion and in the welfare of every nation?

"In any case, the men with whom I grew up and lived, felt the movement of this great spirit throughout the world and carelessly discussed the problems which are before us today. Such problems cannot die and must fill us with thought and hope until they are settled.

"The welfare and progress of the human race absolutely need the help of everyone, and it is unwise to turn away or even discourage any class of mankind, whether the wage-earner, the mill-owner, the capitalist or even the idler, all of whom can well help. If a man fails to help, he should be tempted to do so and not be repelled by harsh words. All our interests are mutual, and the more fully this patent fact is recognized, the better life will become; and mutual interests breed mutual good will, then sympathy, and then reach our goal. It is the poorest people who attain most by wise, intelligent teamwork, and, this given, we can go along in peace and hope."

From NOV 15 1919
COMMERCIAL TRIBUNE,
Cincinnati, Ohio

"IN THE DAY'S NEWS."

Henry Lee Higginson, financier and philanthropist, who today reaches the age of four score and five, is a native of New York, descended from an old New England family, who has come to be regarded as Boston's leading citizen by reason of his activity as a sponsor of good causes and the financial aid he renders them. As a matter of course he went to Harvard college, served with distinction in the civil War, winning the title of Major, and then entered the banking business. The fortune that he has made he has shared to a large extent with Harvard University and with institutions in the city of Boston. His leading title to national fame is his patronage and control of the famous Boston Symphony Orchestra, which ranks among the greatest orchestras in the world.

ESTABLISHED 1881
From EXPRESS,
Los Angeles, Calif.
1919

Founder of Boston Symphony Dies at 84

By Associated Press

BOSTON, Nov. 15.—The death of Maj. Henry L. Higginson, banker and founder of the Boston Symphony orchestra, was announced today. He died at the Massachusetts general hospital last night after an operation. Had he lived until next Tuesday he would have been 85 years old.

Henry Lee Higginson established the Boston Symphony orchestra in 1881.

Mr. Higginson was born in New York City on November 18, 1834, but spent most of his life in Boston.

ENQUIRER
Cincinnati, O.

AGED BANKER

Succumbs in Boston.

Major Henry L. Higginson, Founder of Symphony Concert, Dies After Operation.

Boston, November 15.—The death of Major Henry L. Higginson, banker and founder of the Boston Symphony Orchestra, was reported to-day. He died in Massachusetts General Hospital last night after an operation. Had he lived until next Tuesday he would have been 85 years old.

The death of MajorHigginsonwas due to a recurrence of an old trouble for which he was under treatment last winter. Although head of the firm of Lee, Higginson & Co., bankers, Major

From Evening Star
Washington, D. C.
NOV 15 1919

MAJ. HIGGINSON, BENEFACTOR, DIES

Boston Banker Founded the Symphony Orchestra in 1881 as "Hobby."

By the Associated Press.

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The death of Maj. Higginson was due to a recurrence of an old trouble, for which he was under treatment last winter. Although head of the firm of Lee, Higginson & Co., bankers, Maj. Higginson probably was widely known as a benefactor of Harvard University, and through his association with the Symphony Orchestra. He had been a member of the banking firm since 1868.

Orchestra Established in 1881.

Henry Lee Higginson established the Boston Symphony Orchestra in 1881. In the years that followed he obtained the services of expert players from the musical capitals of Europe, and engaged conductors of the first rank, who gradually developed the organization until it became one of the foremost orchestras of the world. Only in one or two years did the concerts yield a net revenue; in every other year, until his death, Mr Higginson made up the deficit from his own pocket.

One of his announced purposes in founding the orchestra was to provide first-class music for people of small means, and from the start he arranged that several hundred seats at the Friday afternoon rehearsals should be sold at 25 cents each. These "rehearsals" in later years came to be concerts in full form.

The Symphony Orchestra Mr. Higginson considered his hobby rather than a philanthropy. He once said that it was to him what a yacht, a racing stable, a library or an art gallery was to other men of wealth.

Spent Years in Boston.

Mr. Higginson was born in New York city, November 18, 1834, but spent most of his life in Boston. He studied at Harvard, but left before completing his course to enter a counting house. In 1856 he went to Vienna, where he studied music for a year. He served for three years in the Civil War, was several times wounded and was discharged for disability in 1864, with the rank of major and brevet lieutenant colonel. Returning to Boston, he entered the banking business and for many years headed the firm of Lee, Higginson & Co.

In 1890 Maj. Higginson presented to Harvard, as a memorial to Harvard men who were killed in the war, Soldiers' Field, the athletic grounds, on a part of which the Harvard Stadium now stands. Nine years later he made a gift of $150,000 to the university for the erection of the Harvard Union. Since 1893 he had been a member of the Harvard corporation and became well known to the students through his frequent addresses to them. He was awarded the degree of master of arts by Harvard and that of doctor of laws by Yale.

From TIMES STAR,
Cincinnati, Ohio
NOV 15 19

MAN WHO BUILT UP THE BOSTON SYMPHONY, DIES

Major Henry Higginson, Banker, Founded the Orchestra.

WAS HARVARD MAN

Presented Soldiers' Field to the University.

(ASSOCIATED PRESS DISPATCH.)

BOSTON, November 15.—The death of Major Henry L. Higginson, 84, banker and founder of the Boston Symphony orchestra, was announced, today. He died at the Massachusetts general hospital last night after an operation.

Mr. Higginson established the Boston Symphony orchestra in 1881. In the years that followed he obtained the services of expert players and conductors from the musical capitals of Europe, who gradually developed the organization until it became one of the foremost orchestras of the world. Only in one or two years did the concerts yield a net revenue; in every other year until his death Mr. Higginson made up the deficit from his own pocket. One of his announced purposes in founding the orchestra was to provide first-class music for people of small means, and from the start he arranged that several hundred seats at the Friday afternoon rehearsals should be sold at twenty-five cents each. These "rehearsals" in later years came to be concerts in full form.

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From Star
Kansas City, Mo.

MAJ. H. L. HIGGINSON DEAD.

The Banker Was Founder of Boston Symphony Orchestra.

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PRESS
Pittsburgh, Pa.
NOV 15 1919

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From OREGONIAN
Address: Portland, Oregon
Date NOV 16

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JOURNAL
Minneapolis, Minn.
NOV 15 1919 M

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Pittsburgh, Pa.
NOV 28 1919

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ESS: Buffalo, N. Y.
NOV 16

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The Symphony Orchestra Mr. Higginson considered his hobby rather than a philanthropy. He once said that it was to him what a yacht, a racing stable, a library or an art gallery were to other men of wealth.

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Sentinel
Milwaukee, Wis.
NOV 16 1919

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The death of Major Higginson was due to a recurrence of an old trouble for which he was under treatment last winter. Although head of the firm of Lee Higginson & Company, bankers, Major Higginson was probably most widely known through his association with the symphony orchestra. He had been a member of the banking firm since 1868.

From
Sentinel
Milwaukee, Wis.

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By The Associated Press

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INFORMATION OBSCURED

ESTABLISHED 1881
From REPUBLICAN PHOENIX, ARIZ.
DEC 22 1919

WORLD'S PROGRESS

Major Henry L. Higginson, for nearly half a century the first citizen of Boston, founder of the famous Boston Symphony orchestra and noted the breadth of this land for his acts of philanthropy and social service, died recently at 85.

Major Higginson was, of course, a well-to-do man but his heart and his sympathies were with those who labor and with the poor. He knew the hopes and fears, the prejudices and dislikes of us people who work for our living, but he did not see in them the dangers to the nation that many of the less courageous citizens of the republic are visioning today.

Some time before his death, Major Higginson wrote the following to a friend:

"I disclaim any ill-temper or despondency about our country * * Can a man or woman have lived through the last 80 years and seen and felt the revolution of 1848 in Europe, the reactions from this revolution as viewed on the ground, the dozen wars which have taken place and yet feel a single doubt that the world has greatly progressed in morals and religion and in the welfare of every nation?

"In any case, the men with whom I grew up and lived, felt the movement of this great spirit throughout the world and carelessly discussed the problems which are before us today. Such problems cannot die and must fill us with thought and hope until they are settled.

"The welfare and progress of the human race absolutely need the help of everyone, and it is unwise to turn away or even discourage any class of mankind, whether the wage-earner, the mill-owner, the capitalist or even the idler, all of whom can well help. If a man fails to help, he should be tempted to do so and not be repelled by harsh words. All our interests are mutual, and the more fully this patent fact is recognized, the better life will become; and mutual interests breed mutual good will, then sympathy, and then reach our goal. It is the poorest people who attain most by wise, intelligent teamwork, and, this given, we can go along in peace and hope."

From
COMMERCIAL TRIBUNE,
Cincinnati, Ohio

"IN THE DAY'S NEWS."

Henry Lee Higginson, financier and philanthropist, who today reaches the age of four score and five, is a native of New York, descended from an old New England family, who has come to be regarded as Boston's leading citizen by reason of his activity as a sponsor of good causes and the financial aid he renders them. As a matter of course he went to Harvard college, served with distinction in the civil War, winning the title of Major, and then entered the banking business. The fortune that he has made he has shared to a large extent with Harvard University and with institutions in the city of Boston. His leading title to national fame is his patronage and control of the famous Boston Symphony Orchestra, which ranks among the greatest orchestras in the world.

TODAYS BIRTHDAYS

ESTABLISHED 1881
From
EXPRESS,
Los Angeles, Calif.

Founder of Boston Symphony Dies at 84

By Associated Press

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Henry Lee Higginson established the Boston Symphony orchestra in 1881.

Mr. Higginson was born in New York City on November 18, 1834, but spent most of his life in Boston.

From
ENQUIRER
Cincinnati, O.

AGED BANKER

Succumbs in Boston.

Major Henry L. Higginson, Founder of Symphony Concert, Dies After Operation.

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From
Evening Star
Washington, D. C.
NOV 15 1919

MAJ. HIGGINSON, BENEFACTOR, DIES

Boston Banker Founded the Symphony Orchestra in 1881 as "Hobby."

By the Associated Press.

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Orchestra Established in 1881.

Henry Lee Higginson established the Boston Symphony Orchestra in 1881. In the years that followed he obtained the services of expert players from the musical capitals of Europe, and engaged conductors of the first rank, who gradually developed the organization until it became one of the foremost orchestras of the world. Only in one or two years did the concerts yield a net revenue; in every other year, until his death, Mr Higginson made up the deficit from his own pocket.

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Spent Years in Boston.

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From
TIMES STAR,
Cincinnati, Ohio
NOV 15 19

MAN WHO BUILT UP THE BOSTON SYMPHONY, DIES

Major Henry Higginson, Banker, Founded the Orchestra.

WAS HARVARD MAN

Presented Soldiers' Field to the University.

(ASSOCIATED PRESS DISPATCH.)

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ESTABLISHED 1881
From
COMMERCIAL TRIBUNE,
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Star
Kansas City, Mo.

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K. F. Piano Sh

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Pittsburgh, Pa.

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Address: Portland, Oregon
Date

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JOURNAL
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TIMES
Buffalo, N. Y.

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Sentinel
Milwaukee, Wis.

FOUNDER OF BOSTO SYMPHONY PASSES

By The Associated Pr

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INFORMATION OBSCURED

m TRIBUNE
dress: Providence, R. I.
te 254 NOV 17 1919

TAIS HONOR TO HIGGINSON

Harvard University Holds Simple Funeral Services in Appleton Chapel.

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The services were simple. In Appleton Chapel within the Harvard yard, where Maj. Higinson was married half a century ago, funeral exercises were held while all University activities paused for an hour. Rev. Samuel M. Crothers, a Harvard graduate, conducted the services. The University choir, an undergraduate body, sang, while members of the Boston Symphony Orchestra played. President A. Lawrence Lowell and the Fellows of the University acted as honorary pall bearers. Nephews of Maj. Higginson were actual pall bearers, but surrendered the casket to undergraduates at the chapel door.

From this point the undergraduate bearers, including the captains of most of the major athletic teams and other student leaders bore the body through a double rank of undergraduates, who lined the walk from Appleton Chapel to University Hill, where the hearse awaited. At Mount Auburn Cemetery, Harvard's last word was spoken for its son by Dean James H. Ropes, who conducted a brief burial service. A bugler from the Loyal Legion sounded

From Republican
Springfield, Mass.
NOV 18 1919

HARVARD FUNERAL OF MAJ HIGGINSON

University Fellows and Students Pay Last Honors to Boston Banker and Philanthropist

Cambridve, Nov. 17—Harvard university to-day paid last honors to Henry Lee Higginson, philanthropist and banker, who died Friday night. Although the head of a numerous and prominent family and conspicuous otherwise as the dean of the bankers of Boston, founder if the Boston symphony orchestra, veteran of the civil war and patron of art, all these interests were subordinated in the university's final testimonial to its son. Maj Higginson was a former student at Harvard, a trustee and a benefactor, the giver of its athletic plant on Soldiers' field and the founder of the Harvard Union, the undergraduates' meeting place.

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From Journal-Courier
New Haven, Conn.
X NOV

The Use Of Private Wealth.

THE theory that some men are born with t talent to make money and accumulate just as other men are born with the talent paint pictures or to plan great structures o invent flying machines or create great literar masterpieces—the number in each case bein extremely limited—has its usefulness in a dis cussion over the unequal distribution of dollars Just why critics should pick upon rich me rather than upon great artists has alway passed our comprehension, but we have con cluded that in some mysterious way peopl have convinced themselves that with a purs full of gold all the other extraordinary talent can be garnered.

The theory takes on an additional fascination when the man with a natural faculty for gaining great wealth views the possession of it as a trust to be administered for the happiness of others. It has been rightly said that the world owes its great hospitals of every kind, its museums, its art galleries, its enterprises in behalf of great research work, its important educational institutions, and so on and so on to these men of financial genius, who have exercised to the utmost their talent for wealth making without developing a love of the possession of it. In the absence of any proof worth considering that these advocates of addition, subtraction and division have offered any constructive plan for providing the world with these essentials of civilization, ought not to waste our time in envying th generously disposed owners of fat purses. would be very much more to the general goo if we should consider ourselves lucky to hav them hanging about ready to serve humanity

Major Henry L. Higginson, who died at his home in Boston on Saturday, was one of these men with a talent for money making who at the same time considered himself under the heaviest moral obligations to serve the community. His self imposed task was to organize and support a great orchestra of the best musicians in the world he could hire. It is today one of the greatest musical bands in the world and is known wherever lovers of music dwell as the Boston Symphony Orchestra. What this organization has done to develop a love of music in this country, and through that love to create higher standards of citizenship, living man can begin to compute. can be said literally that our own local hony orchestra is also a child of the great heart of Henry L. Higginson and the be said of like bands all over the ought to be glad that at

From Journal
Providence, R. I.

Providence shared liberally in the musical beneficence of the late Maj. Henry Lee Higginson, whose long-continued support of the Boston Symphony Orchestra constitued him one of the country's most distinguished and generous patrons of music. While Boston was the chief beneficiary, Providence and other New England communities were materially advanced in musical interest through the orchestra's regular visits.

Maj. Higginson not only founded the orchestra and started it on its brilliant career—he carried it along year after year knowing that each season would end with a deficit of from $20,000 to $50,000. In his will he left to the organization $1,00,000.

"It is my desire," he said, when he announced the bequest six years ago, "to have the symphony orchestra benefit all the people; that was my early ambition in founding it, as I believe that a man who lives for himself and his own individual interest is a poor specimen of a citizen. Each year there is a deficit: originally I reckoned on a deficit of $20,000 a season but there have been seasons when the deficit reached $50,000."

One of Maj. Higginson's announced purposes in founding the orchestra was to provide music of the finest quality for people of small means, and from the beginning he arranged that several hundred seats at the Friday afternoon rehearsals should be sold at 25 cents each. These rehearsals later gave place to the regular Friday afternoon concerts.

The musical service at the Washington Park Methodist Episcopal Church will be given to-day by Miss Minnette Sutherland, soprano; Hervey McNally, tenor; Fred Edgeworth, Jr., bass, and Mrs. Mary Stine, alto, who is also director. The numbers will be: Anthem, "Great and Marvellous," Turner; "Prayer of Thanksgiving," Kremser, and trio, "Praise Ye," Verdi.

SUN
Pittsburgh, Pa.

Henry Lee Higginson.

By his patriotic service in the Civil War, by his philanthropy, by his contributions to education, and by his honorable banking methods, Henry Lee Higginson, who died in Boston Saturday, left the world the better for his having lived in it. But the most conspicuous service he rendered America was the founding and maintenance of the Boston Symphony Orchestra, which has become a model for similar organizations.

Major Higginson, a financier, felt that he could best add to the happiness of his fellow citizens by giving some concrete expression of sympathy for their esthetic needs. A musician himself, he decided that nothing would be more conducive to the cultivation of high ideals and the development of good taste in music

From Journal
Providence, R. I.
NOV 16 1919

H. L. HIGGINSON, BANKER, IS DEAD

Founder of Boston Symphony Orchestra Was in 85th Year

DIES AFTER AN OPERATION

Member of Lee, Higginson Company and Widely Known for His Interest in Musical Organizations, Falls Victim to Ailment of Long Standing.

[*By the Associated Press*]

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The death of Maj. Higginson was due to a recurrence of an old trouble for which he was under treatment last winter. Although head of the firm of Lee, Higginson & Co., bankers, Maj. Higginson was probably most widely known through his association with the symphony orchestra, and other musical organizations. He had been a member of the banking firm since 1868.

Maj. Higginson was taken to the hospital yesterday afternoon and was operated upon shortly after. During the early evening his condition became worse and death occurred about 8:30. He had been in poor health for some time, never having fully recovered his strength after his previous illness.

Funeral services for Maj. Higginson, who was a member of the Corporation of Harvard University, will be held in Appleton Chapel at the university on Monday at noon. Recitations and lectures in all departments will be suspended from 12 to 1 o'clock on that day.

Two years ago, after the arrest of Dr. Karl Muck, the conductor, as an enemy alien, Maj. Higginson relinquished active direction of the symphony organization, which he had formed in 1881. At the time it was explained that his advanced years made it necessary that he be relieved of the administrative burden. The control of the orchestra, at Maj. Higginson's request, then passed into the hands of a board of trustees, headed by Frederick T. Cabot.

Henry Lee Higignson established the Boston Symphony Orchestra in 1881. In the years that followed he obtained the services of expert players from the musical capitals of Europe, and engaged conductors of the first rank who gradually developed the organization until it became one of the foremost orchestras of the world. Only in one or two years did the concerts yield a net revenue; in every other year until his death. Mr. Higginson made up the deficit from his own pocket. One of his announced purposes in founding the orchestra was to provide first-class music for people of small means, and from the start he arranged that several hundred seats at the Friday afternoon rehearsals should be sold at 25 cents each. These "rehearsals" in later years came to be concerts in full form.

The Symphony Orchestra Mr. Higginson considered his hobby, rather than a philanthropy. He once said that it was to him what a yacht, a racing stable, a library or an art gallery were to other men of wealth.

Mr. Higginson was born in New York city, Nov. 18, 1834, but spent most of his life in Boston. He studied at Harvard, but left before completing his studies, to enter a countinghouse. In 1856 he went to Vienna, where he studied music for a year. He served for three years in the Civil War, was several times wounded and was discharged for disability in 1864, with the rank of Major and brevet Lieutenant Colonel. Returning to Boston, he entered the banking business and for many years headed the firm of Lee, Higginson & Co.

In 1890 Maj. Higginson presented to Harvard, as a memorial to Harvard men who were killed in the war, Soldiers' Field, the athletic grounds, on a part of which the Harvard Stadium now stands. Nine years later he made a gift of $150,000 to the university for the erection of the Harvard Union. Since 1898 he had been a member of the Harvard Corporation and became well known to the students through his frequent addresses to them. He was awarded the degree of Master of Arts by Harvard and Doctor of Laws by Yale.

From
ESTABLISHED 1881 Bulletin
Providence, R. I.
NOV 15 1919

MAJOR HIGGINSON, BOSTON SYMPHONY FOUNDER, IS DEAD

Banker, Widely Known Through Association with Musical Organizations Succumbs Follow

From

H. L. HIGGINSON, FOUNDER OF BOSTON SYMPHONY, DEAD

Banker and Patron of Music Fails to Rally After Operation

Boston, Nov. 15.—The death of Major Henry L. Higginson, banker and founder of the Boston Symphony Orchestra, was announced today. Major Higginson died at the Massachusetts General Hospital last night, following an operation performed during the afternoon. He had been at the hospital but a few hours. Had he lived until next Tuesday Major Higginson would have been 85 years of age.

The death of Major Higginsons was due to a recurrence of an old trouble for which he was under treatment last winter. Although head of the firm of Lee, Higginson & Company, bankers, Major Higginson was probably most widely known through his association with the Symphony Orchestra and other musical organizations. He had been a member of the banking firm since 1868.

Major Higginson was taken to the hospital yesterday afternoon and was operated upon shortly after. During the early evening his condition became worse and death occurred about 8:30. He had been in poor health for some time, never having fully recovered his strength after his previous illness.

Major Higginson established the Boston Symphony Orchestra in 1881. In the years that followed he obtained the services of expert players from the musical capitals of Europe, and engaged conductors of the first rank who gradually developed the organization until it became one of the foremost orchestras of the world. Only in one or two years did the concerts yield a net revenue; in every other year until his death Mr. Higginson made up the deficit from his own pocket. One of his announced purposes in founding the orchestra was to provide first-class music for people of small means, and from the start he arranged that several hundred seats at the Friday afternoon rehearsals should be sold at 25 cents each. These "rehearsals" in later years came to be concerts in full form.

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ESTABLISHED 1881
From Times
Hartford, Conn.
NOV 15

BOSTON SYMPHONY PROMOTER PASSES

Death in Boston Hospital of Major Henry L. Higginson.

WIDE ACQUAINTANCE IN FINANCE WORLD

Music for the Public His Avowed Hobby—Record in the Civil War.

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Boston Symphony Founder.

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One of his announced purposes in founding the orchestra was to provide first-class music for people of small means, and from the start he arranged that several hundred seats at Friday afternoon rehearsals should be sold at twenty-five cents each. These "rehearsals in later years came to be concerts in full form.

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Funeral Monday.

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Harvard Expression.

a statement issued at the univerty offices to-day Major Higginson ferred to as one of Harvard's greatt benefactors.

The statement adds: "He gave the arvard union which for many years as been useful as a common meeting ace for Harvard men and as a great ub to which all members of the uniersity are eligible. He also gave oldiers' field. His services as a fel- ow of the corporation are too many nd valuable to recount. His death ill be mourned by Harvard men everyhere."

Karl Muck Episode.

Two years ago after the arrest of r. Karl Muck, the conductor, as an nemy alien, Major Higginson relinuished active direction of the symhony organization. At the time it as explained that his advanced years ade it necessary that he be relieved f the administrative burden. The ontrol of the orchestra at Major Higinson's request then passed into the ands of a board of trustees.

From
Register
New Haven, Conn.

NOV 24 1919

TODAY'S POEM

HENRY LEE HIGGINSON.

Mourn ye, lament
The great, the glorious-hearted.
He the wise in counsel—
He the strong of soul—
Dauntless mid peril,
Stranger to fear—
Alike through storm of battle,
Alike through stress of life—
He the constant leader.
Patriot deeply dear—

Gone is he now, as gone the leaves of autumn;
Gone is he now, his years as garnered sheaves.
Passed is he now to Land of the Departed,
He who saw but half—sees the rounded whole.

Wrap him close, ye colors,
Starry flag above him!
Hark! Up-thrilling fife—
Bugle, roll of drum
Speak of goal achieved
Tell of sunset come.
Far, song-winged they sound it,
Clear voiced taps resound it,
Martial music's pean
"Warrior, welcome home."

—Boston Transcript.

From
Register
New Haven, Conn.

NOV 18 191

A GREAT PATRON OF MUSIC.

Not only the university to which he was so generous a giver, not only the city for which he did so much during his lifetime, but the country is the loser by the death of Major Henry Lee Higginson, soldier, beneficent citizen and patron of the arts, particularly of music. The cause of music in America today suffers a loss greater than either university or city, but fortunate is it indeed that Major Higginson should have accomplished his fondest desire in that field before his death. To him the Boston Symphony orchestra stands and will stand a monument, a memorial recognized in his death as it was recognized as an expression of his desire during his life. Greater than the gift of Soldiers' Field to Harvard, or the endowment of the Harvard Union, was the support of the orchestra, for its effect upon the taste of the entire country. Today the Boston Symphony is known throughout the land as the exponent of the highest in the field of orchestral music. It is the original upon which have been patterned the majority of the orchestras through both east and west, and the endowment plan upon which it was founded, originating with its patrons, nearly 40 years ago, has become the accepted means of bringing to the public enjoyment and uplift which symphonic music alone affords.

If no mention be made of the activities of Major Higginson outside of that of patron of music it is only because those did not concern to such a degree the rest of the country outside of Boston. In his record as brave soldier in war, and of equally brave citizen in peace, leader in the world of finance whose influence was always for the best, patron of the arts and discriminating and generous giver of his substance in his benevolences, Major Higginson typified Bostonian—and American—ideals of citizenship. Such typification was accorded recognition in the honorary degree bestowed upon him by Yale in 1901.

From
Journal
Providence, R. I.

NOV 26 1919

WILL OF MAJOR HIGGINSON FILED FOR PROBATE IN HUB

Musical Collection Left in Trust for Three Years.

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"I hope," the will says, "the trustee will be guided by the manner in which the Symphony Orchestra is conducted and the prospects of its continued existence in accordance with high standards."

After a few individual bequests, the residue of the estate is left to Mrs. Higginson. Among the bequests is one of $10,000 to Charles A. Ellis, former manager of the Symphony Orchestra. Works of art which Mr. Higginson had loaned to the Boston Museum of Fine Arts are bequeathed to that institution.

RECORD
Philadelphia, Pa.

NOV 16 19

DEATH CLAIMS FOUNDER OF FAMOUS ORCHESTRA

Major Henry L. Higginson Established Boston Symphony 38 Years Ago.

NEARLY 85 YEARS OF AGE

Boston Banking Firm Head Was Also Widely Known Benefactor of Harvard.

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R. I.

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From
North American
Philadelphia, Pa.

ESTABLISHED 1861 NOV 16 191

MAJ. H. L. HIGGINSON, MUSIC PATRON, DIES

Founded Boston Symphony Orchestra; Made Up Deficits

BOSTON, Nov. 15.—The death of Major Henry L. Higginson, banker and founder of the Boston Symphony Orchestra, was announced today. He died at the Massachusetts general hospital last night after an operation. Had he lived until next Tuesday, he would have been 85 years old.

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Only in one or two years did the concerts yield a revenue. In almost every year until his death Major Higginson made up the deficit.

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Evening Public Ledger
Philadelphia, Pa.

NOV 26 1919

FILE HIGGINSON WILL

Founder of Boston Symphony Leaves Music Library to Orchestra

Boston, Nov. 26.—The will of Major Henry Lee Higginson, founder of the Boston symphony orchestra, was filed for probate yesterday. His library of music, consisting of musical scores and parts used by the orchestra, and musical instruments owned by him and used by members of the orchestra, are left to the orchestra in trust. Charles Francis Adams, one of the executors, is trustee.

The residue of the estate is left to Mrs. Higginson. A bequest of $10,000 was left to Charles A. Ellis, formerly manager of the s hony orchestra.

n North American
Philadelphia, Pa
NOV 26 1919 E

ORCHESTRA LEFT OUT OF HIGGINSON WILL

No Provision, Altho He Said He Would Leave It Million; Widow Gets Most

BOSTON, Nov. 25.—In the will of the late Major Henry L. Higginson, founder of the Boston Symphony Orchestra there is no provision made for a bequest or endowment for the orchestra in spite of the fact that during his lifetime Major Higginson had promise that he would leave $1,000,000 to insure the permanence of the organization.

The bulk of the estate is left to Majo Higginson's widow, Ida Agassiz Higginson, outright, if she survives him thirty days after his death. The will states that "in such case I make no financial provision for my said son, because I have entire confidence that my said wife will do what is best for him."

Major Higginson leaves to his son Alexander H. Higginson, his gold watch, sword, personal jewelry, a horse, paintings, ornaments and 80 volumes from the library. The sum of $10,000 is bequeathed to Charles A. Ellis, former manager of the Boston Symphony Orchestra. A codicil to Major Higginson's will dated December 26, 1918, gives $5000 to his daughter-in-law, Higginson.

ESTABLISHED 1861 NOV 26 1919 E

From Public Ledger
Philadelphia, Pa.

HIGGINSON WILL FILED

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From STAR
Address: Baltimore, Md.
NOV 25 1919

FOUNDER OF BOSTON ORCHESTRA DEAD

Major Higginson, Noted Banker and Philanthropist, Expires After Operation.

BENEFACTOR OF HARVARD

Special Dispatch to The Star.

Boston, November 15.—Major Henry Lee Higginson, one of the foremost bankers of the United States, and founder of the famous Boston Symphony Orchestra, died suddenly at the Massachusetts General Hospital at 8:15 o'clock last night.

Major Higginson succumbed suddenly after a surgical operation. He had been ill but a few days of an intestinal disorder.

Through his marriage to Ida Agassiz on December 5, 1863, two great financial houses were united. His son, A. Henry Higginson, is noted in the world of sport as a lover and owner of thoroughbred hunters and running horses. Major Higginson would have been 85 years of age on Tuesday next.

He was born in New York, the son of George and Mary Cabot (Lee) Higginson. He was brought up in Boston and atended Harvard College, but left without being graduated to enter the counting house of S. & E. Austin. He spent one year in Vienna studying music, and when the Civil War broke out entered the army as a second lieutenant of a Massachusetts regiment. He rose to the rank of major and was breveted lieutenant colonel for gallanttry. In August, 1864, he was discharged for disability, having received four wounds.

After the war he managed a cotton plantation near Savannah, but was unsuccessful. He returned to oBston and entered the banking-house of Lee, Higginson & Co., of which he later became the head.

In 1891 he gave Harvard the magnificent athletic ground known as Soldiers' Field, and later donated $150,000 for a college clubhouse, known as the Harvard Union.

His most notable public service was the founding of the Boston Symphony Orchestra which gave its first concert in 1881.

Major Higginson obtained widespread notoriety when he espoused the cause of Karl Muck, conductor of the orchestra, who was accused of disloyalty during the recent war. Major Higginson, however, finally turned against the orchestra leader when charges against him were proven.

North American
Philadelphia, Pa.
NOV 26 1919 E

WILL PROVIDES FOR ORCHESTRA

Major Higginson Turns Boston Symphony Control Over to Charles Adams.

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"I hope," the will says, "the trustee will be guided by the manner in which the Symphony Orchestra is conducted and the prospects of its continued existence in accordance with high standards."

After a few individual bequests the residue of the estate is left to Mrs. Higginson. Among the bequests is one of $10,000 to Charles A. Ellis, former manager of the Symphony Orchestra. Works of art which Mr. Higginson had loaned to the Boston Museum of Fine Arts, are bequeathed to that institution.

lic museum of Boston.

Major Higginson married at Cambridge, Mass., in 1863, Miss Ida Agassiz, a daughter of Professor Louis Agassiz. One son was born, A. Henry Higginson, widely known for his interest in fox hunting. His hounds and horses frequently have been shown at Philadelphia shows.

In the closing months of 1917 Major Higginson was greatly pained by the controversy that arose over Dr. Karl Muck, conductor of the Boston Orchestra. It resulted in Dr. Muck's internment for pro-German activities. Major Higginson placed great faith in Dr. Muck's promise to refrain from activities in connection with the war, and for a time threatened to disband the orchestra because of the notoriety connected with the conductor.

Dr. Muck was held at a detention camp and was deported only a few weeks ago.

n RECORD
ress Philadelphia, Pa.
NOV 26 1919

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Boston Symphony to Benefit If Properly Conducted.

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rom
NQUIRER,
Philadelphia, Pa.
NOV 26 1919

MAJ. HIGGINSON DIES IN BOSTON HOSPITAL

Symphony Orchestra Founder Succumbs After Operation in 84th Year

Philanthropist One of Harvard University's Principal Benefactors

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Only in one or two years did the concerts yield a revenue. In almost every year until his death Major Higginson made up the deficit.

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From
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New Haven, Conn.

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He the strong of soul—
Dauntless mid peril,
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Alike through storm of battle,
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Gone is he now, as gone the leaves of autumn;
Gone is he now, his years as garnered sheaves.
Passed is he now to Land of the Departed,
He who saw but half—sees the rounded whole.

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Starry flag above him!
Hark! Up-thrilling fife—
Bugle, roll of drum
Speak of goal achieved
Tell of sunset come.
Far, song-winged they sound it,
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ESTABLISHED 1881 NOV 16 1917
From North American
Philadelphia, Pa.

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Evening Public Ledger
Philadelphia, Pa.

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n North American
Philadelphia, Pa

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Major Higginson leaves to his son Alexander H. Higginson, his gold watch, sword, personal jewelry, a horse, paintings, ornaments and 50 volumes from the library. The sum of $10,000 is bequeathed to Charles A. Ellis, former manager of the Boston Symphony Orchestra. A codicil to Major Higginson's will dated December 26, 1918, gives $5000 to his daughter-in-

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rom STAR
ddress: Baltimore, Md.
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NQUIRER,
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Philanthropist One of Harvard University's Principal Benefactors

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Among the large gifts mad

From
Register
New Haven, Conn.

NOV 24 1915

TODAY'S POEM

HENRY LEE HIGGINSON.

Mourn ye, lament
The great, the glorious-hearted.
He the wise in counsel—
He the strong of soul—
Dauntless mid peril,
Stranger to fear.
Alike through storm of battle,
Alike through stress of life—
He the constant leader.
Patriot deeply dear—

Gone is he now, as gone the leaves of autumn;
Gone is he now, his years as garnered sheaves.
Passed is he now to Land of the Departed,
He who saw but half—sees the rounded whole.

Wrap him close, ye colors,
Starry flag above him!
Hark! Up-thrilling fife—
Bugle, roll of drum
Speak of goal achieved
Tell of sunset come.
Far, song-winged they sound it,
Clear voiced taps resound it,
Martial music's pean
"Warrior, welcome home."

—Boston Transcript.

From
Register
New Haven, Conn. NOV 18 191

A GREAT PATRON OF MUSIC.

Not only the university to which he was so generous a giver, not only the city for which he did so much during his lifetime, but the country is the loser by the death of Major Henry Lee Higginson, soldier, beneficent citizen and patron of the arts, particularly of music. The cause of music in America today suffers a loss greater than either university or city, but fortunate is it indeed that Major Higginson should have accomplished his fondest desire in that field before his death. To him the Boston Symphony orchestra stands and will stand a monument, a memorial recognized in his death as it was recognized as an expression of his desire during his life. Greater than the gift of Soldiers' Field to Harvard, or the endowment of the Harvard Union, was the support of the orchestra, for its effect upon the taste of the entire country. Today the Boston Symphony is known throughout the land as the exponent of the highest in the field of orchestral music. It is the original upon which have been patterned the majority of the orchestras through both east and west, and the endowment plan upon which it was founded, originating with its patrons, nearly 40 years ago, has become the accepted means of bringing to the public enjoyment and uplift which symphonic music alone affords.

If no mention be made of the activities of Major Higginson outside of that of patron of music it is only because those did not concern to such a degree the rest of the country outside of Boston. In his record as brave soldier in war, and of equally brave citizen in peace, leader in the world of finance whose influence was always for the best, patron of the arts and discriminating and generous giver of his substance in his benevolences, Major Higginson typified Bostonian—and American—ideals of citizenship. Such typification was accorded recognition in the honorary degree bestowed upon him by Yale in 1901.

From
Journal NOV 26 1919
Providence, R. I.

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RECORD
Philadelphia, Pa.
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NEW YORK
ESTABLISHED 1881
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rom
Bulletin
Philadelphia, Pa.

NOV 15 1919

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(By Associated Press.)

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From
RECORD
Philadelphia, Pa.

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It seems to us that hardly too much praise can be lavished on such a public-spirited citizen of the domain of art as was Major Henry Lee Higginson. (At last, since his death, we have got his military rank tolerably straightened out. He was a major, and not a colonel, in the Federal Army of our civil war.)

Major Higginson, though an active financier and a tremendously wealthy man, was also a musician. That is to say, he was a "technical" musician, who had studied the art for a year in his young manhood at the then first musical capital of the world, Vienna.

He died a very old man, having lived to see the tragedy of our war with the musical foreign lands he had loved as a boy; and, just before his death, sadly, maybe bitterly, giving up the responsibilities of his backing of the Boston orchestra. Many harsh storms beset him during these almost 40 years of his headship of the magnificent symphonic body he had built up and housed. But also did he achieve much.

The Bigger Career.

For, as Richard Aldrich points out in the New York Times, "his death is deplored, first and foremost, in all the obituary notices of him, as a loss, not to the financial strength of the country, but to the musical world."

This is something to say of a business man. Major Higginson, then past 80 years old, must have been deeply grieved at the position which the break of our war and the rows about Muck put him in. Nobody could question his patriotism; he had been wounded as a soldier in the civil war.

And anybody who knew that he had studied music for a year in Vienna must have made allowance for his probable sympathies in the Teutonic direction, musically at least. Also it was his policy as founder and backer of the orchestra not to interfere with the affairs of the conductor.

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The financier's efforts to make the Boston orchestra as fine as it possibly could be made were extraordinary. For instance, there was one of the conductors who thought he could get a better ensemble tone if all of the violins played were of the same make and quality. Higginson responded immediately to the fantastic suggestion, and at once sent to Germany and imported more than a score of expensive violins by one maker for the experiment. It failed, and the new unified choir of violins was given up.

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From
Press,
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The death of Major Henry L. Higginson, of Boston, has removed one of America's most generous and discriminating patrons of music and a philanthropist of national repute. He will be widely and sincerely mourned.

The noblest monument he leaves behind him is undoubtedly the Boston Symphony Orchestra, which he founded some thirty-eight years ago and which he has since supported with unfailing generosity out of his private purse. Himself a musician of ability and taste, he strove from the very beginning to give Boston an orchestra of sterling quality. None but the best players and the ablest conductors would he choose. And so accurate was his choice that before many years had passed the Boston Symphony Orchestra ranked with the foremost in the world. Changes of personnel during the war, culminating in the unfortunate Muck scandal—for which Major Higginson was in no way to blame—worked grave damage to the orchestra's quality. But its founder's enthusiasm never faltered. Only death could interrupt his tireless labors to restore the standard and prestige of the Boston Symphony Orchestra.

We have had other American patrons of music since Major Higginson began his splendid work, others equally generous perhaps and equally discriminating. But he was the pioneer. To him goes the credit not only for giving America its first great orchestra, but for setting the example among men of wealth of founding and supporting worthy

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Address: Baltimore, Md.
Date NOV 16 19

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AMERICAN,
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From Public Ledger
Philadelphi Pa.

Major Higginson's Service

AS DOCTOR LEOPOLD STOKOWSKI pointed out at a recent Philadelphia Orchestra meeting, music in America owes to Henry Lee Higginson a debt immeasurable. The Major's constructive record in peace-time matched his service to his country as a soldier. He never spared himself. His first thought was not for his own fortune, but for the good it was in his power to do for his fellow-men. There has not been in our time a more unselfish and disinterested citizen; and men like Mr. Van Rensselaer in this city have found inspiration in his example. Such men as he do not question whether any one else is doing a greater or a better work; they are not rivals but understanding friends. Mr. Higginson did not seek the "credit" of being a pioneer or a pattern; he merely rose up in his place and did his duty, and he goes to his rest and his reward with the blessings of mankind invoked upon his name.

It was hard work and brave work to make that beginning there in Boston. There were many faint hearts, cynics and pessimists to be persuaded and converted. When Boston learned at last that a symphony orchestra was an asset, it became easier to drive that lesson home in other cities.

Mr. Higginson once explained his mainspring motive in words that fit our time and express our duty to Philadelphia and the Philadelphia Orchestra in 1919. He wrote:

"The Civil War taught a great many men that if we were to have a country worthy of the name we must work for it, educate it, as well as fight for it, and this duty lay upon every individual citizen, be it man or woman.

"Such had been the creed of the men with whom I had lived from boyhood; and as most of them were killed in the war, my duty was the greater in order to fill up the gap which their death had left."

Public and press were free to condemn and slow to commend the new establishment; but there was always a hearty popular unanimity from the first in allowing Major Higginson to struggle alone with the enormous annual deficits. The music of Brahms was derided as "the sapient musings of some brilliant idiot," but the coinage of epigrams did not suffice for the running expenses.

This is the great science of Major Higginson—that in sun and storm, through thick and thin, to the end of a long and always honorable lifetime, he kept faith not ...rely with a public that learned to know ...nd to love him, but with his own ideals. ... left not simply a great orchestra, ...e personal example to posterity.

From Public Ledger
Philadelphia, Pa.

E NOV 10 1919

HONOR TO WHOM HONOR IS DUE

Theodore Thomas's Place in Musical Progress in America

To the Editor of Public Ledger:

Sir—While agreeing heartily with nearly all of Mr. Stokowski's tribute to Mr. Henry L. Higginson at the Orchestra luncheon on Thursday, I must take issue flatly with him on his statement that "Major Higginson was the foundation of music in America." Mr. Stokowski's youth may make him think so, but older music lovers go back in thought fondly to one who, while not strictly a founder, was a pioneer in promoting the best orchestral music and sowing the seed that was to germinate in such institutions as the Boston Orchestra and our own—I refer to Theodore Thomas. His body of players, a fine organization even according to our present standards, gave splendid concerts in our eastern cities for years, with the appreciation of the few though without the patronage of the many.

Those given here were under the management of Mrs. E. D. Gillespie, a brilliant and far-seeing woman, a descendant of Franklin and a typical Philadelphian. The financial loss in the venture was fortunately overmatched by the artistic gain to the community and the gradual creation of a desire to have such a mode of high enjoyment perpetuated. As a direct result of Mr. Thomas's efforts, the concerts subsequently given here for a number of years by the Boston Orchestra were attended not only by musicians but by the masses as well, and their success naturally led to the endeavor to have an orchestra of our own, an endeavor that speedily grew into a realization, as we all know. But the beginning of a struggle that has ended in this magnificent endowment of nearly $2,000,000 was many, many years back, as I have tried to show.

JOHN H. INGHAM.

Philadelphia, November 7, 1919.

From Etude
Address PHILADELPHIA, P...
Date JAN -- 1920 K

Henry Lee Higginson, philanthropist and music lover, died November 14th, at Boston, Mass., at the age of 85. He was known locally for many years as the generous patron of the Boston Symphony Orchestra, but latterly his name went the length and breadth of the land because of the notorious controversy regarding the conductor, Muck, a German, who treacherously abused the hospitality of the Americans by connivance with the German spy system here at the time of the war. Mr. Higginson, evidently misinformed as to the character of his conductor, came out publicly in staunch support of Muck. But subsequent events proved the truth of the accusations. This no doubt had much to do with shortening the life of the philanthropist, to the regret of ...s both ... and continental

Evening Public Ledger
Philadelphia, Pa.

NOV 22 1919

THE CRITIC TALKS TO MUSIC LOVERS

THE death of Major Henry L. Higginson, founder of the Boston Symphony Orchestra, removes a man who stands on a ..., with Theodore Thomas for what he did for music in America. Major Higginson's relation to the Boston Orchestra was peculiar in the fact that is was a hobby with him rather than a philanthropy. He came out with his plan for the Boston Orchestra at just the moment when conditions in America were ripe for such a movement. It was a case of the man, the thought and the opportunity coming together at just the right time, for the old Germania Orchestra, the Handel and Hayden Society, the Harvard concerts and others had paved the way in Boston for the foundation of a great permament orchestra.

Major Higginson was a much better musician personally than any except his close friends knew him to be. He studied piano and composition in Vienna for four years, but whether he ever had the idea of becoming a professional musician is not known, for he permanently injured his hand by too much practice while in a physically weakened condition during his student days and, as he said in a letter at that time, he would "never again be able to play with freedom." However, there is little doubt that his services to the music of his country proved to be greater as things were than they probably would have been in any other musical capacity.

It is unfortunate that the unhappy incidents of the last year of the great organization under Doctor Muck should have happened so near the close of Major Higginson's life, for it cannot but have had a most depressing effect on a man of his age and sensibilities who had been bound up in the welfare of the orchestra for so long a time. However, in its splendid career for thirty years Major Higginson has erected to

NEW YORK
ESTABLISHED 1861

From Public Ledger
Philadelphia, Pa.

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Two years ago, after the arrest of Dr. Karl Muck, the conductor, as an enemy alien, Major Higginson relinquished active direction of the symphony organization which he had formed in 1881.

Henry Lee Higginson established the Boston Symphony Orchestra in 1881. In the years that followed he obtained the services of expert players from the musical capitals of Europe and engaged conductors of the first rank, who gradually developed the organization until it became one of the foremost orchestras of the world. Only in one or two years did the concerts yield a net revenue; in every other year until his death Mr. Higginson made up the deficit from his own pocket.

One of his announced purposes in founding the orchestra was to provide first-class music for people of small means, and from the start he arranged that several hundred seats at the Friday afternoon rehearsals should be sold at twenty-five cents each. These "rehearsals" in later years came to be concerts in full form.

The symphony orchestra Mr. Higginson considered his hobby rather than a philanthropy. He once said that it was to him what a yacht, a racing stable, a library or an art gallery were to other men of wealth.

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From Public Ledger
Philadelphi Pa.

Major Higginson's Service

AS DOCTOR LEOPOLD STOKOWSKI pointed out at a recent Philadelphia Orchestra meeting, music in America owes to Henry Lee Higginson a debt immeasurable. The Major's constructive record in peace-time matched his service to his country as a soldier. He never spared himself. His first thought was not for his own fortune, but for the good it was in his power to do for his fellow-men. There has not been in our time a more unselfish and disinterested citizen; and men like Mr. Van Rensselaer in this city have found inspiration in his example. Such men as he do not question whether any one else is doing a greater or a better work; they are not rivals but understanding friends. Mr. Higginson did not seek the "credit" of being a pioneer or a pattern; he merely rose up in his place and did his duty, and he goes to his rest and his reward with the blessings of mankind invoked upon his name.

It was hard work and brave work to make that beginning there in Boston. There were many faint hearts, cynics and pessimists to be persuaded and converted. When Boston learned at last that a symphony orchestra was an asset, it became easier to drive that lesson home in other cities.

Mr. Higginson once explained his mainspring motive in words that fit our time and express our duty to Philadelphia and the Philadelphia Orchestra in 1919. He wrote:

"The Civil War taught a great many men that if we were to have a country worthy of the name we must work for it, educate it, as well as fight for it, and this duty lay upon every individual citizen, be it man or woman.

"Such had been the creed of the men with whom I had lived from boyhood; and as most of them were killed in the war, my duty was the greater in order to fill up the gap which their death had left."

Public and press were free to condemn and slow to commend the new establishment; but there was always a hearty popular unanimity from the first in allowing Major Higginson to struggle alone with the enormous annual deficits. The music of Brahms was derided as "the sapient musings of some brilliant idiot," but the coinage of epigrams did not suffice for the running expenses.

This is the great science of Major Higginson—that in sun and storm, through thick and thin, to the end of a long and always honorable lifetime, he kept faith not rely with a public that learned to know and to love him, but with his own ideals. left not simply a great orchestra, le personal example to posterity.

From Public Ledger
Philadelphia, Pa.

NOV 20 19

HONOR TO WHOM HONOR IS DUE

Theodore Thomas's Place in Musical Progress in America

To the Editor of Public Ledger:

Sir—While agreeing heartily with nearly all of Mr. Stokowski's tribute to Mr. Henry L. Higginson at the Orchestra luncheon on Thursday, I must take issue flatly with him on his statement that "Major Higginson was the foundation of music in America." Mr. Stokowski's youth may make him think so, but older music lovers go back in thought fondly to one who, while not strictly a founder, was a pioneer in promoting the best orchestral music and sowing the seed that was to germinate in such institutions as the Boston Orchestra and our own—I refer to Theodore Thomas. His body of players, a fine organization even according to our present standards, gave splendid concerts in our eastern cities for years, with the appreciation of the few though without the patronage of the many.

Those given here were under the management of Mrs. E. D. Gillespie, a brilliant and far-seeing woman, a descendant of Franklin and a typical Philadelphian. The financial loss in the venture was fortunately overmatched by the artistic gain to the community and the gradual creation of a desire to have such a mode of high enjoyment perpetuated. As a direct result of Mr. Thomas's efforts, the concerts subsequently given here for a number of years by the Boston Orchestra were attended not only by musicians but by the masses as well, and their success naturally led to the endeavor to have an orchestra of our own, an endeavor that speedily grew into a realization, as we all know. But the beginning of a struggle that has ended in this magnificent endowment of nearly $2,000,000 was many, many years back, as I have tried to show.

JOHN H. INGHAM.

Philadelphia, November 7, 1919.

From Ledger

Address PHILADELPHIA, P

Date JAN -- 1920 K

Henry Lee Higginson, philanthropist and music lover, died November 14th, at Boston, Mass., at the age of 85. He was known locally for many years as the generous patron of the Boston Symphony Orchestra, but latterly his name went the length and breadth of the land because of the notorious controversy regarding the conductor, Muck, a German, who treacherously abused the hospitality of the Americans by connivance with the German spy system here at the time of the war. Mr. Higginson, evidently misinformed as to the character of his conductor, came out publicly in staunch support of Muck. But subsequent events proved the truth of the accusations. This no doubt had much to do with shortening the life of the philanthropist, to the regret of rs both [illegible]

Evening Public Ledger
Philadelphia, Pa.

NOV 22 1919

THE CRITIC TALKS TO MUSIC LOVERS

THE death of Major Henry L. Higginson, founder of the Boston Symphony Orchestra, removes a man who stands on a par with Theodore Thomas for what he did for music in America. Major Higginson's relation to the Boston Orchestra was peculiar in the fact that is was a hobby with him rather than a philanthropy. He came out with his plan for the Boston Orchestra at just the moment when conditions in America were ripe for such a movement. It was a case of the man, the thought and the opportunity coming together at just the right time, for the old Germania Orchestra, the Handel and Hayden Society, the Harvard concerts and others had paved the way in Boston for the foundation of a great permament orchestra.

Major Higginson was a much better musician personally than any except his close friends knew him to be. He studied piano and composition in Vienna for four years, but whether he ever had the idea of becoming a professional musician is not known, for he permanently injured his hand by too much practice while in a physically weakened condition during his student days and, as he said in a letter at that time, he would "never again be able to play with freedom." However, there is little doubt that his services to the music of his country proved to be greater as things were than they probably would have been in any other musical capacity.

It is unfortunate that the unhappy incidents of the last year of the great organization under Doctor Muck should have happened so near the close of Major Higginson's life, for it cannot but have had a most depressing effect on a man of his age and sensibilities who had been bound up in the welfare of the orchestra for so long a time. However, in its splendid career for thirty years Major Higginson has erected to

NEW YORK
ESTABLISHED 1881

From Public Ledger
Philadelphia, Pa.

HENRY L. HIGGINSON DIES IN 85TH YEAR

Banker and Boston Symphony Orchestra Founder Succumbs After an Operation

Boston, Nov. 15.—Major Henry Higginson, banker and founder of Boston Symphony Orchestra, died at the Massachusetts General Hospital last night after an operation. He would have been eighty-five years old next Tuesday.

The death of Major Higginson was due to a recurrence of an old trouble for which he was under treatment last winter. Although head of Lee, Higginson & Co., bankers, Major Higginson probably was more widely known as a benefactor of Harvard University and through his association with the symphony orchestra. He had been a member of the banking firm since 1868.

Two years ago, after the arrest of Dr. Karl Muck, the conductor, as an enemy alien, Major Higginson relinquished active direction of the symphony organization which he had formed in 1881.

Henry Lee Higginson established the Boston Symphony Orchestra in 1881. In the years that followed he obtained the services of expert players from the musical capitals of Europe and engaged conductors of the first rank, who gradually developed the organization until it became one of the foremost orchestras of the world. Only in one or two years did the concerts yield a net revenue; in every other year until his death Mr. Higginson made up the deficit from his own pocket.

One of his announced purposes in founding the orchestra was to provide first-class music for people of small means, and from the start he arranged that several hundred seats at the Friday afternoon rehearsals should be sold at twenty-five cents each. These "rehearsals" in later years came to be concerts in full form.

The symphony orchestra Mr. Higginson considered his hobby rather than a philanthropy. He once said that it was to him what a yacht, a racing stable, a library or an art gallery were to other men of wealth.

Mr. Higginson was born in New York city, but passed most of his life in Boston. He studied at Harvard, but left before completing his course to enter a counting house. In 1856 he went to Vienna, where he studied music for a year.

He served for three years in the Civil War, was several times wounded and was discharged for disability in 1864, with the rank of major and brevet lieutenant colonel.

In 1890 Major Higginson presented to Harvard, as a memorial to Harvard men who were killed in the war, Soldiers' Field, the athletic grounds on a part of which the Harvard Stadium now stands. Nine years later he gave $150,000 to the university for the erection of the Harvard Union. Since 1893 he had been a member of the Harvard Corporation and became widely known to the students through his frequent addresses to them. He was awarded the degree of master of arts by Harvard and that of doctor of laws by Yale.

From Bulletin
Philadelphia, Pa.
NOV 15 1919

MAJOR HIGGINSON DIES AT BOSTON

Founder of Symphony Orchestra Was Head of Banking Firm and Patron of Harvard

VETERAN OF CIVIL WAR

(By Associated Press.)

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Among the large gifts made by Major Higginson was $1,500,000 to the public museum of Boston.

Major Higginson married, at Cambridge, Mass., in 1863, Miss Ida Agassiz, a daughter of Professor Louis Agassiz. One son was born, A. Henry Higginson, widely known for his interest in fox hunting. His hounds and horses frequently have been shown at Philadelphia shows.

In the closing months of 1917 Major Higginson was greatly pained by the controversy that arose over Dr. Karl Muck, conductor of the Boston Orchestra. It resulted in Dr. Muck's internment for pro-German activities. Major Higginson placed great faith in Dr. Muck's promise to refrain from activities in connection with the war, and for a time threatened to disband the orchestra because of the notoriety connected with the conductor.

Dr. Muck was held at a detention camp and was deported only a few weeks ago.

Revelations concerning the career in Boston of Dr. Muck will appear in The Bulletin, beginning Monday. They will show Dr. Muck, in spite of his promises to Major Higginson, was violently anti-American. They also will give interesting revelations of his private life, including the manner in which he deceived a young Boston woman.

From SUN
Address: Baltimore, Md.
Date NOV 10

MAJOR HIGGINSON DEAD

Founder Of Boston Symphony Orchestra Succumbs To Operation.

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RECORD
ss Philadelphia, Pa.
NOV 20 1919

MONEY AND SPIRIT THAT MADE MUSIC

A Financier Who Will Be Remembered for Adventures of the Soul.

HIGGINSON HAD PROBLEMS

It Is Sad His Later Years Were Complicated by War-Feeling.

It seems to us that hardly too much praise can be lavished on such a public-spirited citizen of the domain of art as was Major Henry Lee Higginson. (At last, since his death, we have got his military rank tolerably straightened out. He was a major, and not a colonel, in the Federal Army of our civil war.)

Major Higginson, though an active financier and a tremendously wealthy man, was also a musician. That is to say, he was a "technical" musician, who had studied the art for a year in his young manhood at the then first musical capital of the world, Vienna.

He died a very old man, having lived to see the tragedy of our war with the musical foreign lands he had loved as a boy; and, just before his death, sadly, maybe bitterly, giving up the responsibilities of his backing of the Boston orchestra. Many harsh storms beset him during these almost 40 years of his headship of the magnificent symphonic body he had built up and housed. But also did he achieve much.

The Bigger Career.

For, as Richard Aldrich points out in the New York Times, "his death is deplored, first and foremost, in all the obituary notices of him, as a loss, not to the financial strength of the country, but to the musical world."

This is something to say of a business man. Major Higginson, then past 80 years old, must have been deeply grieved at the position which the break of our war and the rows about Muck put him in. Nobody could question his patriotism; he had been wounded as a soldier in the civil war.

And anybody who knew that he had studied music for a year in Vienna must have made allowance for his probable sympathies in the Teutonic direction, musically at least. Also it was his policy as founder and backer of the orchestra not to interfere with the affairs of the conductor.

True Enthusiasm.

The financier's efforts to make the Boston orchestra as fine as it possibly could be made were extraordinary. For instance, there was one of the conductors who thought he could get a better ensemble tone if all of the violins played were of the same make and quality. Higginson responded immediately to the fantastic suggestion, and at once sent to Germany and imported more than a score of expensive violins by one maker for the experiment. It failed, and the new unified choir of violins was given up.

But here is eloquent proof of the means by which the present Boston Symphony Orchestra rose to its great eminence.

From Press,
Philadelphia, Pa.

A PATRON OF MUSIC

The death of Major Henry L. Higginson, of Boston, has removed one of America's most generous and discriminating patrons of music and a philanthropist of national repute. He will be widely and sincerely mourned.

The noblest monument he leaves behind him is undoubtedly the Boston Symphony Orchestra, which he founded some thirty-eight years ago and which he has since supported with unfailing generosity out of his private purse. Himself a musician of ability and taste, he strove from the very beginning to give Boston an orchestra of sterling quality. None but the best players and the ablest conductors would he choose. And so accurate was his choice that before many years had passed the Boston Symphony Orchestra ranked with the foremost in the world. Changes of personnel during the war, culminating in the unfortunate Muck scandal—for which Major Higginson was in no way to blame—worked grave damage to the orchestra's quality. But its founder's enthusiasm never faltered. Only death could interrupt his tireless labors to restore the standard and prestige of the Boston Symphony Orchestra.

We have had other American patrons of music since Major Higginson began his splendid work, others equally generous perhaps and equally discriminating. But he was the pioneer. To him goes the credit not only for giving America its first great orchestra, but for setting the example among men of wealth of founding and supporting worthy

ss,
Philadelphia, Pa.

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From AMERICAN,
Baltimore, Md.

TRIBUTES PAID TO MAJOR HIGGINSON

Cambridge, Mass., November 17.—A distinguished gathering of men prominent in educational and business circles paid final tribute to the memory of Major Henry L. Higginson today at funeral services held in Appleton Chapel, Harvard. Rev. W. G. Crowther officiated. Honorary pallbearers were picked from the undergraduates, each class being represented. Robert W. Emmons II., '20, captain of the baseball team, acted as chief marshal. The student body stood with uncovered heads as the casket passed.

From Public Ledger
Philadelphia, Pa.

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"The Civil War taught a great many men that if we were to have a country worthy of the name we must work for it, educate it, as well as fight for it, and this duty lay upon every individual citizen, be it man or woman.

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From Etude
Address PHILADELPHIA, P[illegible]
Date JAN -- 1920 K

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n HERALD
ress New York City
NOV 18 1918

Major Higginson Buried at Harvard with High Honors

CAMBRIDGE, Mass., Monday.—Harvard University today paid last honors to Major Henry Lee Higginson, philanthropist and banker, who died Friday night. Although the head of a numerous and prominent family and conspicuous otherwise as the dean of the bankers of Boston, founder of the Boston Symphony Orchestra, veteran of the civil war and patron of art, all these interests were subordinated in the university's final testimonial to its son. Major Higginson was a former student of Harvard, a trustee and benefactor, the donor of its athletic plant on Soldiers' Field and the founder of the Harvard Union, the undergraduates' meeting place.

In Appleton Chapel, within the Harvard yard, where Major Higginson was married half a century ago, funeral exercises were held, while at the university activities paused for an hour. The Rev. Samuel M. Crothers, a Harvard graduate, conducted the exercises. The university choir, an undergraduate body, sang, and members of the Boston Symphony Orchestra played. Dr. A. Lawrence Lowell, president, and the Fellows of the university acted as honorary pallbearers. Nephews of Major Higginson were actual pallbearers, but surrendered the coffin to undergraduates at the chapel door.

From HERALD
Address New York City
Date

MAJOR HENRY L. HIGGINSON.

A solid man of Boston in the banking business, a gallant soldier of the civil war, a student of Harvard whom his university delighted to honor and a native son of this city, Major Henry L. Higginson was for the world of music what the great collectors have been for the world of the fine arts.

Himself a trained musician, he established the Boston Symphony Orchestra, which, under one famous conductor after another, set a pace for all other organizations with similar aims everywhere.

To this active man of affairs the orchestra supplied all the excitement that others get out of a racing stable, a yacht, a gallery full of pictures or of Chinese porcelains or a library full of first editions.

Major Higginson's memory will be kept alive by the Symphony Orchestra—and it has belonged to New York almost as much as to Boston—even if his gifts to Harvard of Soldiers' Field and the Union should be forgotten.

From TELEGRAM
Address New York City
Date

MUSIC LIBRARY LEFT TO ORCHESTRA BY HIGGINSON

BOSTON, Wednesday—There are but few public bequests contained in the will of Major Henry L. Higginson, which was filed today in the Probate Court. The bulk of his property is left to his wife, Ida Agassiz Higginson, outright. The will explains that no financial provision is made for Major Higginson's son, Alexander H., "because I have entire confidence that my wife will do what is best for him."

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From
EVENING WORLD,
New York City

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Higginson Executor May Give It to Orchestra in Three Years.

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From Times
New York City
NOV 26 1919

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NEW YORK COMMERCIAL
...ss: New York City

From
STANDARD UNION
Brooklyn, N. Y.
NOV 16 19...

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Major Henry L. Higginson, who just died in Boston when nearing his eighty-fifth birthday, was the founder of established symphonic musical performances in the United States. He made the Boston Symphony by a lavish and continuing expenditure of money from his private means year after year. His idea was magnificent, and he never relaxed it. For a score of years before the war, when musical art was receiving most opulent support everywhere, the Boston Symphony Orchestra was the best in the world. To-day, amid all the wreck and dislocation of the apparatus of civilization, it is unexcelled.

Let us honor the memory of the man who did a great thing to bring happiness to millions of people.

Not all of those millions know the name of Higginson, but if it had not been for him a world of delight and spiritual satisfaction in which they now find joy would have been closed to them. Two years ago Major Higginson, himself a gallant soldier for

From SUN
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Special Despatch to THE SUN.

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n EAGLE
ress Brooklyn, N. Y.
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Maj. Higginson established the Boston Symphony Orchestra in 1881. In the years that followed he obtained the services of expert players from the musical capitals of Europe, and engaged conductors of the first rank who gradually developed the organization until it became one of the foremost orchestras of the world. Only in one or two years did the concerts yield a net revenue; in every other year Maj. Higginson made up the deficit from h's own pocket. He finally gave the orchestra an endowment of $1,000,000. One of his announced purposes in founding the orchestra was to provide first-class music for people of small means.

Maj. Higginson was born in New York City on Nov. 18, 1834, but spent most of his life in Boston. He studied at Harvard, but left before completing his course to enter a counting house. In 1856 he went to Vienna, where he studied music for a year. He served for three years in the Civil War, was several times wounded and was discharged for disability in 1864 with the rank of major and brevet lieutenant colonel. Returning to Boston, he entered the banking business and for many years headed the firm of Lee, Higginson & Co.

...ress EAGLE
Address Brooklyn, N.Y.
Date 207 NOV 16 1918

A TRUE FRIEND OF MUSIC.

The death of Colonel Henry L. Higginson of Boston will be mourned wherever good music is loved. Colonel Higginson is the man who organized the Boston Symphony Orchestra in 1881, supported it through a period when not even in Boston was there following enough to make its concerts self-supporting, sent it through the country until it established a standard of excellence for orchestral performance unknown elsewhere, and finally, a few years before his death, endowed it so substantially that its work can go on indefinitely, with little regard to box-office returns.

The music-lovers of the country owe more to Colonel Higginson than to any other man except Theodore Thomas. Mr. Thomas established a high standard of orchestral music and built up a following for it in this country under financial difficulties which Colonel Higginson knew nothing about. Having no fortune, Mr. Thomas was under the necessity of making his concerts pay, and he had to begin with a large proportion of popular music and to make the masterpieces liked through his own genius as a conductor. Colonel Higginson, a music-lover ready to spend in musical education the fortune he made as a banker, was able to take up the work which Thomas had begun under such difficulties. He engaged the best orchestral performers, supplied them in many cases with rare instruments, put them under the control of eminent conductors, beginning with Nikisch and Henschel, and instructed them to insist on a standard of perfect performance regardless of the public response. What such an opportunity meant to a poet like Nikisch and to a drillmaster like Gericke is known to older music-lovers because they saw what those men did with this incomparable band in its formative years.

That work began nearly forty years ago and for the first half of that period the public response was far from adequate. About the beginning of this century Colonel Higginson's enthusiasm began to bear fruit. The policy of endowing orchestras began to spread, and here in New York we have the old Philharmonic and the newer Symphony orchestras with financial support which enables them to approach the Boston standard of excellence. Half a dozen smaller cities have orchestras which command local support, and the love of orchestral music has grown in volume until it to a considerable degree relieves such orchestras from the need of endowment or subscriptions. And that growth is substantially Colonel Higginson's work. Others have contributed, of course, but without him it would not have been done. In the face of that record of devoted service to musical education the flurry over Karl Muck's Germanism, which led to Colonel Higginson's withdrawal from the control of the orchestra and the appointment of a board of trustees, banks very small. A veteran of the Civil War and a patriot of distinguished service in many fields of civil life, he probably could not believe in the malignity with which Muck supported the German cause. At any rate it was his orchestra. Muck was his leader and he proposed to stand by him. And he did stand by him until he almost wrecked the usefulness of the orchestra to which he had given years of his life and a large fortune. But, thank our stars, the orchestra is safe. It will go on doing the work which Colonel Higginson inspired, while he has passed on to his great reward full of honors. And the best of it is that he deserved them all.

n HERALD

ress New York City

NOV 18 1918

Major Higginson Buried at Harvard with High Honors

CAMBRIDGE, Mass., Monday.—Harvard University today paid last honors to Major Henry Lee Higginson, philanthropist and banker, who died Friday night. Although the head of a numerous and prominent family and conspicuous otherwise as the dean of the bankers of Boston, founder of the Boston Symphony Orchestra, veteran of the civil war and patron of art, all these interests were subordinated in the university's final testimonial to its son. Major Higginson was a former student of Harvard, a trustee and benefactor, the donor of its athletic plant on Soldiers' Field and the founder of the Harvard Union, the undergraduates' meeting place.

In Appleton Chapel, within the Harvard yard, where Major Higginson was married half a century ago, funeral exercises were held, while at the university activities paused for an hour. The Rev. Samuel M. Crothers, a Harvard graduate, conducted the exercises. The university choir, an undergraduate body, sang, and members of the Boston Symphony Orchestra played. Dr. A. Lawrence Lowell, president, and the Fellows of the university acted as honorary pallbearers. Nephews of Major Higginson were actual pallbearers, but surrendered the coffin to undergraduates at the chapel door.

From HERALD

Address New York City

Date

MAJOR HENRY L. HIGGINSON.

A solid man of Boston in the banking business, a gallant soldier of the civil war, a student of Harvard whom his university delighted to honor and a native son of this city, Major Henry L. Higginson was for the world of music what the great collectors have been for the world of the fine arts.

Himself a trained musician, he established the Boston Symphony Orchestra, which, under one famous conductor after another, set a pace for all other organizations with similar aims everywhere.

To this active man of affairs the orchestra supplied all the excitement that others get out of a racing stable, a yacht, a gallery full of pictures or of Chinese porcelains or a library full of first editions.

Major Higginson's memory will be kept alive by the Symphony Orchestra—and it has belonged to New York almost as much as to Boston—even if his gifts to Harvard of Soldiers' Field and the Union should be forgotten.

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NEW YORK COMMERCIAL

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INFORMATION OBSCURED

From EVENING MAIL

Address: New York City

Date

A Friend of Music and of the People.

The hand and the heart of Henry L. Higginson responded with wise generosity to many an appeal for the improvement of conditions and the enrichment of life in America. But he will be chiefly remembered for his great labor of love in establishing, maintaining and perfecting the Boston Symphony Orchestra. At this task, until quite recently, the Boston philanthropist and banker had centered much of his personal attention and based his fondest hopes since 1881.

The results he achieved have been notable, not only within the immediate sphere of the artistic activities of the orchestra but throughout the country. It is to Major Higginson that America owes its musical awakening and the incalculable boon of possessing one of the few really great musical organizations in the world. The financial burden which this munificent gift to his country involved, Major Higginson bore with cheerful generosity and a happy sense of service to America. But, a musician of no mean accomplishment himself, Major Higginson also took probably a controlling part in the artistic direction of the organization upon which he conferred the name of his adopted city.

The banker used to speak of the Boston Symphony Orchestra as his pet hobby, in the sense that other men of large means have yachts, stables, libraries or art galleries for their favorite amusement. But that definition hardly does justice to his relations with the orchestra. The great musical organization to which he devoted so much of his resources and of his life was more than a hobby. It was his pride, his love and his ideal. How closely he approached the attainment of that ideal is known to all music lovers in America.

The events that led to his great disappointment in the conductor he had chosen struck to the depths of his being. It may be truly said that Major Higginson died a brokenhearted man.

ESTABLISHED 1881

From WORLD,
New York City

A GREAT BOSTONIAN.

The late Major Henry Lee Higginson had long been regarded as the first citizen of Boston, and his title to that honor met the strictest Brahmin requirements. His ancestry antedated the Revolutionary War, his military rank was won by distinguished service in the Civil War, he was a fellow of Harvard College, and during a protracted lifetime he had given generously of his large wealth to civic and artistic objects.

His special fame, of course, was due to his munificent patronage of music. As the creator and main supporter of the Boston Symphony Orchestra, which he founded in 1881, he not only gave Boston a unique eminence in musical art in this country but he also elevated American musical standards to a parity with those of Europe.

The Boston Orchestra, which he is supposed to have endowed under his will, remains his distinctive monument. But certainly the personality of the man, the banker-patron who typified old Bostonian ideals of citizenship and in whom there were some of the attributes of a Medici, must leave an agreeable memory as that of an American in private station illustrious for public service of a peculiar kind.

WALL STREET JOURNAL

From

Address New York City

Date NOV 17

MAJOR H. L. HIGGINSON DEAD

Long Active in Business and a Patron of Science, Art and Music

Boston—Major Henry L. Higginson died Friday night.

Major Henry Lee Higginson was born in this city in 1834, entered Harvard in 1851, received an honorary degree in 1882 and from Yale in 1901. His first employment was with the counting house of S. & E. Austin of Boston. He went to Vienna to study music, but returned to enlist as a volunteer in the Civil War. He was severely wounded and discharged with the rank of Lieutenant Colonel. He was a member of the firm of Lee, Higginson & Co. from January 1, 1868, and officer and director of many of the country's leading corporations. Much of his leisure was devoted to the promotion of scientific, literary and artistic studies and societies and he was one of the principal organizers and supporters of the Boston Symphony Orchestra.

From WORLD,
New York City

BOSTON ORCHESTRA FOUNDER IS DEAD

Major Henry L. Higginson, Noted Patron of Music, Passes Away in His Eighty-Fifth Year.

(Special to The World.)

BOSTON, Nov. 15.—Major Henry Lee Higginson, head of the banking firm of Lee, Higginson & Co., patron and mainstay of the Boston Symphony Orchestra and long honored as Boston's first citizen, died Friday night in the Massachusetts General Hospital in this city. He would have been eighty-five next Tuesday.

The service for which he was most widely known was performed for the orchestra which he founded in 1881. Under guarantees provided by him, yearly contracts were made with the musicians which placed them above the need of seeking other income and thus enabled them to centre their energies on orchestral playing. As a result the orchestra for many years ranked as the best in the country and it matched in finish and general excellence the famous orchestras of Europe. Major Higginson was proud of this achievement and cheerfully made good the yearly deficit of the organization.

Announced Endowment.

Several years ago he announced that he had provided in his will an endowment of $1,000,000 with which to perpetuate the orchestra. In April, of Dr. Karl Muck, the orchestra's leader, Major Higginson withdrew from the organization. It was not stated whether or not he had cancelled the endowment. In carrying forward the orchestra, he insisted on the employment of pronounced talent only. He came into conflict with the musical union in 1903, when that body ordered twenty of the performers to take out union cards, whereupon seventy-seven members who had union cards returned them, establishing the open shop policy in the organization. On his eighty-fourth birthday 4,000 patrons of the concerts presented Major Higginson with a souvenir book, for which former President Eliot of Harvard wrote the dedication.

Objected to Brandeis.

Conspicuous among Major Higginson's recent activities was his leadership, in 1916, of the unsuccessful protest to the appointment of Louis D. Brandeis to the United States Supreme Court. He established the Soldiers' Field at Harvard as a memorial to friends who had died in the country's service in the Civil War, gave $150,000 for the building of Harvard Union. He was a fellow of Harvard from 1893, and a trustee of the Carnegie Institution. Yale and Williams gave him the degree of LL. D.

Major Higginson came of pre-Revolutionary stock, and was born in New York in 1834. He earned his military rank in the Civil War, in which he rose to the rank of Brevet Lieutenant Colonel, but he preferred to be known as Major, to avoid confusion with Colonel Thomas Wentworth Higginson. In 1863 he married Ida Agassiz, daughter of Louis Agassiz, the scientist. He was associated with many commercial and educational bodies.

ESTABLISHED 1881

From EVENING WORLD,
New York City

HENRY LEE HIGGINSON, BOSTON BANKER, DIE

Had Been in Poor Health for Two Years and Recently Underwent Operation.

(Special Despatch to The Evening World.)

BOSTON, Nov. 15.—Major Henry Lee Higginson, head of the banking firm of Lee Higginson & Co., died tonight.

He had been in poor health for the last two years and recently underwent an operation.

Had he lived until next Tuesday Major Higginson would have been eighty-five years of age.

The death of Major Higginson was due to a recurrence of an old trouble for which he was under treatment last winter. Although head of the firm of Lee, Higginson & Co., bankers, Major Higginson was probably most widely known through his association with the Boston Symphony Orchestra. He had been a member of the banking firm since 1868.

Funeral services for Major Higginson, who was a member of the Corporation of Harvard University, will be held in Appleton Chapel at the University on Monday at noon. Recitations and lectures in all departments will be suspended from 12 to 1 o'clock on that day.

Two years ago, after the arrest of Dr. Karl Muck, the conductor, as an enemy alien, Major Higginson relinquished active direction of the Symphony organization, which he had

ess New York City

Date NOV 26

ORCHESTRA IGNORED IN HIGGINSON WILL

Boston Financier Fails to Make Provision for Organization.

Special Despatch to THE SUN.

BOSTON, Nov. 25.—In the will of Major Henry L. Higginson, founder of the Boston Symphony Orchestra, there is no provision for the orchestra in spite of the fact that during his lifetime Major Higginson had promised that he would leave $1,000,000 to insure the permanence of the organization.

Although the orchestra is left out of the will which was filed in the Probate Court here to-day it is thought that Major Higginson may have made some provision for it before his death and that these plans have not yet been made public. The will is dated October 19, 1918.

The bulk of the estate is left to Major Higginson's widow, Ida Agassiz Higginson, outright if she survives him thirty days after his death. The will states that "in such case I make no financial provision for my son because I have entire confidence that my wife will do what is best for him."

Major Higginson leaves to his son, Alexander H. Higginson, his gold watch, sword, personal jewelry, a horse, paintings, ornaments and 300 volumes from the library.

The sum of $10,000 is bequeathed to Charles A. Ellis, former manager of the Boston Symphony Orchestra.

In addition to a gift of $5,000 to his daughter-in-law, Jean Higginson, and $1,000 to his grandson, Henry Lee Higginson, amounts ranging from $200 to $5,000 are left to Major Higginson's secretary and household employees.

The Higginson library of music, which includes the scores used by the Symphony Orchestra, and musical instruments, are given in trust to Charles Francis Adams, one of the trustees, with instructions to allow the orchestra to use the scores and instruments free of charge if Adams so desires.

The will provides that in not less than three nor more than five years the trustee must either turn the music and scores over to the Symphony orchestra or sell them. In his will Major Higginson wrote: "I hope the trustees will be guided by the manner in which the orchestra is conducted and the prospects of its continued existence in accordance with high standards."

To the Boston Museum of Fine Arts is given such objects of art as are at present loaned to the institution from the Higginson collection.

EVENING SUN

ess New York City

NOV

NO SYMPHONY BEQUEST IN HIGGINSON'S WILL

He Fails to Provide $1,000,000 That Had Been Expected.

BOSTON, Nov. 26.—The Boston Symphony Orchestra, recognized as the premier concert orchestro in this country, receives no benefit under the will of Major Henry Lee Higginson. This came as a surprise to musical circles here as it was understood that Major Higginson, who for many years had paid the annual deficit of the organization, promised in his lifetime that he would provide the payment of $1,000,000 to the orchestra from his estate in his will, to insure its permanence.

There is still a chance, it is believed, that the banker made provision for the organization other than in the will, which is dated Oct. 19, 1918, in trust to Charles Francis Adams, one of the trustees, with instructions to permit the orchestra to use them free of charge, if Mr. Adams desires. It is further provided that within the limits of from three to five years this part of his musical library must be turned over to the orchestra, or it must be sold.

To Mrs. Ida Agassiz Higginson, his widow, Major Higginson left the bulk of his estate, outright, if she survives him by thirty years. His personal effects, including his library, his art gallery and his stable, are divided among his son, daughter-in-law and grand children, who lso receive substantial sums of money.

From Variety

NOV

Maj. Henry Lee Higginson.
Boston, Nov. 19.

Maj. Henry Lee Higginson, head of a banking firm of prominence here and the patron of the Boston Symphony Orchestra, died suddenly last week. Maj. Higginson in 1881 undertook, at his personal risk, to be responsible for a series of twenty orchestral concerts of the highest order and an equal number of public rehearsals at a low price. This was the creation of the Boston Symphony Orchestra, and he supported the company from that time on, paying out of his pocket any deficiencies at the end of the season. For 25 years after he started the orchestra it made money but one. Sometimes the deficit was only $2,000, and another year it went as high as $52,000. It was he who launched the project for the building of Symphony Hall when the site of the old music hall was threatened by improvement work. He also secured Dr. Karl Muck to come here and head the orchestra and his friends claimed that the alleged duplicity of the symphony leader was a hard blow to the millionaire philanthropist. The orchestra played a special selection in his honor at the Saturday night concert.

New York City

NOV 26 1919

HIGGINSON LEAVES MUSIC LIBRARY TO ORCHESTRA

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Tuesday.—There are but few public bequests contained in the will of Major Henry L. Higginson, which was filed today in the Probate Court. The bulk of his property is left to his wife, Ida Agassiz Higginson, outright. The will explains that no financial provision is made for Major Higginson's son, Alexander H., "because I have entire confidence that my wife will do what is best for him."

His money in the firm of Lee Higginson & Co. is to be left in the partnership for ten years.

Charles Francis Adams, one of the executors, is to get the library of music, consisting of musical scores and parts used by the Boston Symphony Orchestra and the musical instruments owned by him and used by the members of the orchestra, but he is to hold these in trust for the benefit of the orchestra, to be turned over to the orchestra or sold within five years.

SUN

ess New York City

NOV 16 1919

Major HENRY L. HIGGINSON, who died in Boston Friday night, was credited with saying that the Boston Symphony Orchestra, which he established and supported out of his own pocket, was not a philanthropy but a hobby. Philanthropy or hobby, it has given rare pleasure to thousands besides Major HIGGINSON, and these thousands are indebted to his generosity for the opportunity it provided for them to hear the finest compositions splendidly rendered by the best musicians. To its affairs he gave intelligent, painstaking labor, which raised it to the highest plane among the foremost musical associations of the world and throughout the twoscore years he was identified with it he never forgot that interest in good music is as strong among those whose pocketbooks are thin as it is among those to whom the cost of a ticket of admission is a matter of no consequence. He searched the world for the best performers and best conductors, allowing nothing except musical ability to count in the selection of the members of the orchestra. In a most practical way he demonstrated his scorn of a notion that real art is national or racial. Major HIGGINSON'S military title was not bestowed in courtesy. He won it with wounds in the civil war, and he won by deeds the high esteem in which he was held not only in Boston but wherever due and proper respect is paid to good citizenship.

From WORLD,
New York City

MUSIC LIBRARY IN TRUST.

Higginson Executor May Give It to Orchestra in Three Years.

BOSTON, Nov. 25.—By the will of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra, which was filed for probate to-day, his library of music, consisting of musical scores and parts used by the orchestra, and musical instruments owned by him and used by members of the orchestra, are left in trust to Charles Francis Adams, one of his executors. The will directs that at the end of not less than three years nor more than five, Mr. Adams either must turn them over to the orchestra or sell them.

"I hope," the will says, "the trustee will be guided by the manner in which the symphony orchestra is conducted and the prospects of its continued existence in accordance with high standards."

After a few individual bequests the residue of the estate is left to Mrs. Higginson. Among the bequests is one of $10,000 to Charles A. Ellis, former manager of the symphony orchestra. Works of art which Mr. Higginson lent to the Boston Museum of Fine Arts are bequeathed to that institution.

From NOV 16 1919
TRIBUNE,
New York City

Major Higginson, Founder of Boston Orchestra, Is Dead

Expires in Hospital, Following Operation, at Age of 85; Banker and Soldier and a Patron of Harvard

BOSTON, Nov. 15.—Major Henry Lee Higginson, banker and founder of the Boston Symphony Orchestra, died last night at the Massachusetts General Hospital after an operation. Major Higginson would have completed his eighty-fifth year Tuesday. His death was due to the recurrence of an old trouble for which he underwent treatment last winter. He was taken to the hospital yesterday afternoon. The operation was performed soon afterward and he died at 8:30 o'clock.

Funeral services will be held in Appleton Chapel, Harvard University, at noon Monday. Recitations and lectures will be suspended for an hour.

In a statement issued at the university offices to-day Major Higginson is referred to as one of Harvard's greatest benefactors. The statement adds:

"He gave the Harvard Union, which for many years has been useful as a common meeting place for Harvard men and as a great club to which all members of the university are eligible. He also gave Soldiers Field. His services as a fellow of the corporation are too many and valuable to recount. His death will be mourned by Harvard men everywhere."

Best Known As Music Patron

Although he was the head of the banking firm of Lee, Higginson & Co., with which he had been associated since 1868, Major Higginson was best known as the founder and patron of the Boston Symphony Orchestra, with which he maintained close connection as director until the arrest of the conductor, Doctor Karl Muck, two years ago, as a dangerous enemy alien. It was explained at the time that his advanced years rendered his retirement imperative, and control of the orchestra passed into the hands of a board of trustees.

Major Higginson was born in New York City November 18, 1834, the son of George and Mary Cabot Lee Higginson. The family moved to Boston shortly after his birth, and in 1855 Major Higginson entered Harvard, but resigned before graduation to enter a banking firm. His service with this firm was interrupted for a year of musical studies in Vienna, but he remained with it until the outbreak of the Civil War. He entered the army as a second lieutenant, and was made a major for gallantry. Later he was brevetted a lieutenant colonel for bravery on the battlefield. He was wounded four times in 1864 and was retired.

Proud of His War Record

Major Higginson was proud of his war record. It was said he slept at least one night a year in his war relic room on a soldier cot. Soldiers Field at Harvard was his memorial to friends and comrades who died in service.

For years he was a leader in Boston life and affairs. A conservative, he led the opposition to the confirmation of Justice Louis Brandeis as a member of the United States Supreme Court in 1916.

He founded the Boston Symphony in 1881. It never made money, and as patron Major Higginson was frequently called upon to meet deficits amounting sometimes to as much as $50,000 a year. Sixteen years ago he came into conflict with the Musicians' Union because twenty members of the orchestra did not carry cards. This resulted in the entire membership of the orchestra surrendering their union cards, and Major Higginson then announced that if permitted to conduct the orchestra's affairs as he wished it would not end with his death, a pledge which he justified a few years later with an announcement that his will provided $1,000,000 for its maintenance.

Honored by 4,000 Music Lovers

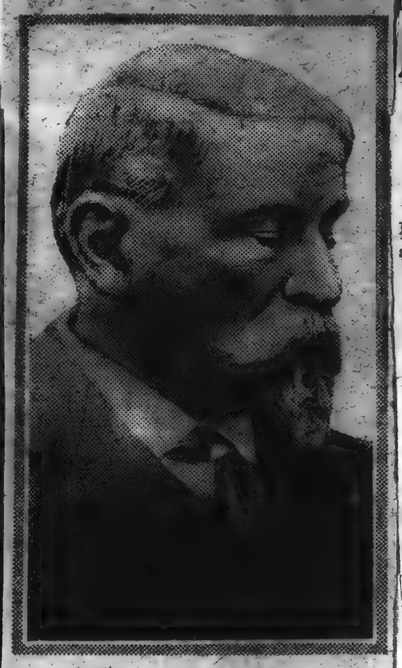
On his eighty-fourth birthday, last year, a souvenir book containing the signatures of 4,000 patrons of the orchestra was presented to him. The first page bore a letter of dedication by Doctor Charles W. Eliot, president emeritus of Harvard.

After the Civil War Major Higginson first tried cotton planting in Georgia, but without success. He then returned to Boston and entered the firm of Lee, Higginson & Co., becoming head of the firm when Henry Lee retired in 1897. He became a member of the Boston Stock Exchange in 1868 and of the New York Stock Exchange in 1876.

Harvard Union was established with $150,000 given by him in 1899. He was elected to the Harvard Corporation in 1893 and became a trustee of the Carnegie Institution at Washington in 1903. Harvard conferred upon him the degree of master of arts and Yale made him a doctor of laws.

From NOV 15 19
EVENING POST,
New York City

HENRY LEE HIGGINSON



By Bain News Service.

Banker and Founder of Boston Symphony Orchestra Died in Boston To-day.

HENRY L. HIGGINSON DEAD IN BOSTON

Founder of the Famous Symphony Orchestra

Underwent Surgical Operation Recently—Banker Was in His Eighty-fifth Year.

BOSTON, November 15.—The death of Major Henry L. Higginson, banker and founder of the Boston Symphony Orchestra, was announced to-day. Major Higginson died at the Massachusetts General Hospital last night after an operation performed during the afternoon. He had been at the hospital but a few hours. Had he lived until next Tuesday Major Higginson would have been eighty-five years of age.

The death of Major Higginson was due to a recurrence of an old trouble for which he was under treatment last winter. Although head of the firm of Lee, Higginson & Co., bankers, Major Higginson was probably most widely known through his association with the Symphony Orchestra. He had been a member of the banking firm since 1868.

Henry Lee Higginson established the Boston Symphony Orchestra in 1881. In the years that followed he obtained the services of expert players from the musical capitals of Europe and engaged conductors of the first rank who gradually developed the organization until it became one of the foremost orchestras of the world. Only in one or two years did the concerts yield a net revenue; in every other year until his death Mr. Higginson made up the deficit from his own pocket. One of his announced purposes in founding the orchestra was to provide first-class music for people of small means, and from the start he arranged that several hundred seats at the Friday afternoon rehearsals should be sold at twenty-five cents each. These "rehearsals" in later years came to be concerts in full form.

The Symphony Orchestra Mr. Higginson considered his hobby rather than a philanthropy. He once said that it was to him what a yacht, a racing stable, a library or an art gallery were to other men of wealth.

Mr. Higginson was born in New York city, November 18, 1834, but spent most of his life in Boston. He

(Continued on Page Two.)

studied at Harvard, but left before completing his course to enter a countinghouse. In 1856 he went to Vienna, where he studied music for a year. He served for three years in the Civil War, was several times wounded and was discharged for disability in 1864, with the rank of major and brevet lieutenant colonel. Returning to Boston, he entered the banking business and for many years headed the firm of Lee, Higginson & Co.

In 1890 Major Higginson presented to Harvard, as a memorial to Harvard men who were killed in the war, Soldiers' Field, the athletic grounds on a part of which the Harvard Stadium now stands. Nine years later he made a gift of $150,000 to the university for the erection of the Harvard Union. Since 1893 he had been a member of the Harvard Corporation and became well known to the students through his frequent addresses to them. He was awarded the degree of master of arts by Harvard and that of doctor of laws by Yale.

ESTABLISHED 1851 NOV 16 1919
From American

Henry L. Higginson, Banker-Founder of Boston Symphony

BOSTON, Nov. 15.—The death of Major Henry L. Higginson, banker and founder of the Boston Symphony Orchestra, was announced to-day. Major Higginson died at the Massachusetts General Hospital last night, after an operation performed during the afternoon. He had been at the hospital but a few hours. Had he lived until next Tuesday Major Higginson would have been eighty-five years of age.

The death of Major Higginson was due to a recurrence of an old trouble for which he was under treatment last Winter. Although head of the firm of Lee, Higginson & Co., bankers, Major Higginson was probably most widely known through his association with the symphony orchestra. He had been a member of the banking firm since 1868.

Funeral services for Major Higginson, who was a member of the corporation of Harvard University, will be held in Appleton Chapel, at the university, on Monday at noon. Recitations and lectures in all departments will be suspended from 12 to 1 o'clock on that day. In a statement issued at the university offices to-day, Major Higginson is referred to as one of Harvard's greatest benefactors.

Two years ago, after the arrest of Dr. Karl Muck, the conductor, as an enemy alien, Major Higginson relinquished active direction of the Symphony organization, which he had formed in 1881. At the time it was explained that his advanced years made it necessary that he be relieved of the administrative burden. The control of the orchestra, at Major Higginson's request, then passed into the hands of a board of trustees.

NEW YORK
ESTABLISHED 1851 NOV 16 1919
From Morning Telegraph
New York City

BOSTON SYMPHONY FOUNDER IS DEAD

Patron of Famous Musical Organization Leaves $1,000,000 for Its Perpetuation.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Nov. 15.

At the Massachusetts General Hospital, Major Henry Lee Higginson, prominent banker and founder and patron of the Boston Symphony Orchestra, died last night, though the fact of his death was not announced to the general public until to-day.

Though Major Higginson was reared in New England and there spent most of his life, he was a native of New York, having been born in this city on November 18, 1834. The family moved to Boston and in 1855 young Higginson entered Harvard. The vicissitudes of his life were many. He studied music in Italy for a year, was in the Civil War, and later became a leading banker and noted philanthropist.

But it was as the founder and patron of the Boston Symphony Orchestra that the world at large knew him best. He founded the orchestra in 1881 and withdrew from it last April (1918), after the arrest and internment of its conductor, Dr. Karl Muck.

For many years the Boston Orchestra was admitted to rank among the best string bands in the United States, but it was never a moneymaker. There were seasons when the deficit reached $50,000, but Major Higginson never weakened.

In December, 1903, he came into conflict with the Musical Union, which ordered twenty players of the orchestra to take out union cards. The result of the dispute was that seventy-seven members of the orchestra who had union cards returned them. Major Higginson said at that time if he was permitted to carry on the work of the orchestra as he wished, its life should not end with his death. He justified this promise several years later by the announcement that his will provided $1,000,000 to perpetuate the orchestra.

rom EVENING SUN
ddress New York City
ate NOV 18 1919

Major Higginson.

HENRY LEE HIGGINSON, whose military rank was won by service in the Civil War, was sometimes thought of as "the first citizen of Boston," less, possibly, on account of his war record and his activity for the preservation of certain American landmarks of establishment and tradition, than because of his founding the Boston Symphony Orchestra. Yet a sentence in his will, from the clause by which he bequeathed a million dollars to perpetuate that orchestra, may be read profitably at the present juncture in the world's history by many men of widely varying opinions. "I believe," said Major HIGGINSON, "that a man who lives for himself and his own interests is a poor specimen of a citizen and patriot."

"The greatest string band in the Western Hemisphere," as it was called, gave its first concert in 1881. Its founder's interest in it was merely that of a devoted amateur of music. Each year he made up a substantial, sometimes a heavy, deficit. Its fame rested about equally upon the individual merit of its members—whose faith to the organization covered not only their individual virtuosity but single loyalty to its collective interests—and upon the consummate quality of the whole great orchestra as a single instrument responding to its leader's direction. Its successive conductors contributed harmoniously to its fame as an organism. The war, at last, was able to introduce a lamentably discordant note in the orchestra's history when Major HIGGINSON was more than eighty years old.

In the Boston Symphony Orchestra the United States—and all the civilized world—may behold the worthiest monument to Major HIGGINSON. An organization of the best performers of the best music, moved by the best ideals, removed from the whip of commercial domination, responding only to the spur of the artist's aspiration—this great band now enters upon the second period of its life. Its value to the world will be shown in spite of a determination among rebellious spirits to throw away tradition and rebuild a world without foundation or coherent mass.

From EVENING GLOBE
Address: New York City
Date

MAJOR HIGGINSON, MUSIC PATRON, DIES

Founder of Boston Symphony Orchestra Succumbs After Operation —Nearly 85 Years Old.

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Although head of the firm of Lee, Higginson & Co., bankers, Major Higginson was probably most widely known through his association with the symphony orchestra, which he established in 1881. He was born in New York City Nov. 18, 1834.

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Two years ago after the arrest of Dr. Karl Muck, the conductor, as an enemy alien, Major Higginson relinquished active direction of the symphony organization.

At the time it was explained that his advanced years made it necessary that he be relieved of the administrative burden. The control of the orchestra, at Major Higginson's request, then passed into the hands of a board of trustees.

From EVENING MAIL
Address: New York City
Date NOV 15 1919

HENRY L. HIGGINSON, BOSTON BANKER, DIES

Financier Also Was Founder of Boston Symphony Orchestra.

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The death of Major Higginson was due to a recurrence of an old trouble for which he was under treatment last winter. Although head of the firm of Lee, Higginson & Co., bankers, Major Higginson was probably most widely known through his association with the Symphony Orchestra. He had been a member of the banking firm since 1868.

EVENING GLOBE
New York City

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NEW YORK
ESTABLISHED 1851
From American
New York City

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From NOV 18 19
TRIBUNE,
New York City

Maj. Higginson's Funeral At Harvard University

Members of Boston Symphony Orchestra, Which He Founded, Play at Services

CAMBRIDGE, Mass., Nov. 17.—Harvard University suspended activities for an hour to-day while funeral services were held in honor of Major Henry Lee Higginson, banker and founder of the Boston Symphony Orchestra, who died Friday night. He was a former Harvard student.

Simple services were held in Appleton Chapel on the university campus, where Major Higginson was married fifty years ago. The Rev. Samuel M Crothers, a Harvard graduate, conducted the ceremony. The university choir sang and members of the Boston Symphony Orchestra played. President A. Lawrence Lowell and the Fellows o the university acted as honorary pallbearers. Nephews of Ma Higginson were actual pallbearer surrendered the casket to und uates at the chapel door.

From th's point the body w through a double rank of un uates, who lined the walk to sity Hall, where the hearse wa Mount Auburn Cemetery D H. Ropes conducted a

From TRIBUNE, New York City

NOV 16 1919

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Proud of His War Record

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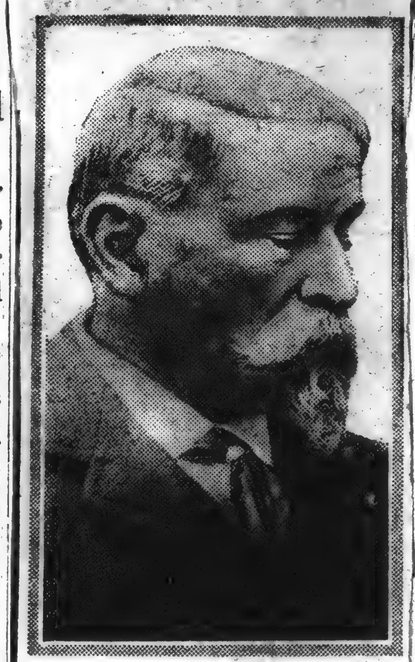
From NOV 15 19.. EVENING POST, New York City

HENRY LEE HIGGINSON



By Bain News Service.

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ESTABLISHED 1887 NOV 16 1919

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NEW YORK ESTABLISHED 1881 NOV 16 1919

From Morning Telegraph New York City

BOSTON SYMPHONY FOUNDER IS DEAD

Patron of Famous Musical Organization Leaves $1,000,000 for Its Perpetuation.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Nov. 15.

At the Massachusetts General Hospital, Major Henry Lee Higginson, prominent banker and founder and patron of the Boston Symphony Orchestra, died last night, though the fact of his death was not announced to the general public until to-day.

Though Major Higginson was reared in New England and there spent most of his life, he was a native of New York, having been born in this city on November 18, 1834. The family moved to Boston and in 1855 young Higginson entered Harvard. The vicissitudes of his life were many. He studied music in Italy for a year, was in the Civil War, and later became a leading banker and noted philanthropist.

But it was as the founder and patron of the Boston Symphony Orchestra that the world at large knew him best. He founded the orchestra in 1881 and withdrew from it last April (1918), after the arrest and internment of its conductor, Dr. Karl Muck.

For many years the Boston Orchestra was admitted to rank among the best string bands in the United States, but it was never a moneymaker. There were seasons when the deficit reached $50,000, but Major Higginson never weakened.

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From EVENING SUN

Address New York City

Date NOV 18 1919

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HENRY LEE HIGGINSON, whose military rank was won by service in the Civil War, was sometimes thought of as "the first citizen of Boston," less, possibly, on account of his war record and his activity for the preservation of certain American landmarks of establishment and tradition, than because of his founding the Boston Symphony Orchestra. Yet a sentence in his will, from the clause by which he bequeathed a million dollars to perpetuate that orchestra, may be read profitably at the present juncture in the world's history by many men of widely varying opinions. "I believe," said Major HIGGINSON, "that a man who lives for himself and his own interests is a poor specimen of a citizen and patriot."

"The greatest string band in the Western Hemisphere," as it was called, gave its first concert in 1881. Its founder's interest in it was merely that of a devoted amateur of music. Each year he made up a substantial, sometimes a heavy, deficit. Its fame rested about equally upon the individual merit of its members—whose faith to the organization covered not only their individual virtuosity but single loyalty to its collective interests—and upon the consummate quality of the whole great orchestra as a single instrument responding to its leader's direction. Its successive conductors contributed harmoniously to its fame as an organism. The war, at last, was able to introduce a lamentably discordant note in the orchestra's history when Major HIGGINSON was more than eighty years old.

In the Boston Symphony Orchestra the United States—and all the civilized world—may behold the worthiest monument to Major HIGGINSON. An organization of the best performers of the best music, moved by the best ideals, removed from the whip of commercial domination, responding only to the spur of the artist's aspiration—this great band now enters upon the second period of its life. Its value to the world will be shown in spite of a determination among rebellious spirits to throw away tradition and rebuild a world without foundation or coherent mass.

From EVENING GLOBE

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MAJOR HIGGINSON, MUSIC PATRON, DIES

Founder of Boston Symphony Orchestra Succumbs After Operation —Nearly 85 Years Old.

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NEW YORK ESTABLISHED 1881

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Members of Boston Symphony Orchestra, Which He Founded, Play at Services

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Major Higginson, Founder of Boston Orchestra, Is Dead

Expires in Hospital, Following Operation, at Age of 85; Banker and Soldier and a Patron of Harvard

BOSTON, Nov. 15.—Major Henry Lee Higginson, banker and founder of the Boston Symphony Orchestra, died last night at the Massachusetts General Hospital after an operation. Major Higginson would have completed his eighty-fifth year Tuesday. His death was due to the recurrence of an old trouble for which he underwent treatment last winter. He was taken to the hospital yesterday afternoon. The operation was performed soon afterward and he died at 8:30 oclock.

Funeral services will be held in Appleton Chapel, Harvard University, at noon Monday. Recitations and lectures will be suspended for an hour.

In a statement issued at the university offices to-day Major Higginson is referred to as one of Harvard's greatest benefactors. The statement adds:

"He gave the Harvard Union, which for many years has been useful as a common meeting place for Harvard men and as a great club to which all members of the university are eligible. He also gave Soldiers Field. His services as a fellow of the corporation are too many and valuable to recount. His death will be mourned by Harvard men everywhere."

Best Known As Music Patron

Although he was the head of the banking firm of Lee, Higginson & Co., with which he had been associated since 1868, Major Higginson was best known as the founder and patron of the Boston Symphony Orchestra, with which he maintained close connection as director until the arrest of the conductor, Doctor Karl Muck, two years ago, as a dangerous enemy alien. It was explained at the time that his advanced years rendered his retirement imperative, and control of the orchestra passed into the hands of a board of trustees.

Major Higginson was born in New York City November 18, 1834, the son of George and Mary Cabot Lee Higginson. The family moved to Boston shortly after his birth, and in 1855 Major Higginson entered Harvard, but resigned before graduation to enter a banking firm. His service with this firm was interrupted for a year of musical studies in Vienna, but he remained with it until the outbreak of the Civil War. He entered the army as a second lieutenant, and was made a major for gallantry. Later he was brevetted a lieutenant colonel for bravery on the battlefield. He was wounded four times in 1864 and was retired.

Proud of His War Record

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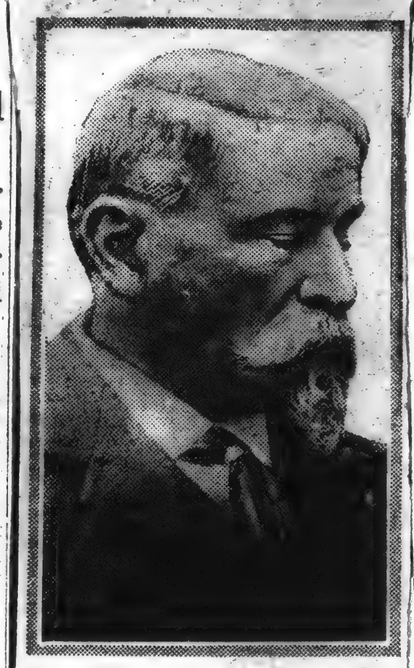

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FADED TEXT

EVENING SUN
New York City
NOV 15 1919

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NOTED AS PHILANTHROPIST

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Henry L. Higginson, New Englander of pre-Revolutionary descent, was locally celebrated as a great banker, a generous philanthropist and, as Boston's "first citizen," a man to be relied upon whenever the welfare of the community was in question.

Conservative to the last degree Major Higginson led the protest which was conducted without success in 1916 against the appointment of Louis D. Brandeis to the Federal Supreme Court. But it was as the founder and patron of the Boston Symphony Orchestra that the world at large knew him best. He founded the orchestra in 1881 and withdrew from it last April (1918) after the arrest and internment of its conductor, Dr. Karl Muck.

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Hearst
New York City
Nov 16 1919

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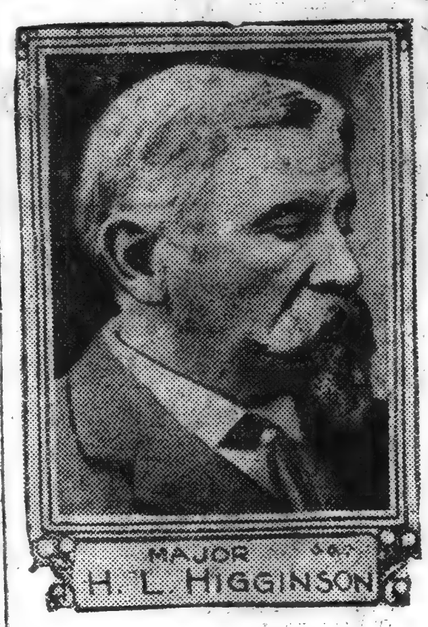

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EVENING JOURNAL
New York City
NOV 15 19[illegible]

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Noted Banker and Civil War Veteran, Defender of Dr. Muck, Succumbs.

By International News Service.

BOSTON, Nov. 15.—Major Henry Lee Higginson, one of the foremost bankers of the United States and founder of the famous Boston Symphony Orchestra, died suddenly at the Massachusetts General Hospital early to-day. He succumbed after an operation for an internal disorder. He had been ill but a few days.

Major Higginson gained widespread notoriety in the latter stages of the world war when he insisted upon retaining Dr. Karl Muck as conductor of the famous orchestra in the face of widespread protests from patriotic organizations all over the country.

The uproar against Muck was precipitated by his refusal or failure to include "The Star Spangled Banner" in concert programmes. In defense of the conductor Major Higginson issued a statement declaring that the omission of the anthem had been a "mistake" and absolving Muck of all blame. Finally Dr. Muck was arrested and lodged in jail as an enemy alien, and the banker announced that he had accepted the conductor's resignation, "to take effect when the present series of concerts ends."

CIVIL WAR VETERAN.

Later the banker retired from the orchestra organization and it was taken over by a syndicate. The orchestra was founded by Major Higginson in 1881. For many years it suffered a regular deficit, which was made up by the banker from his own pocket. Finally it became noted as one of the foremost orchestras of the world, and in later years was a big paying enterprise.

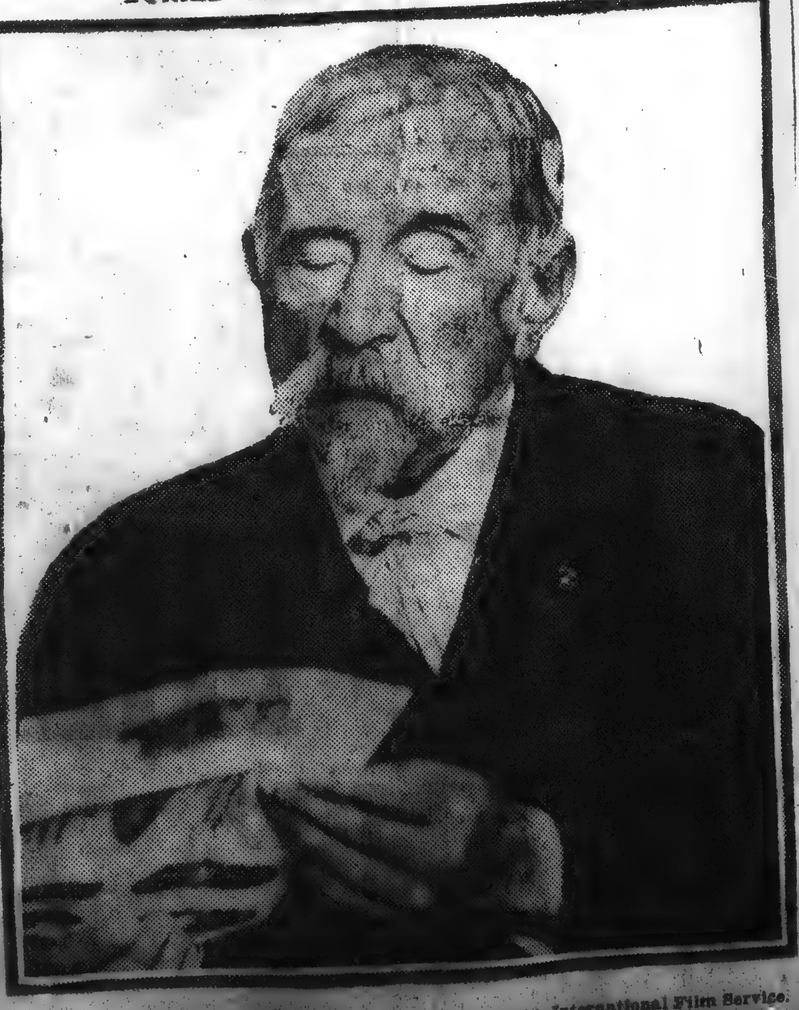
Major Higginson was born in New York City on November 18, 1834. He studied at Harvard, and in 1856 went to Vienna and took a course in music. When the Civil War broke out he enlisted and was wounded several times, finally rising to the rank of major and brevet lieutenant-colonel. After the war he went to Boston and became head of the banking firm of Lee, Higginson & Co.

Through his marriage to Ida Agassiz on December 5, 1863, two great financial houses were united. Mrs. Higginson was at his bedside, when the Major died. His son, A. Henry Higginson, is noted in the world of sport as a lover and owner of thoroughbred hunters and running horses.

EVENING SUN
New York City
NOV 17 1919

[illegible] THE [illegible]

BURIED FROM CHAPEL AT HARVARD.



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Major Henry Lee Higginson, banker and founder of the Boston Symphony

FADED TEXT

EVENING SUN
New York City
NOV 15 1918

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NOTED AS PHILANTHROPIST

Led Protest Against Brandeis for Supreme Court.

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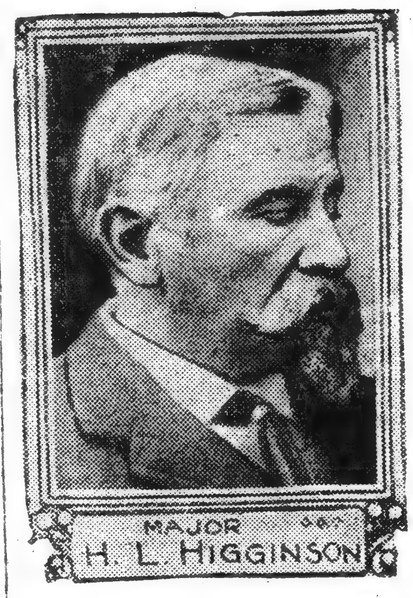

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By International News Service.

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Major Higginson gained widespread notoriety in the latter stages of the world war when he insisted upon retaining Dr. Karl Muck as conductor of the famous orchestra in the face of widespread protests from patriotic organizations all over the country.

The uproar against Muck was precipitated by his refusal or failure to include "The Star Spangled Banner" in concert programmes. In defense of the conductor Major Higginson issued a statement declaring that the omission of the anthem had been a "mistake" and absolving Muck of all blame. Finally Dr. Muck was arrested and lodged in jail as an enemy alien, and the banker announced that he had accepted the conductor's resignation, "to take effect when the present series of concerts ends."

CIVIL WAR VETERAN.

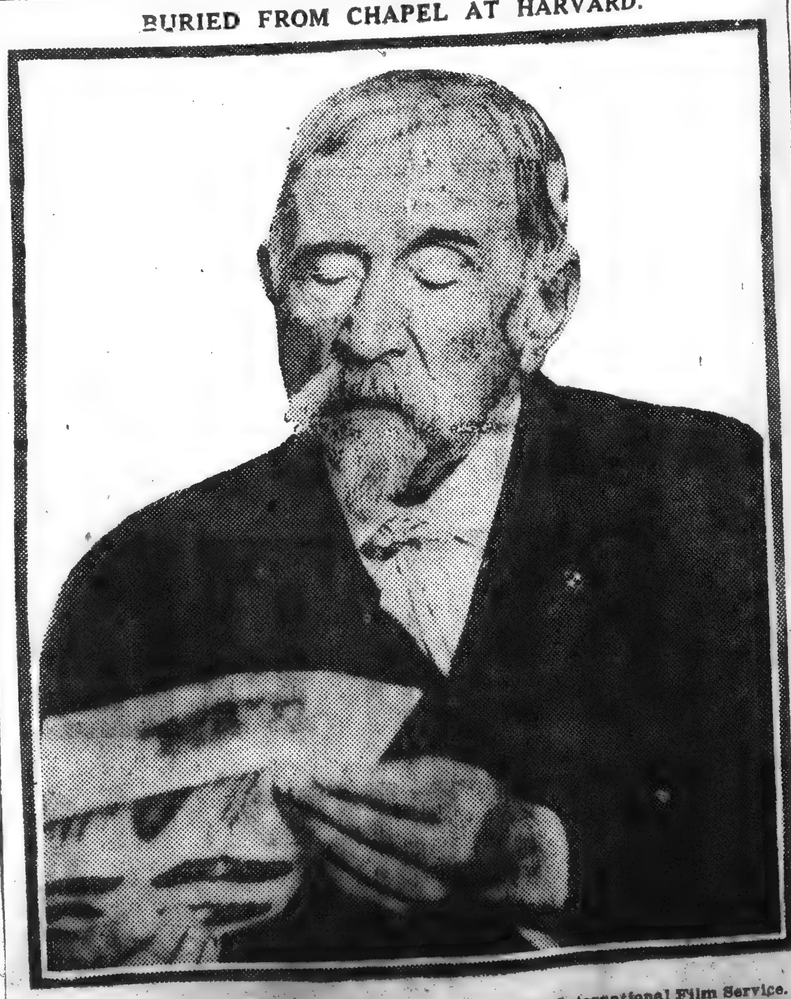
Later the banker retired from the orchestra organization and it was taken over by a syndicate. The orchestra was founded by Major Higginson in 1881. For many years it suffered a regular deficit, which was made up by the banker from his own pocket. Finally it became noted as one of the foremost orchestras of the world, and in later years was a big paying enterprise.

Major Higginson was born in New York City on November 18, 1834. He studied at Harvard, and in 1856 went to Vienna and took a course in music. When the Civil War broke out he enlisted and was wounded several times, finally rising to the rank of major and brevet lieutenant-colonel. After the war he went to Boston and became head of the banking firm of Lee, Higginson & Co.

Through his marriage to Ida Agassiz on December 5, 1863, two great financial houses were united. Mrs. Higginson was at his bedside, when the Major died. His son, A. Henry Higginson, is noted in the world of sport as a lover and owner of thoroughbred hunters and running horses.

EVENING SUN
New York City
[illegible]

BURIED FROM CHAPEL AT HARVARD.



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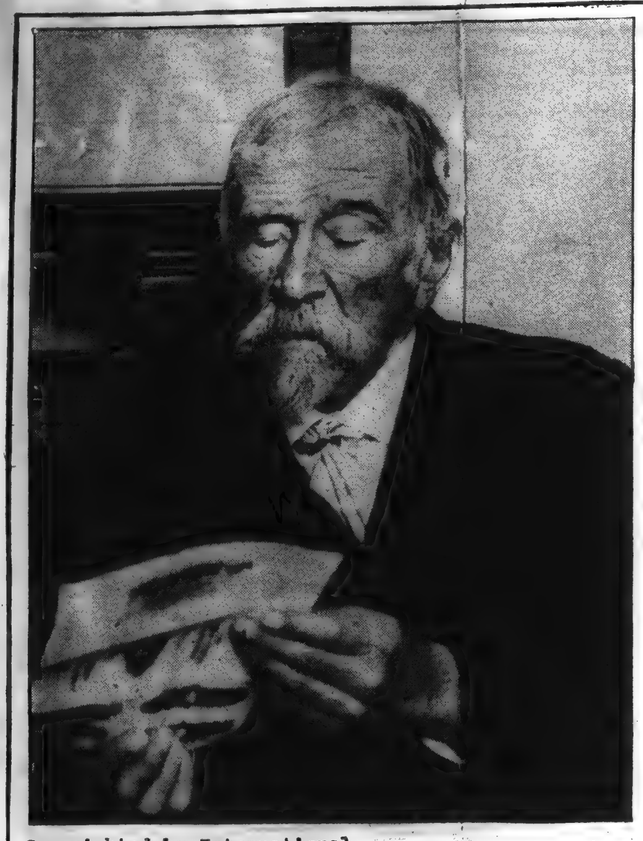
Major Henry Lee Higginson, banker and founder of the Boston Symphony

LETTERS - AND - ART

BOSTON'S MAECENAS

BOSTON'S SUPREME BID for present day fame, it may be, has been its orchestra. Police strikes are temporary disturbances; but the soul of the orchestra, tho the body of the founder has died, lives on. In Major Henry L. Higginson, who died on November 14, is seen a public figure whose example has done more than any other to forward the cause of music in America. The Newark "News" reviewing Mr. Pulitzer's aid to the New York Philharmonic, Mr. Harkness's aid to the New York Symphony, and Philadelphia's rescue of her great orchestra from its financial straits, sees "the genesis of all these movements in Major Higginson's patronage of the Boston Symphony." Founding the orchestra in 1881, there was scarcely a year when his assistance, varying from $2,000 to $40,000, was not needed to meet its deficits. But in giving these sums, says the "News," "he relieved the Boston Symphony from the necessity of meeting its expenses, setting the musicians free to devote themselves to rehearsal and the perfection of their art." But the orchestra, says the New York "Evening Post," "Major Higginson considered his hobby rather than a philanthropy. He once said it was to him what a yacht, a racing stable, a library or an art gallery were to other men of wealth." His "incomparable service to American music," says the Springfield "Republican," can best be appreciated "by recalling the low estate of orchestral music in this country when he made possible the founding of the Boston Symphony Orchestra." Thus:



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FOUNDER OF THE BOSTON SYMPHONY.

Major Henry L. Higginson, who looked upon the orchestra as his hobby as other rich men look upon their yachts or art-galleries.

"The one good orchestra in the United States was that of Theodore Thomas, which was leading a precarious existence, and the excellence of which depended mainly upon the personal qualities of its leader, who did wonders with the material available. But what Mr. Higginson had in mind was an orchestra which should be not a personal venture, but an institution--a permanent orchestra not merely in the sense of a secure existence, but in the sense, hardly comprehended then in America, of having a permanent personnel. Even in the best orchestras players would miss rehearsals to take other engagements, or attend the rehearsals and send a substitute to the concert. This was harassing to conductors, but there was no remedy unless men could be paid adequately for giving their full time to the orchestra. The achievement of this ideal was the essential part of Mr. Higginson's contribution to music in America, but not stopping there he gratified his fine sense for beauty by undertaking at any cost to make it as perfect an orchestra as could be made.

"This meant paying such salaries as would tempt orchestral musicians of the first rank to leave the European capitals for a remote city not yet on the musical map. It meant an incessant search for the best talent and a generous support of the conductor chosen. When Mr. Gericke, who succeeded George Henschel, had the whim of supplying all the string players with instruments by the same maker, the instruments were forthcoming, tho the exporiment did not achieve the success hoped for. Complete loyalty to the leader selected was not the least of the causes of Mr. Higginson's splendid success; he was wise enough to provide the means and then to refrain from meddling. Whether popular or the reverse, a conductor during the term of his contract had an authority which the czar of Russia might envy; it was not many years before Boston's new orchestra won fame as the best disciplined, the most fastidiously perfect, in the world. Often it was much more than this, the level of its performances varying with the genius of its leader. But except for a brief period during the turmoil of war, it has never fallen below the unsurpassed standard of technical perfection the attainment of which in a peculiar degree depended on its patron's support. It sometimes cost him $20,000 or more a year, but as he liked to put it, the cost was no more than the upkeep of a steam yacht. But has any yachtsman got so much for his money as Mr. Higginson got from the Symphony Orchestra?"

Boston itself knew Major Higginson as a banker and man-of-affairs, but he was many things in his lifetime. The "Evening Post", running over the facts of his career, speaks of him first as a student at Harvard, then a student of music in Vienna and Rome:

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"He soon discovered that many other things besides money were needed to realize the dream of his life. His attempts to start a permanent orchestra, with a substantial backing, naturally aroused the opposition of the struggling organizations then in existence, which helps to account for the hostility of the Boston press to an institution which subsequently conferred so much honor on the Hub."

From
Outlook
New York City
DEC 3 - 1919

HENRY LEE HIGGINSON

Though love repine and reason chafe,
There came a voice without reply—
"'Tis man's perdition to be safe,
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THESE are the familiar lines which Henry Lee Higginson chose for an inscription to stand at the entrance of the great athletic field which he gave to his University, Harvard. Major Higginson has died, but his love for his University and his abiding faith in its ideals and

(C) International

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Major Higginson's educational ideals are summed up in a quotation from the address which he made at Harvard University when he turned over to the Corporation the broad acres of The Soldier's Field. The gift of The Soldier's Field was dedicated to the memory of his friends who fell in the Civil War, in the year 1890, but his remarks on the occasion of the transfer of that property have a very direct bearing upon our problems to-day. Major Higginson said:

> Everywhere we see the signs of ferment—questions social, moral, mental, physical, economic. The pot is boiling hard and you must tend it, or it will run over and scald the world. For us came the great questions of slavery and of

From
Literary Digest
New York City
DEC 6 - 1919

From
STANDARD UNION
Brooklyn, N. Y.
NOV 15 19

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From
Commerce & Finance
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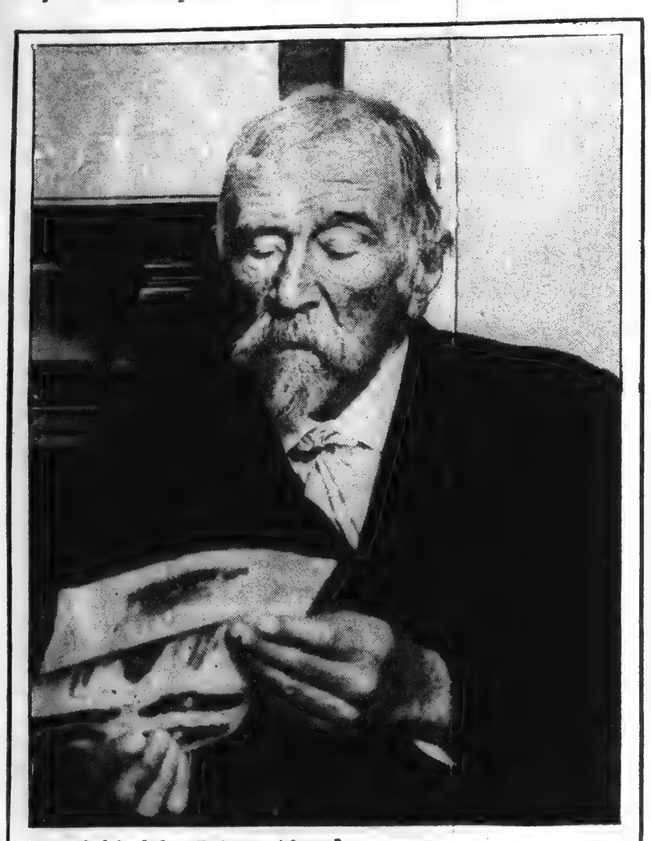

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From
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From Commercial & Financial
New York City
NOV 22 1918

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In 1865 Major Higginson was admitted to partnership in the firm of Lee, Higginson & Co. (originally founded in 1848) and later became head of the firm, continuing in that capacity until his death. Major Higginson was also widely known as founder of the Boston Symphony Orchstra, which gave its first concert in October 1881. The organization set a standard of the highest artistic excellence under a line of famous conductors. Some years ago, after the complete separation of the members of the orchestra from the musicians' union, their patron announced thiat his will provided $1,000,000 to perpetuate the organization. Major Higginson relinquished his active connection with the organization in April 1918.

Major Higginson was one of the most generous benefactors of Harvard University. In 1891 he presented to the University the athletic ground known as Soldiers' Field as a memorial to the friends of his youth who gave their lives in the Civil War. In 1899 he provided $150,000 for the building of the Harvard Union, a club to which all members of the University are eligible. Besides being a member of the Boston and New York Stock Exchanges, Major Higginson was identified with numerous industrial organizations. A statement in behalf of the Boston Exchange, issued on Nov. 15 by its President, Philip W. Wrenn, said:

Major Higginson was the oldest member of the Exchange, joining it on Jan. 2 1868. In earlier years he was active in all its affairs, and in later years, whenever emergencies of any kind rose in the Street, he was an active participant, and most helpful in his counsel.

A silent period was observed on the floor of the Exchange at the time of Major Higginson's funeral.

LIFE
New York City
NOV 27 1918

Two Old Men

HENRY MILLS ALDEN died in New York on October 7th; eighty-three years old.

Henry Lee Higginson died in Boston November 15th, eighty-five years old.

Two remarkable men they were; associated only in the circumstance that they lived their lives well through, died not far apart, and will be long remembered in the cities they lived in.

And both of them were men of national reputation, one as a writer, and especially as the editor for fifty years of *Harper's Magazine*; the other as a banker and Harvard benefactor, and as the author and maintainer of the Boston Symphony Orchestra.

Mr. Alden rocked a cradle for American literature and never let any likely infant perish if he could possibly help it. He was a humane and lovely person with rumpled hair, and had in him the heights and depths of knowledge and of sympathy. For sixty years he read manuscripts most of his time, and always with a mind that hoped for the best. The *Magazine* was his garden and its contributors his plants. He dealt with them according to his duty, tending some with pride and others with compassion, and gathering more or less thriftily what grew on them. There never was a magazine editor like him, and will not be another, not even in the new era, when all geese are to be swans.

Nor will there be another Major Higginson. Why do bankers reek so with sentiment? Major Higginson was full of it, and so, lately, was Mr. Morgan. There was that in the Major that was like Mark Twain's "Buck Fanshaw," who, though not himself a religious man, took his spanner and went down and disallowed the roughs from interrupting at the Methodist meeting house. The Major probably *was* religious, but he was a good contender, and would rather fight for the truth in the open than have it brought around in a bag and left peaceably at the back door.

He was born in New York. He fought from Boston in the Civil War. He struck oil in Ohio in the sixties, and turned back to Boston, and was a banker the rest of his life, and played the fields of Harvard with golden showers every spring and hired and furnished forth a first-class string band to play for Boston. So a man

From The Nation
New York City
NOV 22 1918

Henry Lee Higginson

HENRY LEE HIGGINSON, who died in Boston on November 14, had long been known as the foremost citizen of Boston and one of Harvard University's chief benefactors. He was a notable financier, a devoted citizen of the Commonwealth, a princely patron of music; and yet to us he primarily conjured up visions of the brilliant group of young Harvard men many of whose brief careers are recorded in the Harvard Memorial Biographies—Wilder Dwight, Lucius Sargent, Robert Gould Shaw, William D. Sedgwick, James Savage, the Putnams and Lowells, and a host of others who gave their lives to free the slave, although they had everything to lose—position, family, means, all that goes to make life pleasant. There were, of course, other groups, both North and South, of similar readiness to sacrifice all—but these Harvard men stand out because of their historic names and because so many of them served in the Harvard regiments, notably the Second and Twentieth Massachusetts Infantry and the First and Fifth Cavalry.

Of the first of these Henry L. Higginson was one of the organizers. It was in the First Cavalry, to which he was promoted, that he took part in the brilliant but futile and costly charge at Aldie, Va., in which he received the deep sabre marks that lent distinction to his countenance; he left the regiment only when illness compelled, and it was to the memory of those who failed to return with him that he dedicated in touching inscription the Soldiers' Field at Harvard, the great playground for undergraduates so many of whom have recently sacrificed their young lives in the belief that it was for as sacred a cause as that of 1861. The lapse of time detracts nothing from the record of the elder generation. We have to question more and more how much of real freedom Appomattox won; we now see more clearly than ever before the futility of all wars in composing deep-seated human differences. But one could not deny if one would the ardent patriotism and the purity of motive of Major Higginson and his comrades, or fail to admit the charm and the pathos of their part in our history.

Unlike many, Major Higginson was no one of those who had to make his military record his stock in trade, and he speedily became one of the most potent influences in the world of finance. There was something Spartan in his simplicity and accessibility; his personal example was always of the best, and from generations of men and women of gentle breeding he had inherited the knowledge of how to use wealth well. Of his many benefactions the greatest is his gift in 1881 of the first American orchestra to be organized on a European basis. We have much older orchestras, but these were at that time on what may be called almost an amateur basis. Major Higginson wanted an orchestra like the best of the German organizations, composed of a permanent band playing together year in, year out, and doing nothing else. He brought over such notable conductors as Gericke and Nikisch, who gave weekly concerts during the winter season and speedily built up one of the best orchestras in the world. Abroad, the state has provided this need of the public; in America it is the privilege of the well-to-do, and surely no one ever carried on such a princely undertaking in a more self-effacing way than Major Higginson. It was always "the Boston Symphony" and never "Major Higginson's orchestra." The amount of the huge deficits he concealed until a few years ago; the total must now be much more than a million, yet he has made permanent provision in his will for the orchestra.

It was not only Boston that profited; in the large number of cities which the orchestra visited many devout lovers of music rose up to call its founder blessed. If one could measure the part of the Boston Symphony in furthering the work of American musical education, it would be found that it had figured notably in the development of orchestras in all the cities which possess them. It is not necessary to employ bronze or marble to commemorate Major Higginson. It will be enough to add a tribute to the stone at the entrance to Soldiers' Field and to place upon the Boston Symphony's programs—"Founded by Henry L. Higginson."

In the civic life of Massachusetts he will be sorely missed, and in State Street as well. Yet he, like Andrew Carnegie, belonged to an era that has ended. Men are, of course, largely the creatures of their environment, and too often its slaves when old age comes to them. Though Major Higginson's name was a synonym for personal probity, yet he could not perceive that we are on the verge of a new day, or appreciate, for instance, the righteous public wrath that followed the wrecking of the New Haven Railroad. He felt it a shame to criticize the elder Morgan because of that event, and he himself defended the Mellen régime. It must have seemed monstrous to him that he should live to see the hour when not merely stockholders, but railway employees should demand control of management and refuse longer to abide by the wisdom of Wall and State Streets. The times had slipped away from him; but if times change, the rugged personal virtues of Henry L. Higginson could not. As he saw his civic duty, he ever lived up to it.

ESTABLISHED 1881
From Literary Digest
New York City
DEC 20 1918

THE UNREMEMBERED BAND

THE WILL OF MAJOR HIGGINSON did not become public knowledge until much laudatory ink had been used in long obituary notices which might have struck a lower key in some musical quarters if its contents had been known. For it was confidently expected that the founder and generous supporter through many years of the Boston Symphony Orchestra had left at least a million to provide for its future welfare. Before troubles arose over the now happily deported Muck, it was known that Major Higginson intended such a provision. It did not appear in the will, however, and what mention was made of the orchestra seems in the nature of a skeptical challenge of its vitality. It is, in fact, put on probation in the matter of owning its instruments. Mr. H. T. Parker, the well-informed critic of the Boston *Transcript*, makes the situation clear:

EGIMENT."
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From Spur
New York City
DEC 1 - 1918

Copyright by Harris & Ewing

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From Commercial & Financial
New York City
NOV 22 1919

Major Henry Lee Higginson, well known as head of t banking firm of Lee, Higginson & Co., died unexpected on Nov. 14 following an operation. His death occurre at the Massachusetts General Hospital at Boston, to whic he had been removed from his home following the attac with which he had been stricken earlier in the day. Majo Higginson was in his eighty-fifth year, having been born in New York City on Nov. 18 1834. He was a descendant of Francis Higginson, who came to the United States in 1629 and settled in Salem, Mass. With the outbreak of the Civil War Major Higginson left the banking house of S. & E. Austin of Boston, in whose employ he then was, and entered the war as a Second Lieutenant of Massachusetts Volunteers in May 1861. Four years later he was discharged on the ground of disability (he was wounded in the battle of Aldio), having reached the rank of Major and been brevetted Lieutenant-Colonel.

In 1865 Major Higginson was admitted to partnership in the firm of Lee, Higginson & Co. (originally founded in 1848) and later became head of the firm, continuing in that capacity until his death. Major Higginson was also widely known as founder of the Boston Symphony Orchstra, which gave its first concert in October 1881. The organization set a standard of the highest artistic excellence under a line of famous conductors. Some years ago, after the complete separation of the members of the orchestra from the musicians' union, their patron announced thiat his will provided $1,000,000 to perpetuate the organization. Major Higginson relinquished his active connection with the organization in April 1918.

Major Higginson was one of the most generous benefactors of Harvard University. In 1891 he presented to the University the athletic ground known as Soldiers' Field as a memorial to the friends of his youth who gave their lives in the Civil War. In 1899 he provided $150,000 for the building of the Harvard Union, a club to which all members of the University are eligible. Besides being a member of the Boston and New York Stock Exchanges, Major Higginson was identified with numerous industrial organizations. A statement in behalf of the Boston Exchange, issued on Nov. 15 by its President, Philip W. Wrenn, said:

Major Higginson was the oldest member of the Exchange, joining it on Jan. 2 1868. In earlier years he was active in all its affairs, and in laters years, whenever emergencies of any kind rose in the Street, he was an active participant, and most helpful in his counsel.

A silent period was observed on the floor of the Exchange at the time of Major Higginson's funeral.

LIFE

ss New York City NOV 27 1919

Two Old Men

HENRY MILLS ALDEN died in New York on October 7th; eighty-three years old.

Henry Lee Higginson died in Boston November 15th, eighty-five years old.

Two remarkable men they were; associated only in the circumstance that they lived their lives well through, died not far apart, and will be long remembered in the cities they lived in.

And both of them were men of national reputation, one as a writer, and especially as the editor for fifty years of *Harper's Magazine*; the other as a banker and Harvard benefactor, and as the author and maintainer of the Boston Symphony Orchestra.

Mr. Alden rocked a cradle for American literature and never let any likely infant perish if he could possibly help it. He was a humane and lovely person with rumpled hair, and had in him the heights and depths of knowledge and of sympathy. For sixty years he read manuscripts most of his time, and always with a mind that hoped for the best. The *Magazine* was his garden and its contributors his plants. He dealt with them according to his duty, tending some with pride and others with compassion, and gathering more or less thriftily what grew on them. There never was a magazine editor like him, and will not be another, not even in the new era, when all geese are to be swans.

Nor will there be another Major Higginson. Why do bankers reek so with sentiment? Major Higginson was full of it, and so, lately, was Mr. Morgan. There was that in the Major that was like Mark Twain's "Buck Fanshaw," who, though not himself a religious man, took his spanner and went down and disallowed the roughs from interrupting at the Methodist meeting house. The Major probably *was* religious, but he was a good contender, and would rather fight for the truth in the open than have it brought around in a bag and left peaceably at the back door.

He was born in New York. He bought from Boston in the Civil War. He struck oil in Ohio in the sixties, and turned back to Boston, and was a banker the rest of his life, and played the fields of Harvard with golden showers every spring and hired and furnished forth a first-class string band to play for Boston. What a man! So

From The Nation
New York City
NOV 22 1919

Henry Lee Higginson

HENRY LEE HIGGINSON, who died in Boston on November 14, had long been known as the foremost citizen of Boston and one of Harvard University's chief benefactors. He was a notable financier, a devoted citizen of the Commonwealth, a princely patron of music; and yet to us he primarily conjured up visions of the brilliant group of young Harvard men many of whose brief careers are recorded in the Harvard Memorial Biographies—Wilder Dwight, Lucius Sargent, Robert Gould Shaw, William D. Sedgwick, James Savage, the Putnams and Lowells, and a host of others who gave their lives to free the slave, although they had everything to lose—position, family, means, all that goes to make life pleasant. There were, of course, other groups, both North and South, of similar readiness to sacrifice all—but these Harvard men stand out because of their historic names and because so many of them served in the Harvard regiments, notably the Second and Twentieth Massachusetts Infantry and the First and Fifth Cavalry.

Of the first of these Henry L. Higginson was one of the organizers. It was in the First Cavalry, to which he was promoted, that he took part in the brilliant but futile and costly charge at Aldie, Va., in which he received the deep sabre marks that lent distinction to his countenance; he left the regiment only when illness compelled, and it was to the memory of those who failed to return with him that he dedicated in touching inscription the Soldiers' Field at Harvard, the great playground for undergraduates so many of whom have recently sacrificed their young lives in the belief that it was for as sacred a cause as that of 1861. The lapse of time detracts nothing from the record of the elder generation. We have to question more and more how much of real freedom Appomattox won; we now see more clearly than ever before the futility of all wars in composing deep-seated human differences. But one could not deny if one would the ardent patriotism and the purity of motive of Major Higginson and his comrades, or fail to admit the charm and the pathos of their part in our history.

Unlike many, Major Higginson was no one of those who had to make his military record his stock in trade, and he speedily became one of the most potent influences in the world of finance. There was something Spartan in his simplicity and accessibility; his personal example was always of the best, and from generations of men and women of gentle breeding he had inherited the knowledge of how to use wealth well. Of his many benefactions the greatest is his gift in 1881 of the first American orchestra to be organized on a European basis. We have much older orchestras, but these were at that time on what may be called almost an amateur basis. Major Higginson wanted an orchestra like the best of the German organizations, composed of a permanent band playing together year in, year out, and doing nothing else. He brought over such notable conductors as Gericke and Nikisch, who gave weekly concerts during the winter season and speedily built up one of the best orchestras in the world. Abroad, the state has provided this need of the public; in America it is the privilege of the well-to-do, and surely no one ever carried on such a princely undertaking in a more self-effacing way than Major Higginson. It was always "the Boston Symphony" and never "Major Higginson's orchestra." The amount of the huge deficits he concealed until a few years ago; the total must now be much more than a million, yet he has made permanent provision in his will for the orchestra.

It was not only Boston that profited; in the large number of cities which the orchestra visited many devout lovers of music rose up to call its founder blessed. If one could measure the part of the Boston Symphony in furthering the work of American musical education, it would be found that it had figured notably in the development of orchestras in all the cities which possess them. It is not necessary to employ bronze or marble to commemorate Major Higginson. It will be enough to add a tribute to the stone at the entrance to Soldiers' Field and to place upon the Boston Symphony's programs—"Founded by Henry L. Higginson."

In the civic life of Massachusetts he will be sorely missed, and in State Street as well. Yet he, like Andrew Carnegie, belonged to an era that has ended. Men are, of course, largely the creatures of their environment, and too often its slaves when old age comes to them. Though Major Higginson's name was a synonym for personal probity, yet he could not perceive that we are on the verge of a new day, or appreciate, for instance, the righteous public wrath that followed the wrecking of the New Haven Railroad. He felt it a shame to criticize the elder Morgan because of that event, and he himself defended the Mellen régime. It must have seemed monstrous to him that he should live to see the hour when not merely stockholders, but railway employees should demand control of management and refuse longer to abide by the wisdom of Wall and State Streets. The times had slipped away from him; but if times change, the rugged personal virtues of Henry L. Higginson could not. As he saw his civic duty, he ever lived up to it.

ESTABLISHED 1881
From Literary Digest
New York City
DEC 20 1919

THE UNREMEMBERED BAND

THE WILL OF MAJOR HIGGINSON did not become public knowledge until much laudatory ink had been used in long obituary notices which might have struck a lower key in some musical quarters if its contents had been known. For it was confidently expected that the founder and generous supporter through many years of the Boston Symphony Orchestra had left at least a million to provide for its future welfare. Before troubles arose over the now happily deported Muck, it was known that Major Higginson intended such a provision. It did not appear in the will, however, and what mention was made of the orchestra seems in the nature of a skeptical challenge of its vitality. It is, in fact, put on probation in the matter of owning its instruments. Mr. H. T. Parker, the well-informed critic of the Boston *Transcript*, makes the situation clear:

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"As was to be expected, Mr. Higginson's will makes no mention of the endowment with which he once purposed to secure the future of the Symphony Orchestra. When the band passed from his hands, he counted himself free from obligation of maintenance, and even declined, if common report is to be trusted, to share in the subscriptions that met the deficit of last year. Indeed, had not the wiser counsels of close friends finally prevailed, the probability was that he would have dispersed the orchestra in the summer of 1918, so bitterly did he resent the tumults and disorders into which the anti-German moods of war-time plunged it; so firmly did he believe that, reorganized and differently controlled, it could never regain its old perfection. The bequest that he had often promised, publicly and privately, was seemingly revoked, while certainly his mistrust of the new régime continued to the end. Else he would hardly have directed one of his executors to hold as trustee various scores and instruments for three or five years and then decide whether the new Symphony Orchestra has been wisely enough managed and held to sufficiently high standards to deserve and receive them. Like most musically minded men of his generation, and the more for long association with German conductors, Mr. Higginson could hardly conceive of an orchestra, or, indeed, of the whole art of music, other than in German terms. Being a man of worldly and musical experience, he was unlikely ever to have made the absurd remark attributed to him in his war-time chagrins—that only German conductors could read a score. Deep in his mind and heart, however, was mistrust of all other conductors and of any régime but his at Symphony Hall. He transferred the orchestra to the present trustees; but, naturally in a man of his years, temperament, and experiences, the conviction remained unaltered. So also do various ironies."

A Boston dispatch to the New York *Sun* gives a few more details concerning the particular part of Major Higginson's will that deals with the orchestra:

"The Higginson library of music, which includes the scores used by the Symphony Orchestra, and musical instruments, are given in trust to Charles Francis Adams, one of the trustees, with instructions to allow the orchestra to use the scores and instruments free of charge if Adams so desires.

"The will provides that in not less than three nor more than five years the trustee must either turn the music and scores over to the Symphony Orchestra or sell them. In his will Major Higginson wrote: 'I hope the trustees will be guided by the manner in which the orchestra is conducted and the prospects of its continued existence in accordance with high standards.'"

From Spur
New York City
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After his war service, Mr. Higginson returned to Boston and again entered the banking business. The firm of Lee, Higginson & Co., with which he was so long connected, was originally Lee & Higginson, formed in 1848 for the transaction of the brokerage of investment securities. The original partners were John C. Lee and George Higginson. In 1853 Henry Lee and George C. Lee were taken into partnership and the firm name was changed to Lee, Higginson & Co. An exchange account was opened with Messrs. Baring Brothers, London.

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Continued on Page Seven

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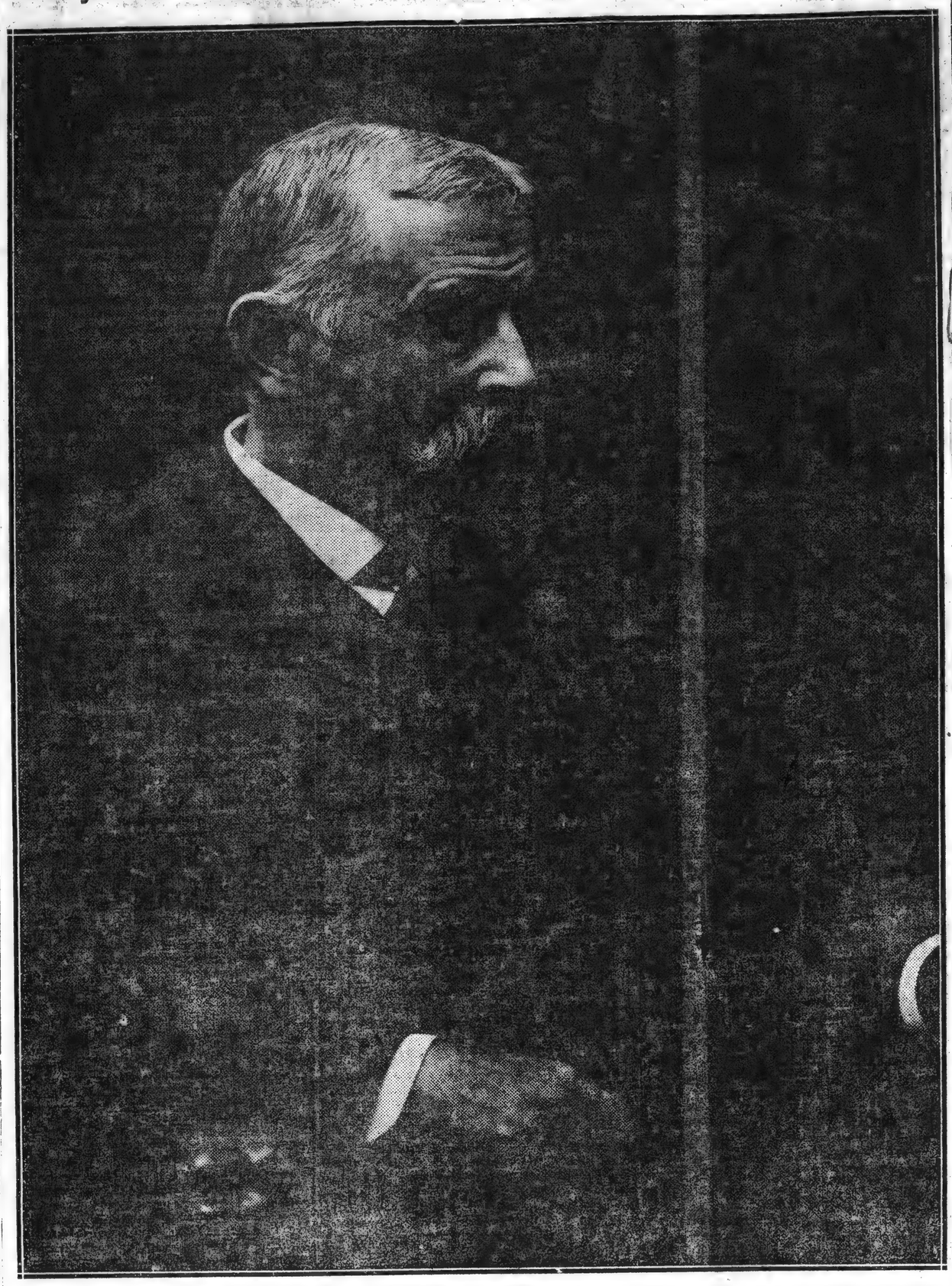

(Photo by Notman)

Henry Lee Higginson—Nov. 18, 1834—Nov. 14, 1919

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Had Numerous Business Interests

Other activities which in past years have occupied Major Higginson's time and cooperation have been as vice president of the Provident Institutions for Savings, as president of the New Boston Music Hall and of the Gauley Coal Land Company, also as an officer of the Smuggler Union Mining Company, American Telephone & Telegraph Company, General Electric Company, New England Exploration Company, Ashburton Mining Company, Cherry River Coal Mining Company, Marysville Dredging Company, Marigold Construction & Store Company, Contention Mining Company, American Foreign Securities Corporation, Rolfe Mining Company, Submarine Signal Company and other corporations. He had served as a trustee of the Carnegie Institution in Washington, the New England Conservatory of Music and the Franklin Union. He was at one time a member of the Rapid Transit Commission.

His Club and Other Affiliations

He belonged to the Bunker Hill Monument Association, Franklin Foundation (and was a member of its board of managers), the Harvard Union, of which he had been president, the Military Training Camps Association and was honorary president of the Public School Association.

He was a member of the Massachusetts Historical Society, and a life member of the American Academy of Political and Social Science. He belonged to the Tavern Club, the Harvard Club, in Boston and in New York, and in the last-named city was a member of the Knickerbocker Club.

Fellow of Harvard

In his association with Harvard University, he had been a Fellow of the Corporation. His benefactions to the university include the athletic grounds known as "Soldiers' Field," which he presented as a memorial to his friends who died in the service of their country: General Charles Russell Lowell, Colonel Robert Gould Shaw, Colonel James Savage, Jr., Colonel Edward B. Dalton, Lieutenant Stephen George Perkins and Lieutenant James Jackson Lowell. He also endowed the university, in 1899, with the sum of $150,000 for the erection of the Harvard Union, a clubhouse for all members of the university, "to counteract the influence of exclusive cliques and extravagant living."

Married Miss Agassiz in 1863

On Dec. 5, 1863, Major Higginson married Miss Ida Agassiz of Cambridge.

many years they have made their winter home at the Agassiz, at 191 Commonwealth avenue, and their summers have been spent at West Manchester on the North Shore, where the estate is known as "Sunset Hill." The celebration of the golden anniversary of the marriage of Major and Mrs. Higginson was a notable event in 1913, at their Boston home. There were present Miss Georgina Lowell, who had been bridesmaid at the marriage half a century before, and also C. C. Jackson, who at the wedding served as Major Higginson's best man. The anniversary was marked by a reception in the afternoon, with a small dinner party in the evening, with only the members of the family present, together with Miss Lowell and Mr. Jackson. Major Higginson's sister, Mrs. Parkman Blake, was among the few present, also the son of Major and Mrs. Higginson, Alexander Henry Higginson, and his wife from South Lincoln. Major Higginson is survived by his wife and his son, also by his sister, Mrs. Blake, formerly Mary Lee Higginson.

The funeral of Major Higginson will take place on Monday at twelve o'clock at Appleton Chapel, Cambridge. Tuesday next Nov. 18, will be the eighty-fifth anniversary of his birth.

SENIOR ON STOCK EXCHANGE

Brokers to Honor Major Higginson's Memory by Silent Period During Funeral Monday

Philip W. Wrenn, president of the Boston Stock Exchange, in behalf of the members of the Exchange, issued the following statement:

"Major Higginson was the oldest member of the Exchange, joining it on Jan. 2, 1868. In earlier years he was active in all its affairs, and in later years, whenever emergencies of any kind rose in the Street, he was an active participant, and most helpful in his counsel."

There will be a silent period on the floor of the Exchange at the hour of Major Higginson's funeral.

Benefactor of His Fellow Men

By Governor Calvin Coolidge

THE death of Major Henry L. Higginson has removed a man who has been for years a commanding figure. In public service and private philanthropy a benefactor of his fellow men; in character an example to be followed with reverence, in attainments preeminent among associates of commanding importance. An uncompromising patriot, the advocate of every good cause, a man whose work, whose memory, whose principles will endure.

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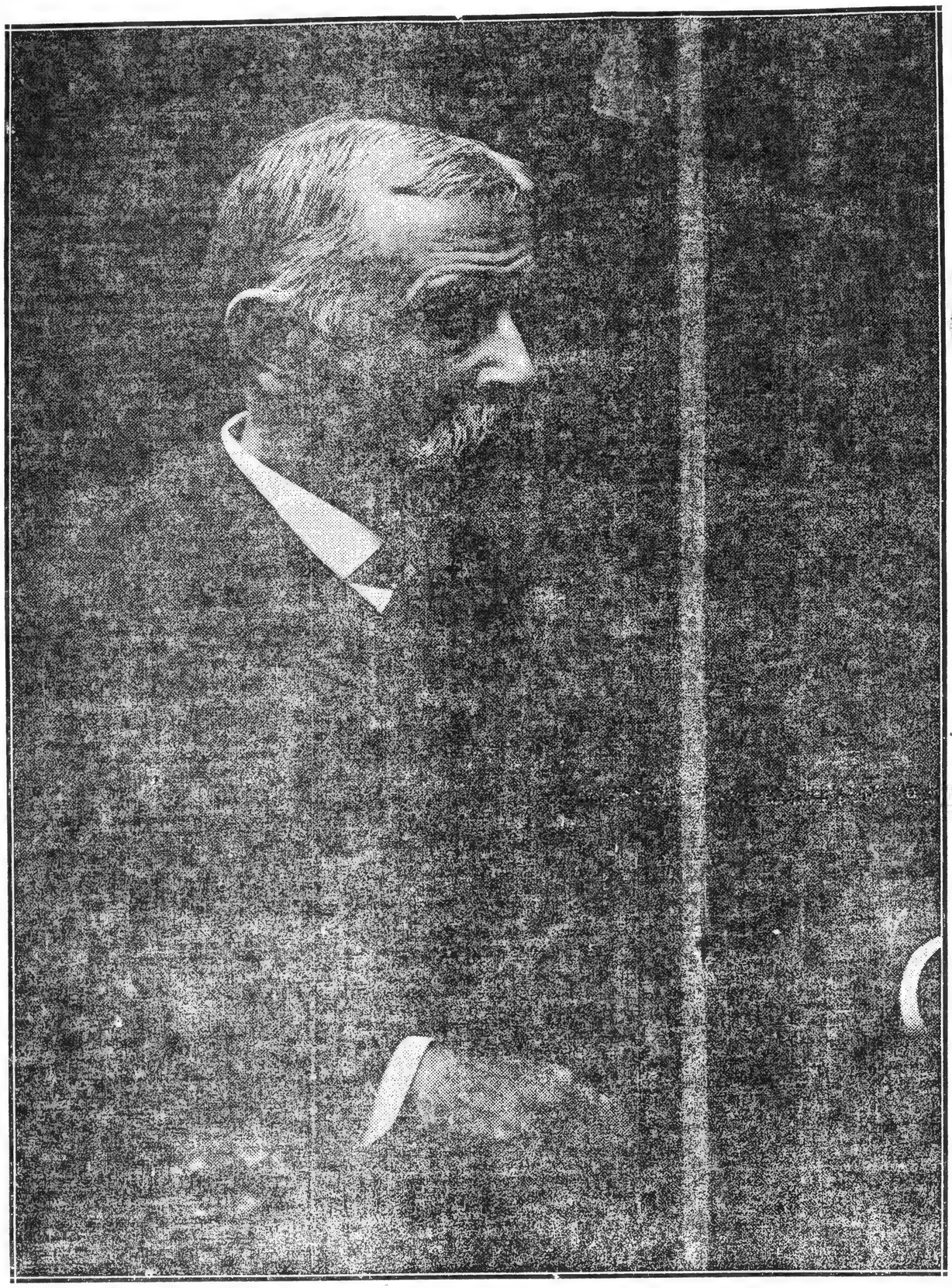

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In his association with Harvard University, he had been a Fellow of the Corporation. His benefactions to the university include the athletic grounds known as "Soldiers' Field," which he presented as a memorial to his friends who died in the service of their country: General Charles Russell Lowell, Colonel Robert Gould Shaw, Colonel James Savage, Jr., Colonel Edward B. Dalton, Lieutenant Stephen George Perkins and Lieutenant James Jackson Lowell. He also endowed the university, in 1899, with the sum of $150,000 for the erection of the Harvard Union, a clubhouse for all members of the university, "to counteract the influence of exclusive cliques and extravagant living."

Married Miss Agassiz in 1863

On Dec. 5, 1863, Major Higginson married Miss Ida Agassiz of Cambridge. For many years they have made their winter home at the Agassiz, at 191 Commonwealth avenue, and their summers have been spent at West Manchester on the North Shore, where the estate is known as "Sunset Hill." The celebration of the golden anniversary of the marriage of Major and Mrs. Higginson was a notable event in 1913, at their Boston home. There were present Miss Georgina Lowell, who had been bridesmaid at the marriage half a century before, and also C. C. Jackson, who at the wedding served as Major Higginson's best man. The anniversary was marked by a reception in the afternoon, with a small dinner party in the evening, with only the members of the family present, together with Miss Lowell and Mr. Jackson. Major Higginson's sister, Mrs. Parkman Blake, was among the few present, also the son of Major and Mrs. Higginson, Alexander Henry Higginson, and his wife from South Lincoln. Major Higginson is survived by his wife and his son, also by his sister, Mrs. Blake, formerly Mary Lee Higginson.

The funeral of Major Higginson will take place on Monday at twelve o'clock at Appleton Chapel, Cambridge. Tuesday next, Nov. 18, will be the eighty-fifth anniversary of his birth.

SENIOR ON STOCK EXCHANGE

Brokers to Honor Major Higginson's Memory by Silent Period During Funeral Monday

Philip W. Wrenn, president of the Boston Stock Exchange, in behalf of the members of the Exchange, issued the following statement:

"Major Higginson was the oldest member of the Exchange, joining it on Jan. 2, 1868. In earlier years he was active in all its affairs, and in later years, whenever emergencies of any kind rose in the Street, he was an active participant, and most helpful in his counsel."

There will be a silent period on the floor of the Exchange at the hour of Major Higginson's funeral.

Benefactor of His Fellow Men

By Governor Calvin Coolidge

THE death of Major Henry L. Higginson has removed a man who has been for years a commanding figure. In public service and private philanthropy a benefactor of his fellow men; in character an example to be followed with reverence, in attainments pre-eminent among associates of commanding importance. An uncompromising patriot, the advocate of every good cause, a man whose work, whose memory, whose principles will endure.

MUSIC AND MUSICIANS

Music's Great Debt to a Patriotic American

There has never been a greater or wiser benefactor of music than the late Maj Higginson. He was a generous and discriminating giver to many causes, but the Boston Symphony Orchestra remains his noblest achievement, as it was perhaps the one he himself most valued.

A passage from a letter he wrote from Vienna in 1857, during the two years he spent there studying music, shows his attitude as a young man:

"As every one has some particular object of supreme interest to himself, so I have music. It is almost my inner world; without it I miss much, and with it I am happier and better."

Quotation from an "Account of the Boston Symphony Orchestra, dictated by Maj Higginson in 1911, completes the story of how he came to make his great gift to this city. He explains that the hope of seeing an orchestra in Boston, which should play as well as the great orchestras of Europe, dates from his student days.

"After two years," he continues, "it became clear to me that I had no talent for playing or for composition; that there was, in short, no soil in which to cultivate a garden, and so I came home to the troubles of 1860 and the Civil War. That war taught a great many men that if we were to have a country worthy of the name we must work for it, educate it, as well as fight for it, and this duty lay upon every individual citizen."

Not until 1880 did his business success become great enough to make it possible for Maj Higginson to attempt to realize his dream of a Bostoh orchestra. He reckoned in advance on an annual deficit of $20,000, even if the undertaking should prove successful, and the estimate was very nearly correct.

He once remarked that he might have retired from business in 1880 instead of starting an orchestra. If selfish ease and comfort instead of public service had been his aim he certainly would have done so. Although he, with rare wisdom, never from first to last interfered with either conductor or manager in routine details, his was always the responsibility for the broad aims of the orchestra and he invariably bore the brunt of all criticism and gave the credit for all successes to the musicians.

In the speech he made at Mr Gericke's first leavetaking to an audience of friends at the Tavern Club, May 24, 1889, he made his attitude plain. Referring to the "Rush Seats," then as now sold on Fridays for a quarter each, he said: "Several times, when I have faltered in my plans for the future, I have taken heart again on seeing the crowd of young, fresh schoolgirls, of music students, of tired school teachers, of weary men, of little old ladies leading gray lives not often reached by the sunshine, and I have said to myself 'One year more, anyway.' To us all come—hours, days, weeks of suffering and of sadness. Even boys and girls know this early and know it late. At these times music draws the pain and relieves the suffering.

"Considering these things, can I have done harm by the concerts? Are they not worth while, even if they have cost me years of work and worry? What are we made for? We are all bound in our day and generation to serve our country and our fellow-men in some way. Lucky is he who finds a fair field for his work, and when he has put his hand to the plow he may not lightly turn back. He may not too easily say 'Enough, I am weary.'"

The very many who, like the present writer, owe a large part of what joy and peace they have found in life to music heard at Boston Symphony Concerts can never now show their gratitude to the founder. They can only hope to attain in their own lives a little of his clear-sighted spirit of patriotic service.

Nor will they be misled by those who deem patriotism and Americanism to consist in tumult and shouting rather than in modest, persevering service. Some people reserve their patriotism for display in time of war. Maj Higginson remained a patriot in times when wars were remote from the public mind.

First and last, he believed that only the best music was good enough for American audiences, and he did more than anyone else has yet done to give it to them. Let us strive to deserve his faith in us.

Tran

TEEN PAGES—TWO SEC

MOURN MAJOR HIGGINSON

Friends Pay Tribute of Simple Solemnity

Appleton Chapel Thronged at the Services

Dr. Crothers Conducts Unadorned Ritual

Selection by Symphony Orchestra Group

Hymns Sung by Harvard Vested Choir

Students Bear Body Through the Yard

Burial Takes Place in Mount Auburn Lot

Learning, culture, business paused for a moment today to pay tribute of respect to a man who had been their exemplar and benefactor—Major Henry Lee Higginson. In Appleton Chapel at Harvard, where the services were held, there gathered an assemblage of mourners that was representative of all that is best in Boston and Harvard life. Leaders and students of the university, members of the Boston Symphony Orchestra which he founded and nurtured, representatives of the Loyal Legion, men from State street, where he was so long a commanding figure, and a host of others indicative of the widespread interests and influence of Major Higginson gathered there to do him honor.

The services were severely plain. Resting before the chancel was the casket, covered by the Stars and Stripes for which he fought in the war for the Union. Upon the flag was his sword and a simple laurel wreath. Flowers, from friends, clubs, organizations of various sorts, were retained at the door of the chapel, though a few were banked beside the chancel. On the altar at the centre and at the reading desk were other laurel wreaths and the flags of the United States, of Massachusetts and of Harvard occupied their customary places.

Rev. Samuel M. Crothers, D. D., minister of the First Church, which faces the main entrance to the Harvard Yard, conducted an unadorned ritual consisting of Scripture reading, a Psalm, prayer and benediction, interspersed with a selection by a group of Symphony Orchestra players and two selections by the Harvard vested choir.

While the company of friends that tested the seating capacity of the chapel were being shown to places by the ushers, Professor Archibald T. Davison, the university organist, played two choral preludes by Brahms, a sonatine by Bach and the 19th Psalm. After the service he played the Bach prelude in B minor.

The ushers were Barrett Wendell, Jr., Philip S. Sears, F. L. Higginson, Jr., F. S. Goodwin, George Higginson, Jr., J. J. Higginson, Charles Jackson, A. D. Weeks, Jr., R. G. Shaw, 2d, Graeme Haughton, George Agassiz, Max Agassiz, Rodolphe Agassiz, Fred Cabot, Frank Lee and H. L. Morse.

Harvard Fellows Bearers

The honorary pallbearers were President A. Lawrence Lowell, President emeritus Charles W. Eliot and the other members of the Harvard Corporation, Dr. Henry P. Wolcott, Thomas Nelson Perkins, Bishop William Lawrence, Charles Francis Adams and John F. Moors.

Within the church the body bearers were Barrett Wendell, Jr., Philip S. Sears, F. L. Higginson, Jr., George Higginson, Jr., J. J. Higginson, Charles Jackson, R. G. Shaw 2d and Rodolphe L. Agassiz.

Outside the chapel the bearers, undergraduate students of the university, were Fifield Workum, '20, president of the Crimson; Norman S. Walker, '20, captain of the hockey team; John N. Borland, '21, of the crew; Wendell Davis, '21, captain of the crew; Myles P. Baker, '22, of the Crimson staff; R. Keith Kane, '22, of the football team; Charles C. Buell, '23, captain of the freshman football team, and Malcolm Forbes, '23.

The service began with the reading by Dr. Crothers of selected passages from the Scriptures, after which a group of thirty-two players from the string section of the Symphony Orchestra, under the leadership of Pierre Monteux, played the Largo from the concerto for strings in D major by Handel. Dr. Crothers then read from the Psalms, and the Harvard vested choir of about forty voices sang the final chorus from the cantata, "Sleepers Wake," by Bach, beginning, "Let every tongue adore him." This was followed by a brief prayer, the university hymn by the choir, and the benediction.

Students Carry Casket

At the conclusion of the services the casket was escorted down the aisle by the group of eight ushers and at the door was taken by the undergraduate bearers, and, followed by the honorary bearers, was carried to the front of University Hall. Meantime, a large number of the students formed on either side of the walk and stood with bared heads during the passage of the body. The university bell on Harvard Hall was tolled as the casket was placed in the hearse and taken out of the yard through the Johnston Gate to Mt. Auburn cemetery.

At the grave in Mt. Auburn Cemetery Dr. Crothers read a few verses of Scripture just before the casket was lowered. Beside the grave stood Mr. and Mrs. Alexander H. Higginson, son and daughter-in-law of Major Higginson, and Major Higginson's widow. Near the head of the grave stood President Lowell and President Emeritus Eliot and a short distance back the members of the corporation were grouped together.

At the rear of the lot was a long line of forty artillerymen from Forts Banks, Andrews and Warren in Boston Harbor, under command of Lieutenant Flagg. As soon as the body had been lowered, the

Continued on Page Eight

Bostyn

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NEW YORK

MOURN MAJOR HIGGINSON

Continued from Page One

men fired a triple volley, and as the detachment stood at attention a bugler from the Loyal Legion sounded taps.

All the company then retired leaving the family alone and when the floral remembrances, including numerous laurel wreaths, were brought they were placed about the grave.

Business Suspended on Exchange

As a tribute to Major Higginson, who had been the oldest member of the Boston Stock Exchange, trading was suspended on the floor of the exchange for five minutes at the noon hour, when the funeral began. There was a similar mark of respect on the Boston Curb Exchange. The Stock Exchange was represented at the services by former Secretary George L. Lord, former President Walter Jackson and B. Nason Hamlin.

All classes at Harvard were suspended and at Boston Latin School, from which Major Higginson was graduated with the class of '51, the class work was ended at noon.

DR. ELIOT PAYS TRIBUTE

He Tells of the Reasons That Led to Selection of Major Higginson as a Member of the Harvard Corporation

President Emeritus Charles W. Eliot of Harvard said today of Major Higginson:

"His chief direct service was that he served as a Fellow in the Corporation for twenty-six years, 1893-1919, with the utmost punctuality, assiduity, and devotion, and with high intelligence. Why was he chosen a member of the Corporation? Not because he was a successful banker and broker on State street. Far from it. He was chosen because he was as fine an exemplar of the patriot citizen soldier as there was in the country or the world; because he had given the University two great gifts, one the Soldier's Field on which he hoped that manly sports of many kinds would be generously cultivated through long generations of Harvard youth, and on which he erected a monument to youthful friends of his who fell in the Civil War, and the Harvard Union where he hoped that democracy and good fellowship among Harvard students would be forever cultivated; because he had proved himself to be the most successful promoter of good music that Eastern Massachusetts had ever known; and because he was the intimate friend of Alexander Agassiz, a great naturalist and a great administrator in varied fields, who had already served two terms in the Corporation, the last of which closed in 1890; and because the Corporation of that day knew no better example of the public spirit and courage which had made New England what it then was. The expectations and purposes with which the Corporation of 1893 elected Major Higginson a member of the board were completely fulfilled."

"FRIEND HAS GONE FROM US"

President Lowell Says of Major Higginson, "He Was Much Loved, Because He Loved Much"

President A. Lawrence Lowell of Harvard, in a statement concerning Major Higginson, says:

"In Major Henry L. Higginson the university has lost a councillor and benefactor, the students a friend. Ever mindful of their welfare he gave them the Union and Soldiers Field.

"Outside the university he created, and for years at his own expense maintained the Symphony Orchestra. Without holding public office he was always quick to serve the public, and unsparing in his denunciation of public wrong. Many will feel that a friend has gone from us for he was much loved, because he loved much."

MEMORIAL MEETING TONIGHT

President Lowell and Others to Speak on Major Higginson at Harvard Union

As a tribute to Major Higginson, a memorial meeting will take place this evening in the Harvard Union at eight o'clock to which members and friends of the university will be welcome. President Lowell and others will speak on the life of Major Higginson and on his philanthropy which gave the university Soldiers Field and the Harvard Union.

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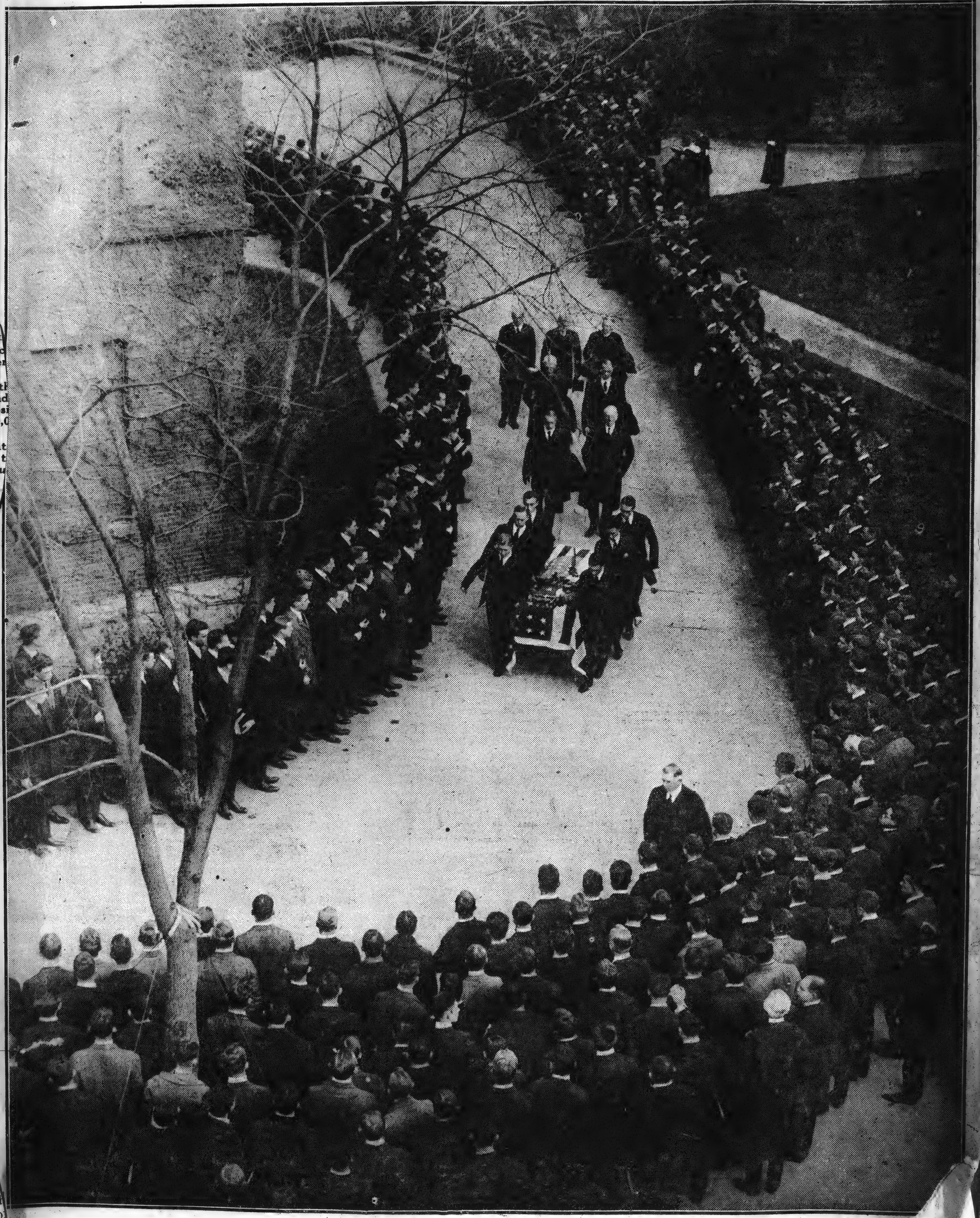
The Funeral of Major Henry L. Higginson

"From the Age That Is Past to the Age That Is Waiting Before"



Symbolic Feature of Funeral of Major Henry L. Higginson

Harvard Students Bearing Body Through Lane of Honor From Appleton Chapel to University Hall

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The Funeral of Major Henry L. Higginson

"From the Age That Is Past to the Age That Is Waiting Before"

Symbolic Feature of Funeral of Major Henry L. Higginson

Harvard Students Bearing Body Through Lane of Honor From Appleton Chapel to University Hall

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INFORMATION OBSCURED

om
RIBUNE,
New York City NOV 30 1919

A Princely Music Patron

By H. E. Krehbiel

In so far as the Boston Symphony Orchestra has been an integral and decidedly stimulating element in the musical life of New York for nearly a generation, the death of its founder, promoter, patron and "sustainer," as Mr. Philip Hale called him, is a matter deserving of more attention than could be paid to it in an obituary of the man. Major Henry Lee Higginson was born in New York City, and, although a citizen of Boston during nearly all the years of his long life, he remained associated with our city in business affairs from the time when he entered upon his career until his death. That relationship, however, was never felt by the general public. As for the music lovers of the metropolis, even they knew him only as he was embodied in the Boston orchestra. It chanced that he sometimes appeared among the local listeners to a concert—as when circumstances compelled a change of location for the concerts, or he felt a desire to observe the attitude of the public toward the organization—but on these occasions his presence in the room was known only to his personal acquaintances who happened to see him occupying a seat among the inconspicuous many. Nothing that he said or did was calculated to draw attention to himself, and I fancy that one of the most grievous of the many grievous moments which the incident that clouded the end of his life brought upon him was that in which he broke his habitual silence about the affairs of the orchestra and defended an act for which he was in no wise responsible. What caused the pain was the fact that he could do nothing else without stultifying a course of conduct which he had pursued for thirty-six years, and which in all that time had made for artistic righteousness. He could make contracts with the musicians, confer with his manager about matters of business, pay the deficit incurred year after year, but he could not, because he would not, interfere with the artistic administration of the conductor.

That principle he laid down with the foundation-stone of the orchestra, and from it he never swerved. In upholding it during the scandal precipitated by the failure of Dr. Muck to begin a concert in Providence with "The Star-Spangled Banner," in the beginning of the musical season of 1917-'18, he was forced to appear in the public eye as a defender of the man whose sentiments were inimical to the country which he passionately loved and which he had devotedly served, and this must have torn his heart the more since it seemed to bring his own patriotism in question. But he was made of stern stuff. He did not flinch, and those who knew him knew that in his defense of Muck he was a thousandfold truer patriot than Muck's artistic companions at Seal Harbor, Me., during the preceding summer, who, nominally friends of the United States, were sympathizers with Germany, but when the issue of war was joined made haste to "crook the pregnant hinges of the knee" that thrift might follow fawning. Now that the sorrows and cares, the overwhelming disappointment which the incidents of the war brought upon him, are past, so far as he is concerned, it can not be sufficiently emphasized that the act of the conductor was one of which Major Higginson knew nothing at the time, and that even Dr. Muck was ignorant of the request of the ladies of Providence until after the concert. That he stanchly stood by his conductor as long as he believed him innocent of wrongdoing toward the United States was in obedience to his moral nature, and I can scarcely conceive of a greater bitterness than he must have felt when he learned not only the things which made Muck accept the protection of internment at Fort Oglethorpe, but also the fact that the man whom he had befriended and defended with wonderful unselfishness had been false even in his personal attitude toward his benefactor.

Higginson as a Music Student

So far as I can learn what might be called the sentimental part of the story of Major Higginson's devotion to the orchestra which must remain his monument, though he dissociated himself from it in his lifetime and left no provision for its perpetuation in his will, has never been told. The two concerts of the orchestra in Boston on November 21 and 22 were announced on the program as "In Memory of Henry Lee Higginson, Founder and Sustainer of the Boston Symphony Orchestra." There was nothing of a commemorative or funereal character in the music, which consisted of Schubert's Symphony in B minor, Brahms's Concerto in B flat for pianoforte, and Beethoven's C minor Symphony. The compositions were probably peculiarly dear to the heart of the dead man, and therein may have lain the reason for their choice. The implication lies near, but I do not know. In the annotated program Mr. Hale printed the announcement which Major Higginson published in April, 1881, telling of the establishment of the organization, short excerpts from a historical sketch written by the late W. F. Apthorp on the occasion of the thirtieth anniversary of the orchestra, in September 1911, and a still shorter tribute to the dead man from Mr. Hale himself. In this tribute it is said: "Major Higginson, as a young man, studied music and formed a musical taste, but he did not allow his own taste to dictate a program." Then follow some words of apt and eloquent appreciation, but couched in the conservative tone which their object might have approved had he been willing to approve of anything spoken to his glorification. Major Higginson did not emblazon his public monuments with laudatory legends. All of them bodied forth his loves, however, and none more sturdily than the Symphony Orchestra. He was a benefactor of Harvard University. As a youth he studied there but did not complete the course. He made essay in commercial life, but found it not to his taste. He had something of the artistic temperament and a love for music persuaded him that he ought to adopt it as a vocation. What field ought he to enter I doubt if he knew. He dreamed of being a conductor, possibly a composer. He went to Vienna and formed friendships with men who distinguished themselves in various ways—with Julius Epstein, who became professor of the pianoforte at the Conservatory; with Boehm, the violinist; with Müller von Eichholz and his brother, who became so fanatical a devotée of Johannes Brahms that on the death of that great composer he bought the farmhouse which he had occupied at Ischl and with its contents, down to the floors hallowed by the touch of the feet of genius, stocked the Brahms Museum at Gmunden; with Professor Grün, and Hillmesberger. These were young men then and their associations were not always marked by artistic strivings. In the personal effects left by Major Higginson I make no doubt there are evidences of financial help given to one or the other of them for which their artistic help was not always an equivalent. He studied counterpoint and pianoforte and probably learned enough of the science and art of music to steady the musical taste of which Mr. Hale made mention.

Genesis of the Boston Orchestra

When he had put aside his youthful ambition and become a successful banker, Major Higginson's love for music blazed up in creative potency. Boston had been dependent for orchestral music upon the Harvard Musical Association and occasional visits by the Theodore Thomas Orchestra for seventeen years. Major Higginson did not think the public or the art well served, and when admiration for Mr. (now Sir) George Henschel took possession of his soul in 1881 he published his purpose permanently to establish an orchestra on a new and progressive system. Henschel was a thorough musical artist, an admirable singer (albeit one with a bad voice), a fair composer, an accomplished, intellectual, serious-minded gentleman. No doubt Major Higginson overestimated his ability as a conductor, which was the qualification most needed for the new undertaking. The fact is he had little or no experience in the field. But he embraced the opportunity to learn and after three years of the training which Major Higginson's enthusiastic approbation made possible he was a much finer musician than when he first visited America. Moreover, he had confirmed Major Higginson in his lofty purpose. There was much caviling with his work, but a new spirit had been awakened in Boston.

Mr. Henschel conducted the orchestra for three seasons and then returned to Europe. He may have carried away with him some questionings touching the amount of good which he had done in Boston, but no doubts at all concerning the benefits which Boston had conferred upon him. I am glad to set that down to his credit. In the early summer of 1884 or 1885 I spent an afternoon with him at the home of one of his friends in a beautiful old house overlooking the Hudson. We talked about music, of course, and I asked questions about Major Higginson's undertaking. Mr. Henschel was enthusiastic in its praise, but laid much more stress on what the orchestra had done for him than on what he had done for the orchestra. "I had little or no experience in conducting when I took the appointment," he said, "and I shall never forget what it did for me. I learned more in six months in Boston than I would have learned in as many years in Germany." That was good to hear. Many foreign artists have enjoyed American hospitality since and have repaid it by calumnies concerning the state of musical culture which they found in the principal cities of the States. I once challenged Felix Weingartner to repeat the things which he had just spoken at a public dinner concerning popular appreciation of symphonic music in New York in the article which he said he intended to publish in "Die Musik" on his return to Berlin. He promised, and he printed an article on America, but I looked in vain for anything even remotely hinting at the encomium which his lips had voluntarily uttered. That was characteristically German. When the Männergesangverein of Vienna visited us fifteen or twenty years ago the conductor, who was also a critical writer for a Viennese journal, spent his time in beer drinking at *Commerse*, and on his return home had not a word to say about New York's musical institutions, but scoffed at the art taste of Americans and said their appreciation of music was summed up in admiration of Creatore and his band. Creatore had been an object of diversion to the musical public of America a season or so before, and at that very moment his laughable calisthenics were evoking wild enthusiasm in German cities. Richard Strauss was no better than his Viennese confrère.

The Coming of Gericke

When Henschel would no longer serve Major Higginson imported Mr. Gericke—imported him, by the way, on the advice of Epstein, who must always live in grateful memory, not only for that act but also for having turned the activities of Mme. Sembrich from the pianoforte into the song field. Gericke was then assistant conductor at the Imperial Opera at Vienna and conductor of the Gesellschaft der Musikfreunde—a post afterward filled by no less a man than Brahms. Gericke was young, enthusiastic, conscientious, energetic, a stickler for precision, an artist with a keen and highly developed sense of euphony, a good deal of a martinet, but the best man in the world, as it appeared, to lay the foundations for the finest band in the world, as I believe the Boston Orchestra became under his training and that of Nikisch, who followed him in five years. Now Major Higginson's policy of giving his conductor a free hand in everything bore fine fruit. Mr. Henschel had been content with such personal material as he could find in Boston; he built on the foundations of the Harvard Musical Association. In Mr. Gericke's second season (1885-'86) he brought fifteen artists from Europe to recruit the orchestra, replacing incapable men, at the head of them Franz Kneisel, then a stripling, but already an ideal concert master. Gericke and Kneisel had their will with Major Higginson. They had but to recommend and he fulfilled their wishes. A case in point: For the sake of sonority, and possibly uniformity in quality of tone, the string players of the Vienna opera all played on instruments made by one luthier—Lemböck. Not all had good viols, and it was thought that even old Italian instruments, effective in solo work and in small rooms, did not fill the bill when there was a large ensemble in a large hall. So the men were provided with new instruments by an Austrian maker. The matter was brought to the consideration of Major Higginson, who ordered that the experiment be tried forthwith. He wrote to Professor Grün, who selected fifty violins, violas and violoncellos from the stock of a maker named Zach and they were sent to Boston. The cost to Major Higginson was $6,000. After a trial the experiment was abandoned and the useless instruments went into the lumber room of the music hall, where, I believe, they still repose. Perhaps they will become the property of the orchestra under the will of Major Higginson.

Cancellation of Contract

Other experiments added to the annual losses which the orchestra incurred. After Mr. Gericke's term of five years had expired Major Higginson tried to secure Hans Richter as his successor. Richter hesitated, accepted, went to Leipsic to sign the contract to avoid complications and costs in Austria, signed, hesitated again and then declined to come. In haste Paur was engaged in his place, the contract being for five years, with an option of five more. Paur's usefulness was exhausted at the end of the first term, and it cost Major Higginson $10,000 to again fill the position for Gericke,

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necessarily rare, [illegible] now.

The twenty-first annual show of the American Society of Miniature Painters, now open at the Arden Gallery, is everything but thrilling. One contributor, this year as in many other years, Miss Laura Coombs Hills, rises to a striking plane. Her "Miss Consuelo Bates" is a flashing performance, a piece of masterful technique. From time to time we come upon miniatures here in which her free brushwork is successfully emulated. Miss E. B. Decker, Miss S. L. Marks, Miss Mabel R. Welch, Miss M. B. Willson, all have the merit of really painting their portraits, not stiffly drawing them. But the group of such emancipated craftsmen is not too large. The bulk of the work shown is smooth, capable, polished, and yet, on the whole, without distinction. We are glad to note a lessening of the tendency to make he miniature what it can seldom be, an elaborately pictorial affair. Miss M. B. Smith's "Miss Countrymen," with ts numerous books in the background, hows the danger of crowding too uch into a tiny composition.

The Arden Gallery shows along with he miniatures a quantity of American ottery, a good deal of the space being ccupied by examples of faïence from he Durant kilns. It is well made, andsome wear. more impressive in olor than it is in form, though some f the larger platters and vases have beauty of contour matching the rich laze. On a table by itself there is a mall exhibit of the Pewabic ware produced by Mrs. Stratton, of Detroit. his has a quality which deserves ore conspicuous exploitation. The ce Taddeo dares not refuse.

In the next scene Isabella is summoned to the apartment of the Bey ut she has taken the others into her onfidence and they hide in various arts of the apartment. When Mustafa enters Taddeo exasperates him y not withdrawing at the proper sig al. Isabella suddenly calls in Elvir om the adjoining room and confront ustafa with her.

Then Isabella's plot unfolds. Mustafa is induced to become a member the order of the "Pappátaci," an aginary society, whose members live life of gluttony and sensuality. is appeals to Mustafa. They de de him into performing a series of upid ceremonies of initiation and mpel him to sit mumbling and eat, totally blind to the fact that while is thus sitting idly by, Isabella, idoro and Taddeo are making their ape. When he discovers the detion it is already too late and he ides to take Elvira back.

From
EVENING POST,
New York City

BANKER AND MUSICAL PATRON.

Few American millionaires have had so romantic a career as the late Major Henry Lee Higginson. He entered Harvard University in 1851 with the class to which Phillips Brooks and Alexander Agassiz belonged, but ill health forced him to quit after two years. After spending a few years in a Boston counting house he went to Europe, where he studied music, mostly in the "semi-Asiatic city of Vienna," as Wagner called it. Here he "worked hard and economized hard," as he wrote to his father. He also went to Rome, and there, he wrote, "I took about eight lessons of a capital master, and I used to enjoy intensely the singing, to his accompaniment, my exercises and some little Neapolitan songs. My reasons for studying harmony are manifest. I cannot properly understand music without doing so; moreover, it is an excellent exercise for the mind. . . . My money may fly away, my knowledge cannot." A friend of his, referring to the fact that he was going to study music for a few years, wrote: "With immense good sense he sees that he will be far more of a man and no less of a merchant when he has duly cultivated the best gift nature gave him"—good advice for many wealthy Americans.

"What is money good for, if not to spend for one's friends and to help them?" he wrote to his father in 1857. "You've done so all your life—let me do so too while I can, for it is in me to be a close man, a miser." Instead of a miser he became a Mæcenas; not for his native city, New York, but for Boston, his adopted home. On his return in November, 1860, he joined the army, in which he rose to the rank of major and brevet lieutenant-colonel. In 1865 he "struck oil" in Ohio and soon prospered so much that he was able to become a part-

be elected, show the Radical Socialists carried only ten seats.

Complete returns from 206 constituencies show the Conservatives, Nationalists and Moderates carried 191 seats and the Extremists 15 seats, the Moderates gaining 46 and the Extremists losing 16.

Results of the elections thus far known show that among the winning candidates are 70 Republicans of the Left, 17 Radicals, 10 Radical Socialists, 11 Republican Socialists, 5 Unified Socialists, 5 Progressives, 8 Liberals and 8 Conservatives.

The Republicans of the Left gained 7 seats and lost 4, the Radicals gained 6 and lost 5, the Radical Socialists gained 1 and lost 15, Republican Socialists gained 2 and lost 2, the United Socialists gained 2 and lost 8, the Progressives gained 7, the Liberals gained 7 and the Conservatives gained 2.

HOW PROMINENT CANDIDATES FARED.

Louis Lafferre, Minister of Instruction, was also among those whose terms expire and who were defeated, as were M. Colliard, Minister of Labor; Victor Augagneur, former Minister of the Navy, and Gen. Charles Mutaud, former Governor of Algeria.

Three deputies whose terms expire will have a second term and 25 deputies whose terms expire were beaten, of whom there were 3 Left Republicans, 12 Radical Socialists, 2 Republican Socialists and 8 Unified Socialists.

Among those known to have been elected are André Lefevre, former Minister of Finance; Aristide Briand, former Premier; M. Abel, Governor-General of Algeria; Capt. André Tardieu, Minister of Blockade and Invested Regions; Albert Favre, Under-Secretary for the Interior; Emanuel Brousse; Prince Murat; Alexander Blanc, and Leon Abrami. Among those known to have been defeated are Victor Dalbiez, Anatole de Monzie, Pierre Renaudel, Pierre Brizon, Henry

Howe's valuable historic volume on the Boston Symphony Orchestra.

Major Higginson soon found he had civilian use for his training as an army officer. At the end of the first year the players tried to dictate to him in regard to the policy to be pursued. Their delegate laughed when he said the concerts would go on according to his plans and that it was only a question who would play. But when the men discovered what sort of a man they were dealing with, they nearly all of them came back meekly and obediently, consenting to play only under his conductor. The same firmness was shown by him in refusing to unionize his orchestra. He absolutely declined to give up control as to number of rehearsals, pay for musicians, engagement or dismissal of players, as long as he was paying a large subsidy. "We pay more," he said, "ask entire control of the men, and see to it that they are well paid, have pensions, and also get outside work if possible; therefore the union cannot benefit them."

Another important occasion on which he insisted on having his own way was when he called on musical Boston to provide a better auditorium for his orchestra than the unsatisfactory old Music Hall. He announced that unless he could have better hall for his concerts they would cease. The hall was built. His good judgment in purely musical matters is illustrated by a remark made by Dr. Muck when he first came to Boston in the autumn of 1906; he "did not hesitate to rank the Boston Orchestra with the best in Europe, and commended especially the wisdom of securing French musicians for the wood instruments, Germans for the brasses and many Austrians and Americans for the strings." It is interesting to recall now something else Dr. Muck said when the Kaiser allowed him to come over here. He "attributed this consent entirely to the Emperor's regard for America." The Kaiser wanted it, as we now know, as a part of the world he was after. How Major Higginson, in consequence of the Muck intrigues, came to give up the patronage of his orchestra is too recent history to need relating now. It will live without him, for he made it famous; he spared no labor and expense to make it so. It was to him, as he once remarked, what steam yachts, racing stables, libraries and art galleries have been to other men of wealth.

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New York City

A FOUNDER'S WORK

By RICHARD ALDRICH

IT is something of a phenomenon when a leading American financier, the head of a great banking house, dies and his death is deplored, first and foremost, in all the obituary notices of him, as a loss, not to the financial strength of the country, but to the musical world. There is something encouraging in that, after all; the fact that the great material success of Major Higginson's life is put below the great spiritual success; and the fact that the reputation and the work of the Boston Symphony Orchestra are more widely known, and, shall we say, more widely admired, than those of Lee, Higginson & Co., admirable as they are. It may easily be believed that Major Higginson himself would have had it so; and that he set more store by what he accomplished through his famous orchestra than through his banking interests.

It was said by Major Higginson that the orchestra was to him his yacht, his racing stable, his library, his art gallery. But it was more than that; there are not many yachtsmen or racing men whose life is so closely bound up in that as to most of them their avocations, as Mr. Higginson's was bound up with his orchestra. It was a part of his life, and a very important part; one which was more than an amusement to him, something on which he spent much time, thought, active endeavor, and much of that wisdom and judgment and skill in knowing and handling men which raised him so high in the business and civic life, not only of the community in which he lived, but of the country. Furthermore, though his orchestra was so much a part of his life, it was of the essence of his wisdom and judgment that he knew just where his function as Maecenas ended and where that of his conductor began. To this was due much of the success of his undertaking with the orchestra. He knew much about music, but he knew that, with all his knowledge, he was an amateur, and that dabbling of an amateur in any art brings disaster. It is a piece of wisdom that still has to be learned.

A paper that he prepared concerning his plan for the orchestra, quoted in Mr. Howe's book about the institution before the plan was launched in 1881, sets forth his ideas about the orchestra, and among other things his own place and the limitations of his functions in the scheme. The conductor, "in my opinion," he writes, "should select the musicians when new men are needed, select the programs, subject to the judgment or criticism of myself or my representative, conduct all the rehearsals and concerts, rule over the orchestra and the soloists, whom he should also engage, and generally be held responsible for the proper production of all his performances. * * * I do not like Wagner's music"—this in 1881, be it remembered—"and take little interest in much of the newer composers, but I should not like to bar them out of our programs. * * * But, of course, anything unworthy is to be shut out."

It is doubtful if Mr. Higginson ever found much occasion to subject the conductor's choice of programs to his own judgment or criticism, or to that of any "representative" of his own. He always upheld the hands of his conductors and met their wishes in a way that often entailed great and extravagant expense. An instance of this is given in an article about the Boston Orchestra, published in The Century Magazine a few years ago. There was once one of Mr. Higginson's conductors, it is there related, who thought that the tone of the violins—the greatest glory and strength of the organization—would be improved if all the players had instruments of the same make and quality, instead of such as each individual had chosen or been able to possess himself of. Nothing would do, therefore, but that he should send to Germany and import for a score or more of his violinists a set of expensive violins by one maker. The results were not what were expected, and most of the instruments were soon packed away in the store room, gathering dust. And it is pretty well known that in the building of the Symphony Hall, the present home of the orchestra, most of the financing, though nominally carried by a company, approached in one way or another close to Mr. Higginson's pocket. The existence of the old Music Hall was threatened, and the continued existence of the orchestra required a new one.

What the orchestra cost Mr. Higginson in time and trouble, in annoyances great and small, in perplexities, in demands upon his patience, wisdom, and sense of justice, nobody, perhaps, will ever fully know. The greatest trials that came to him were, of course, those that gained so much publicity during the war, and they were grievous. But his path for more than a generation before that was not wholly a smooth one. He was always accessible to his players, in his busy hours and out of them, and they seldom showed any hesitation in coming to him as to a friend, counselor, and guide, in large and small matters, including the investment of their earnings so as to produce an immediate large fortune.

It seems superfluous to remind any music lover of the great debt the whole country owes to Mr. Higginson for what he did with the Boston Orchestra. It influenced the standard of orchestral performance, setting it at a pitch that was perhaps never thought of before; and to the example of his orchestra is no doubt due in part, perhaps in large part, the foundation of the numerous orchestras that now exist in many of the large cities of the country that had none before. He might truly have said, "I have done the State some service, and they know it"; and every lover of music in it, who has many times of right risen up and called Henry L. Higginson blessed, has felt that a benefactor was gone, a great force for good dissolved, when he departed.

* * *

In accordance with the new plan adopted by the Philharmonic Society, the programs of the afternoon concerts this season are to be entirely different from those of the previous evening's concerts, instead of repeating them, as has been the immemorial custom of the society. Or, rather, the immemorial custom was to repeat the program of the afternoon concert, which in former days came first, at the evening concert; the afternoon concert having at one time been called a "public rehearsal"; and in times not wholly vanished from the memory of living people was really a rehearsal, when the conductor did not hesitate to stop the orchestra and begin again a passage that did not satisfy him. This institution of the "public rehearsal," for which tickets came to be sold as for a separate series of concerts, was itself an evolution of an older plan.

There were two classes of members in the old Philharmonic—associate and subscribing members; at one time in the early days there was for a short time a professional membership, created to enable professional musicians to hear the concerts at half the regular price, but this was soon abolished. The associate members had the privilege of attending three, and sometimes even more, rehearsals for each concert. This privilege of familiarizing themselves with the music about to be played, and gaining thereby greater edification and enjoyment from the concert itself, was valued so highly by the associate members that the list increased rapidly, and that of subscribing members, whose privileges extended only to attendance on the concerts, began to dwindle.

The associate membership was abolished after the thirty-second season; practical difficulties arose from the presence of so large an audience at the rehearsals. Some might wonder what would become of a privilege under present arrangements of being present at the "last three rehearsals" for any given concert. Time is very pressing in these days and union rates for rehearsals are onerous. However that may be, it is interesting to note that the course of evolution has at last brought about the complete severance of any relation between the afternoon and evening concerts of the Philharmonic Society; of any "pairing" of them, as there used to be.

Most of the other great orchestras in this country, and some other countries, keep up the custom. The Boston Symphony Orchestra stopped calling the pair a "rehearsal" and "concert," as they had been called from the beginning in 1881, in the midst of the season of 1915-16, and began calling them "afternoon and evening concerts."

Major Higginson's original plan was that the public rehearsals should be in fact rehearsals. In the paper mentioned above he writes: "As regards public rehearsals, the conductor should be instructed that he is to drill his orchestra and correct it and to cause it to repeat again and again during these just as during any rehearsals, and in no way to regard them as concerts." But this did not long continue, if it ever was seriously put into practice. The "rehearsals," with their audiences, became afternoon concerts, much frequented by students because of their cheaper prices. There were a few occasions when the conductor was not satisfied with the performance of a piece at the "rehearsal" and withdrew it from the program for the following evening concert. For the Philadelphia Orchestra the two concerts have been a "pair" for many years, if not from the beginning, and so have the concerts of the Chicago Orchestra.

NOV 16 1919

MAJOR HIGGINSON, BANKER, DIES AT 84

Founder of Boston Symphony Orchestra and Noted for Philanthropies.

GALLANT RECORD IN WAR

End Comes in Hospital Few Hours After Operation for Old Trouble.

Special Despatch to THE SUN.

BOSTON, Mass., Nov. 15.—Major Henry Lee Higginson, banker, philanthropist and founder of the Boston Symphony Orchestra, is dead, following an operation at the Massachusetts General Hospital.

The death of Major Higginson, who was in his eighty-fifth year, was a shock to his many friends as the banker and head of the firm of Lee, Higginson & Co. had been engaged actively in business up to a few days ago.

On Friday he was taken from his home on Commonwealth avenue to the hospital. His condition became so serious that an immediate operation was deemed necessary. He died at 8.30 o'clock last night, but the news was not made public until to-day. The cause was a blood clot on the brain, according to his physician, Dr. F. G. Balch.

The Major did not regain consciousness from the time ether was given to him. He complained a few days ago of a recurrence of the trouble for which he underwent an operation last winter.

Funeral services will be held Monday noon in Appleton Chapel at Harvard University, where Major and Mrs. Higginson were married more than fifty years ago.

The funeral will be simple in accordance with the wishes of Major and Mrs. Higginson. The nephews and nephews-in-law of Major Higginson will be the pall bearers. Members of the Harvard Corporation will serve as honorary bearers.

The Loyal Legion will contribute a flag to drape the coffin and a legion bugler will sound taps at the grave in Mt. Auburn Cemetery. Members of the Harvard Club will attend the funeral in a body.

"First Citizen" of Boston.

Major Higginson, among the great bankers, as among the Colonial families of New England, signally illustrated all that was oldest, most firmly established and most devoted to tradition and distrustful of change. Of late years many Bostonians liked to style him their First Citizen. For a long time his indorsement, or his firm's, of a man or an institution was all the surety conservative New Englanders would ask.

In 1916 he was the nestor of the Boston men who unsuccessfully fought against the appointment of Louis D. Brandeis to the Supreme bench. But the country at large knew him best as the creator and patron of the Boston Symphony Orchestra, from which he withdrew shortly after the arrest and internment of the conductor, Dr. Karl Muck. He never made any comment on Muck's plight after Federal officials acted. Previously he had been his stanch and indignant defender in the face of popular agitation in half a dozen cities.

But to be conspicuous personally in the daily news was always Major Higginson's aversion. He considered it notoriety and a thing to be avoided by a gentleman. His many philanthropies really were done by stealth. In 1904, when his son, Alexander H. Higginson, figured in divorce proceedings and was sued by a Kentucky beauty of 19, it was known that the inevitable publicity peculiarity intensified the elder Higginson's pain.

Orchestra Founded in 1881.

He founded the orchestra, "the greatest string band in the Western Hemisphere," and unsurpassed in the other, thirty-eight years ago. Its first concert was given October 22, 1881. Major Higginson's interest in it was purely that of a devoted amateur of music. It was always a money loser, and there were seasons when the deficit reached $50,000. Its excellence has come not only from the individual merit of the players and the long experience of most of them together, but also from the great ability of its conductors, who have included Georg Henschel, Nikisch, Paur, Dr. Wilhelm Gericke, Gustav Fiedler and Dr. Muck, the last named irreproachable as a musician whatever is true of him otherwise.

The Boston Symphony was the first prominent orchestra in this country to be established on a permanent basis. Societies of music lovers in New York and elsewhere followed Major Higginson's lead. In December, 1903, he came into conflict with the Musical Union, which during a New York engagement ordered twenty players of the orchestra to take out union cards or quit. At the time there were union musicians in the organization already, and if its patron knew the fact he tolerated their membership. But when it came to a virtual demand for a closed shop he put his foot down hard.

"It seems," he said, "that unionizing is being carried a bit far when musicians enter into it. I have made several contracts with my players, and they know what they can and cannot do. I expect no trouble from them. All there is about it is that if this takes ten minutes extra from my time the Symphony in Boston will stop. Just as soon as players tell me they cannot do what I require I will tell them, 'There's the door.'"

Perpetuated in Will.

He carried his point, for not only did the twenty men affected by the ultimatum decline to join the union but the seventy-seven who were members soon resigned. At the time Major Higginson said that if he was allowed to carry on the work of the orchestra as he wished its life would not end with his death. In 1913 he justified this promise, letting it be known that his will contained a $1,000,000 bequest to perpetuate the orchestra.

"It is my desire," he said, "to have the orchestra benefit all the people. That was my early ambition in founding it. I believe that a man who lives for himself and his own interests is a poor specimen of a citizen and patriot."

The storm which centred about Dr. Muck began in the autumn of 1917, when it was charged that the German conductor had refused to play "The Star Spangled Banner" at a concert given in Providence. The immediate result was a threat of violent trouble in Baltimore, whither the orchestra was going, should the refusal be repeated there. The agitation against Muck was taken up in New York.

Major Higginson broke his habitual silence with two extended statements. He said the whole thing was a teapot tempest, that the anthem had not been included in the symphony programme for Providence solely because it was outside the artistic composition of such programmes, that the request for it to be played was not communicated to the conductor or the orchestra before the concert and that neither Muck nor himself ever had refused the anthem to an audience.

Stood by Muck to Last.

He mentioned that Muck was not a Prussian, completely absolved him of any disloyalty and explained that the Baltimore contract had been broken because the police there had forbidden the concert. He said, however, that he never had threaetned to disband the orchestra unless the protests ceased. It was the newspapers which would disband it, if anything did, he said.

In March, 1918, when the orchestra was about to play in New York, a number of subscribers, led by Mrs. William Jay, tried to persuade Major Higginson to retire Dr. Muck, at least during the Carnegie Hall and Brooklyn Academy engagements. His flat reply was that Muck was to conduct and that the concerts would not be cancelled. The proprietors of Carnegie Hall said they were held under contract and powerless, and the city authorities declined to intervene. Meanwhile, it had been announced that the orchestra would open all future concerts with the anthem, which was done at the two in question, and they passed off quietly. So far the only open charges against Muck were that he was an enemy alien and had expressed his devotion to the Kaiser and his contemptuous enmity toward Americans. But ten days later, in Cambridge, Muck was arrested by Department of Justice agents, and early in April he was ordered interned. It is said that the charge, to which he owned that of being an alien enemy, was mild and technical compared to others withheld from publication.

Reports that the future of the orchestra itself was precarious had been current all through the trouble. On April 28 Major Higginson announced that he was "done," having severed all connection with his creation, but that he had reconsidered an intention to disband the players. The orchestra passed into the hands of a corporate board of trustees.

His Farewell Address.

Major Higginson delivered a farewell address at a concert given May 4. He said:

"My friends: The Boston Symphony Orchestra was set up from the conviction of my youth that our country should have great and permanent orchestras. In Europe I had seen the pleasure and comfort of such orchestras, and it seemed my duty and was my aim to give our country the best music possible.

"To achieve this object it was necessary to give the conductor the sole artistic responsibility as an essential to success and then to require of him and his men a high and ever higher standard. To win that standard nothing has been spared and the aim never forgotten, and in this season our orchestra has reached our high water mark.

"The concerts were offered to the whole public, but my chief wish and hope was to meet the needs and satisfy the longings of the many people leading quiet or busy lives and having little enjoyment; and, furthermore, to help in the education of the student of music.

"To me the concerts have been a great joy, not only because of the lovely music but chiefly because of the refreshment and enjoyment of the multitude of people unknown to me who, leading grave lives, have needed this sunshine; and this year it is they who have written me a mass of warm letters full of gratitude for the past and of urgent requests for the future. To these unknown friends and all of our audiences far and wide I offer my heartiest thanks. Thus the faith and the vision of my youth have been justified.

"I had hoped to have carried on the concerts during my lifetime, but this war has brought up many troubles, and among them the problems of the orchestra during this season which have exhausted my strength and nerves. Therefore my part in our orchestra ceases to-night, except for the popular concerts of this year.

"The conductors, the members of the orchestra, and the office management have done their work exeellently from first to last, and have deserved the warmest thanks and praise."

Native of New York City.

Like a valedictorian, as he was, he then turned and addressed the players, bidding them farewell as their comrade. He concluded by bespeaking, from the audience and the public, support for the orchestra under its new control.

In November, 1918, a souvenir book containing the signatures of 4,000 patrons of the concerts during the orchestra's entire existence was presented to him on his eighty-fourth birthday. A letter from Dr. Eliot, president emeritus of Harvard, took up the first vellum page.

Major Higginson was born in New York city November 18, 1834, a son of George and Mary Cabot Lee Higginson and a descendant of Francis Higginson, who settled in Salem in 1629. The family removed to Boston and there the future banker was brought up. He entered Harvard in 1855, but left to enter a counting house after three years. With this firm, S. & E. Austin, he remained until the civil war began, except for a year abroad, 1856, which he spent in the study of music in Vienna.

In 1861 he was commissioned Second Lieutenant in the Second Massachusetts Volunteers. By the following October he had risen to a Captainey in another regiment. He was promoted to Major early in 1862, and in 1864 was breveted Lieutenant-Colonel for gallantry. In August, 1864, he was discharged for disability, having received four wounds. He has sometimes been called Colonel of late years, but usually Major, to distinguish him from Col. Thomas Wentworth Higginson during the lifetime of the latter.

He always took great pride in his war record, and a story about him is that he had in his house a room filled with war relics, where once a year he slept, campaign fashion, on a blanket spread on the floor, wearing his old service uniform.

During his service and while in Boston on leave in December, 1863, he married Miss Ida Agassiz, daughter of the eminent biologist, Louis Agassiz. The son above referred to was their only child.

Immediately after the war, with two friends, he bought and tried to manage a cotton plantation in Georgia. The ex-

ton to enter the banking house of Lee, Higginson & Co. After Henry Lee's retirement in 1897 Major Higginson became virtually head of the firm. He was admitted to the Boston Stock Exchange in 1868 and to the New York Stock Exchange in 1876.

In 1891 he gave to Harvard an athletic field, the famous Soldiers Field, as a memorial to his friends who had died in the service, these including Charles Russell Lowell, Robert Gould Shaw, James Savage, Jr., Edward B. Dalton, Stephen George Perkins and James Jackson Lowell. In 1899 he endowed the university with $150,000 for the erection of the Harvard Union.

He was elected a member of the Harvard corporation in 1893 and a trustee of the Carnegie Institution at Washington, D. C., in 1902.

In a work of biographical reference his only allusion to his musical interest, an allusion which has stood unchanged for years, is "Devoted a considerable sum to organize a symphony orchestra at Boston."

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Soldier---Financier---Humanist

Major Higginson's Greatest of All Gifts to the Community Is the Boston Symphony Orchestra

By Edward H. Clement

THE late Major Higginson, whose death occurred on November 14, used to invite the New York critics to come to Boston on important occasions. The last time this was done was when Dr. Muck was to give what proved to be a sensational production of Liszt's "Faust" symphony. Years ago, half a dozen of us went up to attend the début of a new conductor for his Boston Symphony Orchestra—I think it was Nikisch. When we arrived at the station, having, as usual, paid our own fare and charged it to our paper, we were told that we were to meet Major Higginson at a certain restaurant. At once we had visions of a free lunch made up of caviar, terrapin, canvasback duck, artichoke salad, Camembert, and champagne; for wasn't our host a millionaire? Well, he came, and we sat down and talked about orchestras and conductors, and no cocktail was forthcoming. Finally, slowly and painfully, we reached the simultaneous telepathic conclusion that we were expected to order our own sandwiches and beer and pay for them. We did so, feeling wiser if not better men. In spite of this highly ethical treatment, we all wrote favorably about the new conductor; which proves that musical critics are not as black as painted.

Once I got a letter from the Major. It was so peppery that it made me sneeze. It came about in this way: Another millionaire, Seth Low, knowing that I was an intimate friend as well as an admirer of America's foremost composer, asked me to come to his residence. There he showed me a circular asking for contributions to help MacDowell, who was suffering from the brain disease which ended his life in 1905, after several years of helplessness. Mr. Low himself had put his name down for $1,000 and Andrew Carnegie had signed for another thousand. Though Mr. Low was no longer Mayor of New York, he was a very busy man, and so he asked me if I would try to get some more signatures. I said I would try, and I wrote eloquent letters to several prominent millionaires who were supposed to be interested in music. Not one of them gave a cent. Somewhat discouraged, I decided to try Boston. Naturally, Major Higginson came into my mind first. I didn't tell him about my lack of success in New York, but appealed to him as a well-known musical Mæcenas, and that sort of thing. I wish you could read his reply. I saved it but cannot put my hand on it this moment, because my library has just been moved. He was a sufferer from gout and I imagine the East wind helped to dictate that letter. The substance of it was that I ought to be ashamed of myself to appeal to him, who was already spending a fortune in behalf of music in America, when I was living in a city crammed with millionaires. I felt snubbed once again, and tried no more of the very rich, but with the aid of Victor Harris and other good friends I succeeded, nevertheless, in raising a helpful sum in smaller contributions.

* * * *

On the editorial page, last Monday, I referred to certain military traits of Major Higginson which enabled him to meet emergencies. An amusing instance of this trait may be added here: On one occasion a famous foreign pianist, who had been engaged as soloist, demanded payment in advance. He was informed that if he wasn't willing to wait for his check till Saturday afternoon the piano solo would be dropped from the programme and the audience told why. The pianist promptly agreed to wait. The same tactics were

SOLDIER of the War for the Union, financier, scion of a Puritan stock distinguished for many generations in New England history, trustee and manager of vested interests, millionaire and humanist at once—Major Henry Lee Higginson has been for more than a generation past, and will be for generations to come, best known and revered for his unparalleled gift to this community—and to the country—of the Boston Symphony Orchestra. Not for the munificence of this gift, not for its mere outlay and continual outgo in money and financial responsibility, was this gift precious in the spirit of its giving and in its fruits—but, rather, in its signifying that the reproach of America—that it is absorbed in merely material interests, monopolized by money making and ignorant of, and indifferent to, the finer things of the spirit, to the fine arts and to the culture of the Old World—this reproach was to be lifted and an ever-flowing source of the noblest and purest of musical art provided for us. It so happened that in the same year that the Boston Symphony Orchestra came into its own here under Henry Lee Higginson's princely patronage, the present writer became editor of the Transcript. Though it is nigh two score years ago, now, it seems but the other day that the young editor received a note from Major Higginson—not one of those "letters to the editor" that the public are so familiar with from his pen—but a pencilled scrap of a note in which was easily to be scented a coming tip to the public of some importance.

The Symphony concerts had at that time been under way for a season or two, the major manfully footing the deficits, as he had expected and planned to do. The then fashionable and popular young Georg Henschel, hitherto simply a baritone singer equipped with the racial mental capacity, artistic taste in dramatic expression beyond the ordinary, had been awarded the directorship perhaps for the purpose of giving the concert social vogue but Georg Henschel, with all his rare accomplishments and gifts, was without experience as an orchestra conductor, and it was necessary for Major Higginson to go to Europe to choose a successor.

A Million in His Will

The office of Lee, Higginson & Co. on State Street has always been rather a peculiar one for haute finance; indeed Major Higginson himself has described it as a "republic, run on democratic principles"—something different from the icy crypts in which great Bostonians of other days on State Street have received their clients, in the traditional "dignified and stately" manner calculated to impress the applicant for credit with the privilege even of an interview. Major Higginson was seated behind a simple rail to guard him from the general public with only the window-pane of the sunny side of the street between him and the passing throng on the sidewalk. A description of this front office published some years ago describes the "plain old-fashioned rooms, the calm courtesy of the partners, the quiet conduct of business which are as much of a contrast to the hectic atmosphere of the bucket shop, broker's office as can be imagined; imperial projects have been launched in

sical organizations of various degrees of importance, such as the Germania, the Mendelssohn Quintette, the Philharmonic and the Harvard Musical Association, had done creditable work in their day and a well-educated musical public was ready and waiting. With something of the State Street brusquerie and sense of power, Major Higginson had summarily indicated the junk shop for all that was left of these when he took the stage with Henschel—whose extraordinary luck in receiving an orchestra and the unheard of salary of $12,000 on which to learn the business of conducting, created no small amount of envy and prejudice among musical contemporaries. It was a fortunate chance that there happened to be in the orchestra at that time Mr. Kneisel, Mr. Loeffler, Mr. Svecenski, Mr. Roth, Mr. Giese, the Adamowski brothers and Mr. Schuecker! and that artists like Pourtau, who was lost in the sinking of the French liner, and Mr. Longy, were soon added. Mr. Higginson's first attempt to supply a conductor of eminence, worthy to train and head a band of such virtuosi, resulted in the calling of Mr. William Gericke, whom he had seen conducting the Imperial Opera at Vienna as Richter's colleague; and three years of his perfecting drill and dignified leadership followed. American life proved to be a little too strenuous for Mr. Gericke's taste, however, and he returned after the season 1888-89 to the quieter atmosphere of Vienna. Next came the romantic Nikisch, the conductor of the municipal opera house of Leipsic. For three years he delighted Rostor with his original, daring and intensely subjective style of conducting. He was, in the judgment of so good a critic as Richard Aldrich, "a man who, with certain exaggerations and affectations, is illuminated by the living flame of genius." His picturesque, tumbled shock of poetic hair, about which he sometimes consulted members of the orchestra as well as the greenroom mirror, is still vividly remembered. But Nikisch proved to be undisciplinable; and his manner of "getting through" was characteristic. He refused to make a certain tour with the orchestra and by anticipating the date for quitting sacrificed some $10,000 or $12,000. Major Higginson remarked to the present writer that Nikisch evidently thought even less of money than he himself did, to sacrifice so much in a fit of temper, or something equally temperamental and incomprehensible to Mr. Higginson. After Mr. Nikisch's contract had been cancelled in 1893, Dr. Hans Richter was booked for the succession, as the great Viennese conductor happened at the moment to be in revolt against intriguing court circles, and was reported to be disgusted and ready to leave Vienna. He actually signed a contract with Mr. Higginson and was expected in Boston, but an imperial decoration promptly soothed his ruffled dignity and he calmly ignored the American contract and never turned up here. So after Nikisch came Mr. Paur, then Max Fiedler, and finally Dr. Karl Muck. Both Gericke and Muck returned to this country for second terms under Major Higginson's régime. For the thorough training of the orchestra a due share of the credit should be given to the distinguished concert-masters, Franz Kneisel and Willy Hess. Their fine taste and industry in drill and the influence of their example with the men brought the band to the marvellous perfection that has made it world-famous.

Organized Pension Fund

Major Higginson had organized the orchestra under individual contracts with the players, the rank and file signing originally for twenty-nine weeks at from thirty to thirty-five dollars a week. The chief players might at the same time be receiving annual salaries of $5000 or more with engagements for several years. Mr. Higginson also organized a pension fund; and truth to say, the ties with which this pension was expected to bind the beneficiaries was the very cause of certain of the more distinguished players cutting loose. One of them said to the writer: "My father quit Germany for just such organization intended to take away his liberty, and his son is not going to stand it." Major Higginson's position as to trade-unions was

and Gabrilowitsch, the Russian pianists, and the Italian conductor, Toscanini, formerly conductor of the Metropolitan Opera. The choice fortunately fell on an equally eminent French conductor, M. Rabaud, Parisian leader of opera, and composer, who has been elected member of the Institute in Paris since his arrival in Boston, a distinguished honor for the Orchestra as well as for its conductor.

Maj. Higginson's Family

Although Major Higginson was born in New York (Nov. 18, 1834), his family is of the old Massachusetts and Essex County Puritan stock which came over with the first immigration, in England's troublous times of the Commonwealth, when part of the campaign against the high-handed attempts of the Stuarts to crush Englishmen's liberties and which culminated in the cutting off Charles I.'s head, was organized and carried on in our old towns on Massachusetts Bay. A long line of honored divines and public-spirited men have made the name "Higginson," though not exactly beautiful or euphonious, revered in all New England, and "familiar in our mouths as household words." Colonel Thomas Wentworth Higginson, for example, the poet and preacher and abolitionist and radical reformer, was Major Higginson's cousin and like him inherited characteristics from the Brookline grandee of the eighteenth century, Stephen Higginson (1743-1828), who was the most distinguished merchant prince of his day and lived in great state as a country gentleman in his seat a few miles out from town. Henry Lee Higginson entered Harvard in 1851 but did not complete his course and had no degree until the honorary one bestowed on him late in life. It has been remarked that "the Higginson line has drawn into its life influences from the whole history of New England—the stringency of the Puritan, the loyalty of the colonists, the fervor of the patriot, the ardor of the philanthropist, the devotion of the soldier, the patriotism of the citizen." Henry Higginson did not take so kindly to college studies as he did to music and when he quitted Harvard it was to take up the study of the 'cello in Vienna. It was the taste and musical culture then and there nurtured that found expression, in the days of his maturity and abundant means, in the Symphony Orchestra. His golden jubilee of married life with a daughter of the great Agassiz (Miss Ida Agassiz) was celebrated in 1913 at their apartment house, 191 Commonwealth avenue. At this golden wedding the presence of the bridesmaid and best man at the wedding fifty years before was a notable feature, Miss Georgina Lowell and Mr. C. J. Jackson. They were the special guests at the dinner, and the hosts were showered with congratulations by mail and telegraph and gifts and flowers. A pretty feature of the reception was the trooping into the festivities of the grand-nieces of the couple led by their only grandchild, Henry, son of Mr. and Mrs. Alexander Henry Higginson of South Lincoln, all dressed in costumes of peasant children, and bearing fruits, vegetables and flowers of the harvest season. The grandson recited a congratulatory poem written for the occasion. Included in the family luncheon at midday were the major's son and his wife, the brothers and sisters and all the nephews and nieces and grand-nieces of the host and hostess to the number of about forty.

Henry Lee Higginson's Personality

"Brusque of manner, independent of speech, unassuming, everything that a manner book would ignore—H. L. Higginson is a gentleman," said one of his contemporaries, writing twenty years ago. "A delicacy of feeling, restraint, ready perception, calm self-possession, deference given and demanded—such are the qualities which what we call civilization has produced, which are the servants of a strong individuality, and which are soon apprehended by one who has the faculties of appreciating such things. Impertinence or presumption would fare hard with Colonel Higginson; a spade is a spade with him when the occasion for a definition arises, and he is capable of heat and passion and invective when righteous wrath is ap-

was justly proud, but is also a vivid picture of the heroic part played by Boston's old families in the war to save the Union.

How He Received Scars

"You don't know—as we are not aware until some generous recognition of our true positions melts us—in what a state of tension we are existing. Truly our lives have grown haggard with excitement; every family you know, as well as thousands you do not, has sent forth its sons to the war, and in almost every family is a vacant chair and a portrait upon the wall of the husband or the darling son gone forever.

"In my own family, my only brother left six children and their mother to lead his regiment, and with him went my wife's brother Edward, and Charles Dabney, whom you know. They were besieged in Washington, N. C., for twenty days by over ten times their number, my brother commandant of the fort with 1200 men and three gunboats to defend it, and I had the ghastly honor of hearing his death hawked about the streets by the newsboys; but a merciful Providence at last rescued them and they are safe at home once more, their hour of service over. Two of my brothers-in-law are still in service, one of my four nephews, Henry Higginson, major of cavalry, is just off his bed, having recovered from two sabre cuts on his head, and had a ball extracted from his backbone, which the rebels fired at him as he lay on the ground. His brother James came back from Berlin, where he had been studying, was taken prisoner at the same battle, where he was leading his company, and has lain in Libby Prison since the 17th of June.

"Frank Higginson, a young senior from Harvard, was the oldest officer but one in Bob Shaw's regiment after the bloody assault on Fort Wagner. Cabot Russell, my cousin, one of my brother Frank's sergeants, later a captain in Shaw's regiment, was wounded or killed at the same assault, for we cannot learn of his fate from the rebels into whose hands he fell. Wendell Holmes, another cousin, has been wounded three times and has risen by 'death and promotion' from lieutenant to lieutenant colonel.

"James Lowell, another delicate little lamb, was severely wounded at Ball's Bluff and killed at Malvern Hill, a Christian martyr; his brother Charles commands our Second Cavalry and will command our army if the war lasts long. Their sister, a delicate, frail young girl, has been for nearly two years a nurse in a Washington hospital, and their mother spends her days at the Sanitary Commission, as do many of our matrons and young girls.

"Another young cousin, Sumner Paine, was killed at Gettysburg, near Port Hudson; his brother Wilder at Antietam; Willie Forbes is major under Charles Lowell and a splendid fellow he is. Theodore Lyman, our eccentric comedian, has returned from Europe, and left his wife and child to go upon General Meade's staff.

"This very day I have written two letters to express my vain sympathy with the fathers of two young soldiers, both of them, like Putnam and Lowell, scholars and gentle youths who, after struggling against malaria and exposure and wounds, have fallen, one in an attack on the rifle pits of Fort Wagner and the other killed by the murderous host at Vicksburg.

"In one of our Massachusetts regiments there are but half a dozen of the forty officers who composed the roster at first."

The House of Lee, Higginson & Co.

Major Higginson celebrated his fiftieth anniversary as a member of the firm of Lee, Higginson & Co., Jan. 2, 1918, being then the senior partner. The event was observed modestly at 44 State street and it was on this occasion that the major remarked, quoted above, that the house was a republic; "We are a republic," he says, "there is no head of the firm. Everybody has his say, and one man's word is as good as another's. What would my partners think if the 'old man' should set up his say above the others?" Although in his 84th year, Mr. Higginson was at his office at 9 o'clock, and according to his daily habits stayed until after 3 o'clock. After speaking of the admission of Mr. Charles Fairchild to the firm in '74, and the retirement in '84 of his brother, Francis L. Higginson, "as he preferred to manage his own affairs rather than those of the firm, and disliked the worry of business, Major Higginson dictated the following sketch in

working through its men and its women. The house has also been ready at all times to take up national questions; to express decided opinions on these national questions always with loyalty to the Federal Government, and has done the same thing with regard to the State government and the city government. It has always tried to act promptly in case of any disaster whether small or great, and has hoped to do its share.

"The firm from the beginning has been essentially a republic—a democracy. There has been, strictly speaking, no head to the firm, the younger men having as much to say with regard to the management of the business as the senior members of the firm."

Major Higginson's Writings

Major Higginson, while he made no pretension to scholarship or literary ability, or public speaking, was nevertheless master of a trenchant, easy, naturally graceful and effective style of writing and speaking, and he loved to throw in his word to the public when and where it would do the most good. On one Sunday he even occupied the pulpit of Rev. Herbert S. Johnson's Warren Avenue Baptist Church. Major Higginson on that occasion talked discursively of men and things and ascribed "such success as he had had" to hard and constant work, making and holding friends, and to strict economy. The speaker praised the savings bank as honestly managed charitable institutions and advised his hearers to patronize them. A good example of his articles on public questions frequently appearing in the newspapers of late years, is that on "The Need of Preparedness" which was published in October, 1915. In that article his farsighted forehandedness have been amply vindicated, as the opening paragraphs of it will show:

At last our nation seems to be awaking to the fact that we have fallen behind the times and are not ready to meet the world on its own terms and in every respect. Within fifty years the world has changed greatly and has advanced and improved in material ways. Busy with our daily work, content with our own results and, therefore, careless of other nations' progress, we have fallen behind and are not ready for everything. Following our people, the national administration has closed its eyes to the world's progress, and has been content with our own ways and conditions. At last our administration sees the dire need of getting ready to keep the peace, and our advocates of peace will do well to urge with vigor on our Congress the need of prompt and large action in preparation to meet the world on every path, and to meet it successfully on its own terms.

Within fifteen months the world has met a great surprise, and unless we Americans take to heart the lessons of the European struggle we shall suffer terribly and fail in the race. It is idle to suppose that all nations are content with their own lot and, therefore, will not look with longing eyes on our properties and seek to curb our belief in the freedom which we hold so dear and for which we have fought, hoped, prayed and lived.

We have far and away a larger amount of gold than any other nation, and at the end of the war every European nation will need gold. Our supplies of gold and munitions of war lie chiefly near the Atlantic coast, and an enterprising enemy can easily seize and ravage our coast. It may be said that other nations do not know our coast, yet we allow officers of foreign nations to live in our midst, to study our coast and our internal conditions, to organize cabals against our industries, and to inform themselves about our weak points.

Saw Need of Preparedness

In our innocence we have trusted that no nation would harm us, and that we could live happily and peacefully with all the world, and that we could meet the world without the knowledge and the preparation which other nations have acquired. We cannot reproach our Government, for we citizens have been blind, and have demanded none of these things, and the Government has followed the people. Following our habit, "we guessed that it would be all right," and now do we see our folly? We see now many horrors of which fifteen months ago nobody dreamed, and to which we may be subjected. Let us study our lesson and mend our ways.

But, naturally enough, the best bit of

respected, enjoyed, loved him in unusual measure; for he had words and thoughts of service and of affection toward them all—the boys and girls, the old men and women—the unfortunate and the prosperous."

His Last Illness

It was on June 18, 1919, that Major Higginson underwent a serious operation at the Massachusetts General Hospital. The operation was reported by the surgeon to have been successful, and though his condition at its conclusion was grave it was not regarded as critical. He had been in ill health for some time. But the contest with such conditions, and under the handicap of eighty-four years, so long and heroically maintained, has been a credit to his sound constitution and stout, courageous will, and temperate habits, and well-ordered life.

who was already spending a fortune in behalf of music in America, when I was living in a city crammed with millionaires. I felt snubbed once again, and tried no more of the very rich, but with the aid of Victor Harris and other good friends I succeeded, nevertheless, in raising a helpful sum in smaller contributions.

On the editorial page, last Monday, I referred to certain military traits of Major Higginson which enabled him to meet emergencies. An amusing instance of this [illegible] may be added here. On one [illegible] engaged as soloist, demanded payment in advance. He was informed that if he wasn't willing to wait for his check till Saturday afternoon the piano solo would be dropped from the programme and the audience told why. The pianist promptly agreed to wait. The same tactics were employed with the representative of a piano house who had been furnishing the instrument used at the concerts. When he was informed that the orchestra would no longer put the usual big sign on the instrument advertising the maker, he threatened that no piano would be provided. "Very well," he was told, "the piano solo would accordingly be omitted, and the reason would be announced to the audience." The dealer immediately came to terms.

With this autocratic firmness in business matters the Major united an extremely conciliatory and obliging attitude in matters artistic. "All the catholicity possible seems to me good," he said. "I do not like Wagner's music and take little interest in much of the newer composers, but I should not like to bar them out of our programmes." When the Bayreuth master died a special Wagner concert was given in memoriam.

The conductors were allowed to have their own way in regard to programmes, make-up of the orchestra, etc., the only curb on them being the critics. That those gentlemen did not neglect their privilege of fault-finding was amusingly shown by a correspondent of the *Transcript* who suggested that instead of importing a conductor from effete Europe the critics should be engaged in turn to conduct the concerts. "It is safe to say we shall at last have an exact musical embodiment of the ideas of Beethoven, Haydn, Mozart and Mendelssohn. We shall hear, for the first time, everything

By HENRY T. FINCK

played in the exact tempi intended by the composer (heretofore only known to himself and the critics), and shall learn the true value of a thirty-second note as differentiated from a dotted sixty-fourth."

Europe to choose a successor.

A Million in His Will

The office of Lee, Higginson & Co. on State Street has always been rather a peculiar one for haute finance; indeed Major Higginson himself has described it as a "republic, run on democratic principles"—something different from the icy crypts in which great Bostonians of other days on State Street have received their clients, in the traditional "dignified and stately" manner calculated to impress the applicant for credit with the privilege even of an interview. Major Higginson was seated behind a simple rail to guard him from the general public with only the window-pane of the sunny side of the street between him and the passing throng on the sidewalk. A description of this front office published some years ago describes the "plain old-fashioned rooms, the calm courtesy of the partners, the quiet conduct of business which are as much of a contrast to the hectic atmosphere of the bucket shop, broker's office as can be imagined; imperial projects have been launched in this place with as little fuss as the natural forces exert in their progress." The Major began his chat that day without any preliminary flourish or ominous intimations. He simply said in the most ordinary tones of quiet conversational chat: "I'm going to Europe in a few days, and I want to deposit with you, as editor of the Transcript, a bit of a secret, to be used at your discretion in certain eventualities. I want you to know, and through you if the occasion arises the public of Boston and the country, that if anything happens to me while on this trip or hereafter, the Symphony Concerts will go on just the same." It was a startling announcement, and the listener was fain to murmur some conventional and confused phrases to the effect that it would be a pity if Boston secured this endowment of its Orchestra at the cost of Major Higginson's going down in his ship to the bottom of the sea. "No, it is not that," said the Major, in his quiet and deliberate, and democratic and debonair manner. "You know this is an extra-hazardous business I am engaged in. What I have today may be gone tomorrow. If I live to come back from this trip, and stay here on State Street, as is most likely, there is always the chance that I may not be able some day to meet the $20,000 to $50,000 deficits that have occurred so far at the end of each year and are likely to continue. But if I should not come back, I want you to understand, and be able to assure the public, that the concerts will go on forever."

Major Higginson did not at that time, however, name any definite sum as having been set aside by his will to maintain the Orchestra; but this omission was supplied in the announcement made six years ago (to be exact, April 20, 1913), that he had left in his will $1,000,000 for the maintenance of the orchestra. "It is my desire," Major Higginson then said, "to have the Symphony Orchestra benefit all of the people; that was my early ambition in founding it, as I believe that a man who lives for himself and his own individual interest is a poor specimen of a citizen. Each year there is a deficit; originally I reckoned on a deficit of $20,000 a season, but there have been seasons when the deficit reached $50,000."

The Orchestra's Evolution

The soil had been preparing and the field ripening for this great musical new departure here in Boston, for a century or so—at least from the first performance of Handel's "Messiah," by a chorus, which later became the Handel and Haydn Society, at a peace jubilee to celebrate the treaty of Ghent after the war of 1812. Various musical societies followed, and the Harvard Musical Association, founded in 1837, gave a series of concerts for many years. Then came the Cecilia, the Apollo Club, the Boylston Club, the Philharmonic Society, the Kneisel Quartet, the Kneisel Club, the Longy Club, the Adamowski Quartet, the Adamowski Trio, the Listemann Concerts, the Boston Orchestral Club, the Boston Festival Orchestra, the Boston Promenade Concerts, the Boston Opera House Company, the Boston Opera Company, the Boston Grand Opera Company, the Boston Symphony Orchestra, the Boston Philharmonic Orchestra, the Boston Philharmonic Society, the Boston Philharmonic Club, the Boston Philharmonic Quartet, the Boston Philharmonic Trio

TY MOURNS EATH OF H.L. HIGGINSON

Leaders in Public and Private Life Join in Tribute

FUNERAL MONDAY IN HARVARD YARD

Philanthropist Failed to Rally After Simple Operation

The funeral of Henry Lee Higgin-, one of Boston's foremost citizens the last half-century, who died riday night, will take place tomor-row, the ceremonies marked with the ame simplicity with which his life was identified.

He will be buried as a soldier—in the uniform of a civil war major. The cas-t will be borne in the mid-forenoon om the home at 191 Commonwealth av-enue to Appleton Chapel in the Harvard University y.rd. There, at noon, in the place where, almost 56 years ago, he was married, will take place the formal funeral service. The body will be taken thence to Mt. Auburn cemetery for in-terment in the family lot.

Flag-Draped Casket

The body will not rest in state at the chapel, but will merely be placed within the entrance to await the service hour. An American flag will drape the casket, and on its surface will rest his sword nd a simple wreath of roses.

The service will be conducted by the ev. Dr. Samuel M. Crothers, pastor of he First Parish Church, Cambridge. elected musicians from the Boston Sym-ony Orchestra and a section of the arvard choir will supply the funeral usic. The Rev. Dr. Crothers will also onduct the brief committal service at the cemetery. As the body is lowered into the grave a bugler from the Loyal egion will sound taps.

Announcement of Maj. Higginson's eath cast the city and state into gloom. He had died suddenly at the Massachu-s General Hospital at about 8:15 Fri-night. The announcement, however, did not come until yesterday morning.

A blood clot in the brain is assigned as the direct cause of death. It was probably due indirectly, however, to the ordeal of an operation which he had undergone during the late afternoon. This was supplementary to an opera-tion for bladder trouble about a year ago.

Family at Bedside

At his bedside when he died were his wife and his only child, Capt. Alex-ander H. Higginson. They had accom-panied him to the hospital in the early afternoon and had remained there until after the operation. They left the hos-pital with the assurance of the operat-ing surgeon, Dr. F. G. Balch, that the operation had been successful.

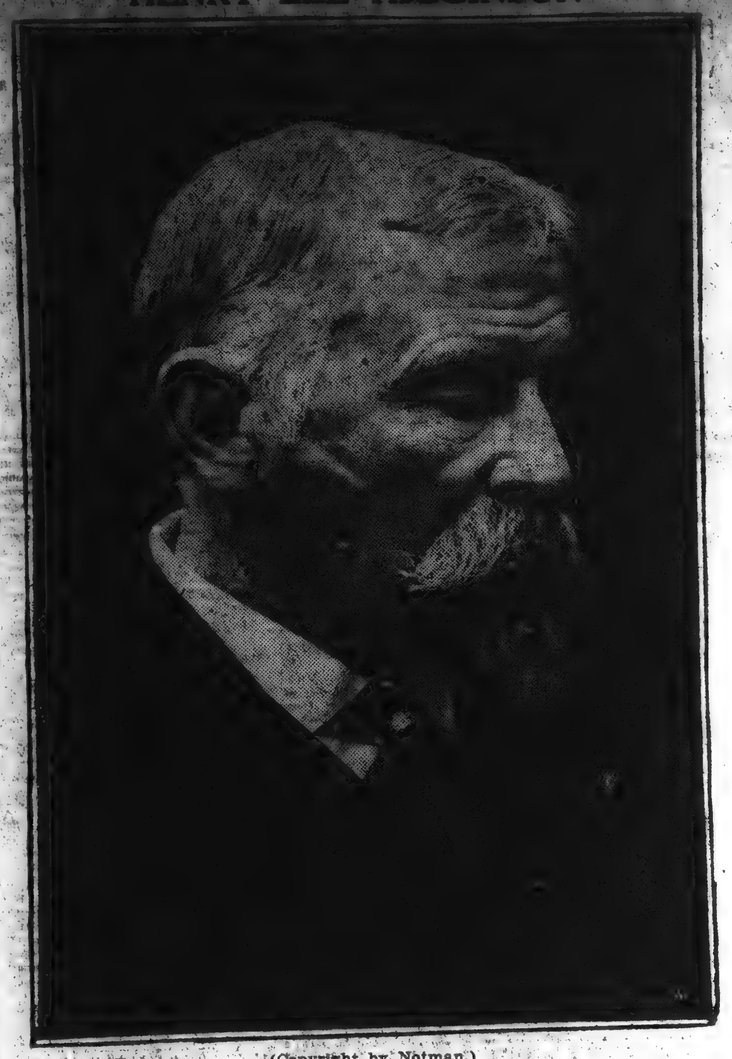
Mrs. Higginson returned to the home at Commonwealth avenue and Capt. Higginson to his home at South Lin-coln. Barely had he reached his home when a telephone message called him back to the hospital. He called for his mother and they reached the hospital ward about 10 minutes before the end came.

Maj. Higginson would have been 85 years old had he lived until next Tues-day. He was regarded as the dean of American financiers, succeeding to this title at the death of the late J. Pier-pont Morgan. The banking house of Lee, Higginson & Co., of which he was the head, is one of the most powerful in the world.

It was not his position as a banker, however, which records his chief fame. He stands out most conspicuously as a benign figure in the modern history of Boston. An aristocrat of fine and gra-cious personality, he was, first of all, a patriot and a citizen—a citizen of Boston.

The activities of his life inspired the oration of the community. He was philanthropist, patron of the arts and indefatigable toiler in the interests of public welfare. His philanthro-pies have Soldiers Field and the Har-vard Union as leading monuments; the Symphony Orchestra, an insti-

HENRY LEE HIGGINSON



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SOLDIER, BANKER, PHILANTHROPIST AND LEADING CITIZEN OF BOSTON, WHO DIED FRIDAY NIGHT

Boston Mourns Death of Henry Lee Higginson

(Continued from Page One)

tution of his own creation, stands as a tribute to his lifelong devotion to music, and his public benefactions are repre-sented in ways too diversified for com-plete enumeration.

City Shows Its Grief

As soon as Maj. Higginson's death be-came known Mayor Peters ordered all the flags of the city at half mast until after the funeral. Messages of con-dolence began to pour in upon the fam-ily, many of these bearing names of in-ternational prominence.

The funeral service tomorrow will gather the most distinguished represen-tatives of every phase of activity in the city and state. The members of the Harvard corporation, of which Maj. Higginson was a member, will be the honorary pall bearers. President A. Lawrence Lowell of Harvard Univer-sity, whose message of condolence was one of the first of those received at the Commonwealth avenue home, hastened back from Vermont to be present at the funeral.

The funeral ho r will be recognized in solemn manner by all the institutions and organizatio with which he was associated. The Boston Stock Exchange, of which Maj. Higginson was the oldest member, will observe the funeral period as a silent hour. Activities in all de-partments of Harvard University will be suspended for an hour while the service is in progress. The Harvard clubs of Boston and New York, to both of which he belonged, will have large official delegations in the funeral as-sembly.

End Came Suddenly

The keen regret which the community felt at the announcement of Maj. Hig-ginson's death was intensified by its sud-denness. The vigorous health and energy which had been his all his life were but slightly impaired by his advanced years.

During the last year he had been gradually yielding up his practice of appearing daily at his office, but his resignation of business activities was not for indulgence in inactivity. It gave him opportunity to prolong the daily walks which were his favorite recreation and permitted him to devote himself more fully to affairs of current public interest. Only a little more than a week ago he had made a short address at the hearing in City Hall on the question of widening Tremont and Boylston streets by taking strips from the Common—his comment on the question exemplifying the wise and broad-minded counsel which he always brought to bear upon topics of public discussion.

It had been his custom recently to visit the banking house on State street about two or three times a week. One of these visits was on Friday morning, a few hours before he went to the hospital.

The trouble which decided him to sub-mit to the operation gave him only slight distress and little apprehension. The distress was so slight that, although his wife and son took the elevator, he walked down the four flights from his apartment to take the limousine which was to convey him to the hospital.

Maj. Higginson Known Best for Philanthropy

Henry Lee Higginson, known all over the country for his straight thinking on public questions, his simple directness of speech, his many contributions to so-cial uplift and his sturdy Americanism, was born in New York city on Nov. 18, 1834, the son of George and Mary Cabot (Lee) Higginson. He was a descendant of Francis Higginson, who came to America about 1629 and settled at Salem.

Mr. Higginson spent his boyhood in Boston, and at the age of 17 entered Harvard University with the class of 1855, but left before graduating to join the business firm of S. & E. Austin of Boston. With the exception of a year devoted to the study of music in Vienna, he retained his connection with the Austin counting house until the out-break of the civil war. At the first call for troops he offered his services to the government, and on May 28, 1861, he was commissioned second lieutenant in the 2d infantry of Massachusetts volunteers. On July 3 he was promoted to a first lieutenancy. He was transferred to the cavalry arm of the service Oct. 31, and commissioned captain of a troop in the 1st Massachusetts. He was promoted to major March 26, 1862, and at the battle of Aldie, where he showed great gallantry, he was severely wounded, re-ceiving two pistol wounds and three saber cuts, a scar of the latter being borne as a badge of honor until the day of his death.

On March 13, 1864, he was brevett Lieutenant-colonel, U. S. V., and serv until July on the staff of Maj.-Gen. Ba low of the 1st division of the 2d arm corps. On Aug. 9 he was discharg for disability resulting from the woun received in battle. With his wife an two friends he bought and managed cotton plantation near Savannah, Ga upon his return from the civil war.

Enters Banking Business

This experiment failing, he entere the banking house of Lee, Higginson Co. of Boston, and when, in 1897, Henr Lee relinquished the leadership he be came the virtual head of the firm. He became a member of the Boston Stock Exchange in 1863, and the New York Stock Exchange in 1878.

Soon after the big fire of 1872 the firm moved its offices to 44 State street. Throughout various changes in partner ships Henry Lee Higginson remained as a dominating leader in the firm's affairs and interests. Several changes were made from time to time with the admis-sion and withdrawal of other partners. Some of the changes were caused by death. Maj. Higginson realized that this banking house had a foundation of character, and he never allowed this foundation to weaken, or the firm to lose its well-deserved reputation for integrity and patriotism.

Maj. Higginson's first notable enter-prise, for the benefit of the public as well as to gratify his chief passion, was in the world of [illegible] cal culture of Boston and catering to its taste by providing a higher class of musical entertainments than were ever before known in the city of his youth and manhood.

It was in 1881 that he undertook, at his personal financial risk, to be respon-sible for the expenses of a series of 20 orchestral concerts of the highest order, and a like number of public rehearsals, and at unprecedentedly low prices. The old Harvard Musical Association had shrivelled to nothing, and to take its place there was a newly formed Phil-harmonic Society, supporting an orches-tra upon the basis which was the only one possible under existing conditions. Its purposes were sincere, but it cheer-fully retired from the field when Maj. Higginson made known his intention.

George Henschel, a clever young bari-tone singer, a man of unusual intelli-gence and force, a musician through and through, although without experi-ence in wielding the baton over large orchestras, was chosen conductor. Al-though not their ideal leader, he did well in the pioneering work of the new orchestra.

Beginning of the Concerts

The first concert was on Oct. 22, 1881. The purpose was at first to make it minister specially to listeners of limited means. The best seats cost 50 cents, and at the public rehearsals there were places at 25 cents. But the concerts at once became not only popular but fash-ionable. To meet the competition for seats an auction sale for choice of places was instituted at the beginning of every season. This called for the criticism that it tended to restrict the popular privileges and increase the re-liance upon wealth and fashion, but the answer is that year after year and week after week audiences have been limited only by the size of the audito-rium.

This was not the fact from the very start, neither were the concerts a finan-cial success. But Maj. Higginson was undaunted. The Symphony orchestra was his pride and almost a part of his begin. It was almost his only pastime, and he gave to it the same passionate devotion as other wealthy men render to yachting, golf, the automobile and foreign travel. He determined that it should not lack financial support, and he supplied all deficiencies from his own purse.

For 25 years from 1881 there was a margin of profit in only one year. In one year the deficit was only $2000, in another it ran up to $52,000, and as late as 1904 it was no less than $40,000.

The spirit in which he met this ex-pense was illustrated in his reply to a man who was discussing the establish-ment of a similar organization in Lon-don, to whom he said, "Don't worry about the bills. You don't worry about your wine bills, your cigar bills or your wife's dressmaking bills; you must treat your orchestra in the same way."

Maj. Higginson once declared it was necessary for him to leave $1,000,000 in his will for the maintenance of the Bos-ton Symphony orchestra in view of the annual deficits. He said it was his de-sire to have the orchestra benefit all of the people and that that was his early ambition in founding it.

Building of Symphony Hall

In 1893, when the very existence of the Symphony orchestra was threatened by the proposed destruction of old Music Hall, the site of which had been granted to the rapid transit scheme, Maj. Hig-ginson interested a number of wealthy citizens in the project of building a new hall, and raised $400,000 for the purpose. The site was secured, Symphony Hall built, and it was formally opened Oct. 15, 1900. Through his efforts the use of Music Hall for the regular concerts was secured in the interim, so that there was no interruption to the entertain-ments. On the occasion of the trouble regarding Dr. Muck, Maj. Higginson placed the entire case of members of the orchestra who were of foreign birth before the department of justice.

Later he turned over the support of the orchestra to a committee of public-spirited citizens. All German citizens who were connected with it were dis-charged and a French conductor was in-stalled.

His Gifts to Harvard

Although not a "son of Harvard," in the full sense of being a graduate, he held the university in warmest love and highest veneration, and to it his money supplied two gifts which will forever keep him in memory. These were pre-sented in the most unostentatious and impersonal way possible, each denoting his abhorrence of notoriety as well as his patriotism and his esteem for higher education.

It was his experience in the war and the memory of those who fought with him, which led him to express the wish that his first gift to Harvard should be called "Soldiers Field," and that it be "marked with a stone bear-ing the names of some dear friends—alumni of the university and noble gentlemen—who gave freely and eager-ly all that they had or hoped for to their country and to their fellowmen in the hour of great need—the war of 1861 to 1865—in defence of the republic."

Thus it was that the field devoted to Harvard athletic sports bore on its en-trance gate an inscription written by James Russell Lowell, and containing a patriotic verse by Ralph Waldo Em-erson, and these names: James Sav-age, Jr., Charles Russell Lowell, Ed-ward Barry Dalton, Stephen George Perkins, James Jackson Lowell and Robert Gould Shaw—friends, comrades, kinsmen, who died for their country."

At its dedication, June 10, 1890, the generous donor delivered an address in which his noble spirit flashed forth in these words: "What do the lives of our friends teach us? Surely the beauty and holiness of work and of utter unselfish, thoughtful devotion to the right cause, to our country and to mankind. On you, and such as you rests the burden of carrying on the country in the best way. . . .

"In your games there is just one thing that you cannot do even to win success. You cannot do one tricky or shabby thing. Translate tricky and shabby—dishonest, ungentlemanly. The Prince-ton and the Yale fellows are our brothers. Let us beat them fairly if we can, and believe that they will play

with clubhouses at Oxford, Cambridge and Berlin Universities. Then in 1899 came the announcement of Maj. Hig-ginson's gift of $150,000 to build the Harvard Union. This was not only an evidence of his devotion to his alma mater, but of his admiration for those who gave their lives for their country, for it was a memorial to Harvard men who died in the Spanish war. Not only that, it was built, as he said at a meet-ing in Sanders Theatre, Nov. 13, 1899, "to offset the habits of exclusiveness and of luxury in living which hurt our democratic university."

Other Philanthropies

Maj. Higginson's philanthropy was expressed in a multitude of ways, but the greater number of his benefactions were never known to the public. Of those which because of their public in-terest and importance could not be con-cealed, the following are some ex-amples:

At the time of the coal famine in 1902 he contributed $10,000 toward the relief of suffering, was placed at the head of a citizens' committee which established 15 small distributing stations, and induced large dealers to keep coal-bag wagons on the street, in order to supply small quantities to the people in poor circum-stances. He also proposed the importa-tion of 10,000 tons of Scotch coal for Bos-ton, offered to pay 10 per cent. of the cost, and help get more if necessary—the plan being to sell it out in small quantities at any price which the mayor (the late P. A. Collins) might set.

He aided in the establishment of a pension fund for the benefit of the Sym-phony Orchestra members.

In 1905 he contributed $100,000 toward the $1,000,000 endowment fund of the American Academy in Rome.

He was interested in a vital way in so many public interests that in 1902 he was chosen as the only representative from New England on the board of 15 trustees of the Carnegie Institute at Washington, which had been endowed by its founder with $10,000,000.

Maj. Higginson served for many years as a trustee of the New England Con-servatory of Music, and in 1906 he was chosen president of the managers of the Jamestown exposition.

He joined in the movement for a per-manent memorial to Maj. Walter Reed, the discoverer of the yellow-fever mos-quito.

In remembering Harvard he did not forget what was once known as Har-vard Annex, and in June, 1906, he placed in the campus of Radcliffe College a beautiful granite fountain in memory of Josephine Shaw Lowell, the wife of the late Gen. Charles Russell Lowell, and a volunteer nurse in the Union army after her husband's death.

Notwithstanding his brevet rank of colonel, he preferred that of his actual military service, and was always known as Maj. Higginson, the sole title borne by him until 1882, when Harvard Uni-versity conferred upon him the honorary degree of master of arts, which was supplemented by Yale at its bicentennial anniversary with the degree of doctor of laws. Later in life he served several years as one of the five fellows of Har-vard College.

Other activities which in past years oc-cupied Maj. Higginson's time and co-op-eration have been as vice-president of the Provident Institutions for Savings, as president of the New Boston Music Hall and of the Gauley Coal Land Com-pany, also as an officer of the Smug-gler Union Mining Company, American Telephone & Telegraph Company, Gener-al Electric Company, New England Ex-ploration Company, Ashburton Mining Company, Cherry River Coal Mining Company, Marysville Dredging Com-pany, Marigold Construction & Store Company, Contention Mining Company, American Foreign Securities Corporation, Rolfe Mining Company, Submarine Sig-nal Company and other corporations. He had served as a trustee of the Carnegie Institution in Washington, the New England Conservatory of Music and the Franklin Union. He was at one time a member of the rapid transit commission.

Other Affiliations

He belonged to the Bunker Hill Mon-ument Association, Franklin Foundation (and was a member of its board of man-agers), the Harvard Union, of which he had been president; The Military Train-ing Camps Association, and was honor-ary president of the Public School Asso-ciation.

He was a member of the Massachu-setts Historical Society, and a life mem-ber of the American Academy of Politi-cal and Social Science. He belonged to the Tavern Club, the Harvard Club in Boston and in New York, and in the last-named city was a member of the Knickerbocker Club.

On Dec. 5, 1863, Maj. Higginson married Miss Ida Agassiz of Cambridge. For many years they made their winter home at the Agassiz, at 191 Commonwealth avenue, and summers were spent at West Manchester on the North Shore, where the estate is known as "Sunset Hill." The celebration of the golden an-niversary of the marriage of Maj. and Mrs. Higginson was a notable event in 1913, at their Boston home.

In November, 1914, students and alumni of Harvard University paid Maj. Higgin-son a great tribute on the occasion of his 80th birthday. The reception was held in the Harvard Union, of which the guest of honor had been president since the day of its organization, and among the speakers were Dr. Charles W. Eliot, Bishop Lawrence and Capt. Charles E. Brickley of the football team.

Seldom have two distinguished men of such advanced age, both keen and ac-tive, been seen together as those recent occasions which brought together Maj. Higginson and Dr. Eliot.

Maj. Higginson was also, on the occa-sion of his 80th birthday, tendered a semi-public reception at the Copley-Plaza Hotel, which was attended by many distinguished men.

His individuality appeared in everything he did and said. Those who knew him did not have in mind so much the things he had done as what he was himself. Very few men have meant so much to the college and the commu-nity in the last few years.

In any important question of right and wrong he spoke out simply and vigorously. The major was one of the men we always like to bring into con-tact with the young men at the college, because he gave them something no one else could give them. There is no telling how many students he helped through college. One of his customs, for which he will long be remembered, was to invite students to his home to dine each Thanksgiving.

He was a most generous and public-spirited man.

JOHN F. MOORS

No member of the Harvard Corpora-tion could have contributed more to the university than Maj. Higginson contrib-uted. Soldiers Field and the Harvard Union are conspicuous evidence of his generosity. His addresses accompanying these great gifts are among the gems of American literature.

No man ever felt more sympathy for the young men in college than he felt. He liked to be with them and to feel himself one of them, and they in turn always felt inspired by his example. He never let anything take precedence of the service of the corporation, where judgment, sympathy and experience were of the utmost value.

At least two generations of Harvard men have looked up to him as an ideal of a soldier, a citizen, a friend, a superb lover of music and a generous supporter of all good causes.

BISHOP WILLIAM LAWRENCE

In Maj. Higginson's death his near-est friends are grateful for his release from weariness, deep as is their sense of loss. He was of the noblest of men, modest, simple, full of courage, never a master, always a servant of others. Ser-vice was his joy. Nation, commonwealth, city and Harvard are the finer for his life, and all will hold his memory in ten-der and proud reverence.

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IN MEMORY OF A GREAT CITIZEN

The Bela Pratt bust of Major Henry Lee Higginson—Born in New York city, 1834; student at Harvard University; soldier in the Civil War; for half a century a banker in Boston; founder and sustainer of the Boston Symphony Orchestra; donor of Soldiers' Field and the Harvard Union; distinguished for his public and philanthropic interests; died in Boston, Nov. 14, 1919

(This bust is reproduced from a Copley print, copyrighted by Curtis & Cameron, Publishers, Boston)

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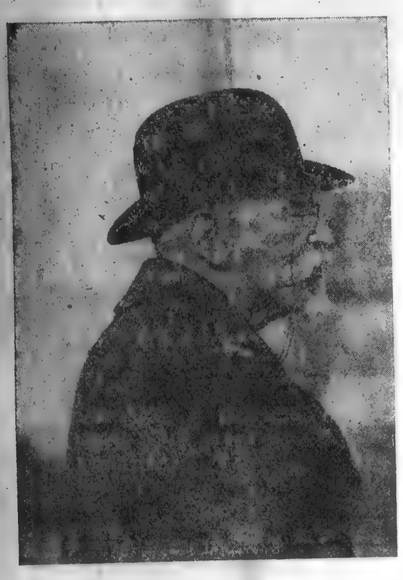
FILMED AS BOUND

rd Crimson

ONDAY, NOVEMBER 17, 1919. PRICE 5 CENTS.

UNIVERSITY MOURNS LOSS OF ITS GREATEST FRIEND AND BENEFACTOR, MAJOR HIGGINSON



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MARSHALS OF VARIOUS CLASSES SELECTED AS HONORARY PALL-BEARERS.

MEMORIAL MEETING TONIGHT

Major Henry Lee Higginson '55, Fellow of the Corporation, donor of Soldiers Field and the Union, and throughout his long and useful life friend and benefactor of the University, died on Friday night at 9 o'clock.

The funeral will be held today at Appleton Chapel at 12 o'clock. The coffin will be carried by undergraduates from Appleton Chapel to the hearse in front of University Hall through a double line of students, who will assemble to pay their last tribute to Major Higginson. This evening a memorial meeting will be held at the Union, at which President Lowell and others will speak.

Twelve O'Clocks Suspended.

During Major Higginson's funeral this noon classes and lectures in all departments of the University will be suspended from 12 until 1 o'clock. The services will be conducted by the Reverend Samuel McChord Crothers, S. T. D., '99, of the First Unitarian Church of Cambridge. The President and Fellows of the University will act as honorary pallbearers. The actual pallbearers, until relieved by the undergraduates, will be the nephews of the late Major Higginson. Members of the Boston Symphony Orchestra will play during the service and the University Choir will sing.

Owing to the limited size of Appleton Chapel, it is doubtful if there will be room for many of the undergraduates at the service itself. The student body will, however, form at 12.15 o'clock sharp outside of Appleton Chapel in a double line, reaching from the chapel door to the front of University Hall. Through the lane thus formed the undergraduate pallbearers will carry the casket and place it in the hearse.

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MAJOR HIGGINSON ASSUMED ANNUAL SYMPHONY DEFICIT

Patron of Music Once a Student Abroad in Vienna.—Among First to Volunteer in '61.

Major Higginson was born on November 18, 1834, and passed his early years in Boston, entering Harvard with the class of 1855 at the age of 17. He left College before completing his course to enter a business firm in Boston. He remained here, with the exception of a year spent at Vienna in studying music, until the outbreak of the Civil War, when he promptly volunteered his services.

In 1881 he undertook his first philanthropic work, assuming the financial responsibility for a series of 20 orchestral concerts at unprecedently low prices. This was the beginning of the Boston Symphony Orchestra. He had intended that the concerts should be open to people of very limited means, and as a result during the first 25 years there was only once a margin of profit. But Major Higginson met the deficit each year with unquestioning readiness.

His experience in the war and the memory of his comrades in arms led him to request that his first gift to Harvard should be called "Soldiers Field.' On June 10, 1890, he presented the playing-

(Continued on page two).

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His chief direct service was that he served as a Fellow in the Corporation for twenty-six years, 1893-1919, with the utmost punctuality, assiduity, and devotion, and with high intelligence. Why was he chosen a member of the Corporation? Not because he was a successful banker and broker of State Street. Far from it. He was chosen because he was as fine an exemplar of the patriotic citizen-soldier as there was in the country or the world; because he gave the University two great gifts, one the Soldiers Field, on which he hoped that manly sports of many kinds would be generously cultivated through long generations of Harvard youth, and on which he erected a monument to youthful friends of his who fell in the Civil War, and the Harvard Union, where he hoped that democracy and good-fellowship among Harvard students would be forever cultivated; because he had proved himself to be the most successful promoter of good music that Eastern Massachusetts had ever known; and because he was the intimate friend of Alexander Agassiz, a great naturalist and a great administrator in varied fields, who had already served two terms in the Corporation, the last of which closed in 1890; and because the Corporation of that day knew no better example of the public spirit and courage which had made New England what it then was. The expectations and purposes with which the Corporation of 1893 elected Major Higginson a member of the Board were completely fulfilled.

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Major Higginson Assumed Deficit

(Continued from page one).

fields to the University in memory of "James Savage, Jr., Charles Russell Lowell, Edward Barry Dalton, Stephen George Perkins, James Jackson Lowell, and Robert Gould Shaw—friends, comrades, kinsman, who died for their country."

His second gift came as the result of a desire expressed by a number of alumni that there should be some form of a club at Harvard which should be open to every member of the University. In answer, in 1899 came the announcement of Major Higginson's gift of $150,000 to

(Continued on page six).

Major Higginson Assumed Deficit

(Continued from page two).

build the Harvard Union. The building was erected partly to honor the men who died in the Spanish War and partly "to offset the habits of exclusiveness and luxury in living which hurt our democratic University."

During the last years of his life he did signal service as a Fellow of Harvard University.

Sidelights on Life of Major Higginson

Brusque of manner, independent of ich, unassuming, everything that a nner book would ignore—Henry L. igginson is a gentleman," said one of s contemporaries a generation ago. A delicacy of feeling, restraint, ready perception, calm self-possession, deference given and demanded—such are the qualities which what we call civilization has produced, which are the servants of a strong individuality, and which are soon apprehended by one who has the faculties of appreciating such things.

"Impertinence or presumption would fare hard with Major Higginson; a spade is a spade with him when the occasion for a definition arises, and he is capable of heat and passion and invective when righteous wrath is appropriate.

"Yet for gentle courtesy, for thoughtful kindness, for hidden generosity, for big benefactions, from a right hand to which the left, with all the world, is an absolute stranger—still more for a manly sentiment which has, on some occasions, escaped its control and exulted itself in romantic enthusiasm—Higginson stands the very embodiment."

* * * *

Harvard Club dinner a few years ll live for years in the memory who attended. Charles Francis of presidential stock and Major on were seated at the same It was a memorable occasion for sent to hear these two famous ngage each other after the nd informed the assembled t he had lately had occasion that if he did not do so thrash him.

exclaimed Adams, but Mr. ctually

The fighting qualities of Major Higginson were early exhibited. In the days of his youth Boston Common was the scene of "terrible snowball battles" between the North End boys and Beacon Hill boys. Major Higginson was prominent in these strenuous youthful games of strategy and strength and was always in the forefront of the snowball bombers.

* * * *

"Hulloa, Higgy; how are you?" shouted the venerable Horace Furness to him at a Harvard commencement not many years ago. "No one else but you and Adams call me by that name now," sighed the major.

* * * *

His interest in athletic sports never waned. He was a strong believer in outdoor life for boys and girls. In 1911 he startled the opponents of Sunday sports by appearing before a legislative committee to urge that the parks and playgrounds be opened for Sunday play.

* * * *

The great financier and noted soldier was also a humanist. Most people know only of unparalleled gift to the community and to the country—the Boston Symphony Orchestra. He gave to every worthy cause. He gave to many educational institutions and to many charities.

* * * *

At the time of the coal famine in 1902 he contributed $10,000 toward the relief of suffering. He was placed at the head of a citizens' committee that established 15 small distributing stations. He induced large dealers to keep coal-bag wagons on the street to supply small quantities to the people in poor circumstances. He also proposed importation of 10,000 tons of Scotch Boston, offered to pay 10 per

In the fall of 1907, when the public was disturbed and uncertain about the future of financial conditions, he advised both large and small investors to "withdraw money from the savings banks and invest it in good stocks—not on margins, but by buying them outright and paying for them."

* * * *

He was chosen as the only representative from New England on the board of 15 trustees of the Carnegie Institute at Washington, which had been endowed by its founder with $10,000,000.

* * * *

Upon the formation of the new stock exchange his subscription was $300,000; but he was such an infrequent visitor to the institution which he helped to create that he was unknown to many of the younger operators, and amusing mistakes were often made by them.

One day he stepped upon the floor to buy some stock for one of the firm's regular customers, and when he had made the purchase the young broker who sold it stepped up to him with pencil and pad and asked: "What is your name, sir?"

He informed the young man that the purchase was made in the name of the firm of Lee, Higginson & Co., but this did not satisfy. The broker said: "Yes, of course; but it is necessary for me to know your name."

The quiet reply was: "I am Mr. Higginson."

The shouts of laughter from the oldtimers discomfited the broker.

* * * *

It was once remarked that the "Higginson line has drawn into its life influence from the whole history of New England—the stringency of the Puritan, the loyalty of the colonists, the fervor of the patriot, the ardor of the philanthropist, the devotion of the soldier, the patriotism.

* * * *

Major Higginson on Jan. 2, 1918, celebrated the 50th anniversary as a member of the firm of Lee, Higginson & Co., being then a senior partner. On this occasion the major remarked: "We are a republic, there is no head of the firm. Everybody has his say, and one man's word is as good as another's."

* * * *

While he made no pretension to scholarship or literary ability or public speaking, he was nevertheless a master of the trenchant, easy, graceful and effective style of writing and speaking. He delighted to express his views on timely topics.

* * * *

Major Higginson was an outspoken man. If he had something on his mind he was not afraid to tell it. In 1911 he urged that the rich distribute their wealth before their lives ended. One of his sayings was: "Selfishness is the great sin of which we all are in some degree guilty."

Some of his sayings are the following:

"Remember that the idle and indifferent are the dangerous classes of the community."

"No single person amounts to much: it is altogether that we count."

"The only lasting satisfaction anyone gets out of life is what he does for other people."

"Everywhere we see the signs of ferment, questions social, moral, mental, physical, economical. The pot is boiling hard and you must tend to it, or it will run over and scald the world."

"Your success depends, not on talents, but on will."

"Think of your job and not of yourself."

"The only asset anybody has is character."

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rd Crimson

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(Continued from page one).

fields to the University in memory of "James Savage, Jr., Charles Russell Lowell, Edward Barry Dalton, Stephen George Perkins, James Jackson Lowell, and Robert Gould Shaw—friends, comrades, kinsman, who died for their country."

His second gift came as the result of a desire expressed by a number of alumni that there should be some form of a club at Harvard which should be open to every member of the University. In answer, in 1899 came the announcement of Major Higginson's gift of $150,000 to

(Continued on page six).

Major Higginson Assumed Deficit

(Continued from page two).

build the Harvard Union. The building was erected partly to honor the men who died in the Spanish War and partly "to offset the habits of exclusiveness and luxury in living which hurt our democratic University."

During the last years of his life he did signal service as a Fellow of Harvard University.

Sidelights on Life of Major Higginson

"Brusque of manner, independent of ...ch, unassuming, everything that a ...nner book would ignore—Henry L. ...iggins on is a gentleman," said one of ...s contemporaries a generation ago. A delicacy of feeling, restraint, ready perception, calm self-possession, deference given and demanded—such are the qualities which what we call civilization has produced, which are the servants of a strong individuality, and which are soon apprehended by one who has the faculties of appreciating such things.

"Impertinence or presumption would fare hard with Major Higginson; a spade is a spade with him when the occasion for a definition arises, and he is capable of heat and passion and invective when righteous wrath is appropriate.

"Yet for gentle courtesy, for thoughtful kindness, for hidden generosity, for big benefactions, from a right hand to which the left, with all the world, is an absolute stranger—still more for a manly sentiment which has, on some occasions, escaped its control and exhibited itself in romantic enthusiasm—Higginson stands the very embodiment."

* * * *

...Harvard Club dinner a few years ...will live for years in the memory ...who attended. Charles Francis ...of presidential stock and Major ...on were seated at the same ...It was a memorable occasion for ...esent to hear these two famous ...sinage each other after the ...ad informed the assembled ...at he had lately had occasion ...ems that if he did not do so ...would thrash him.

..."I'll see," exclaimed Adams. ...come off, but Mr. ...that "Bully

The fighting qualities of Major Higginson were early exhibited. In the days of his youth Boston Common was the scene of "terrible snowball battles" between the North End boys and Beacon Hill boys. Major Higginson was prominent in these strenuous youthful games of strategy and strength and was always in the forefront of the snowball bombers.

* * * *

"Hulloa, Higgy; how are you?" shouted the venerable Horace Furness to him at a Harvard commencement not many years ago. "No one else but you and Adams call me by that name now," sighed the major.

* * * *

His interest in athletic sports never waned. He was a strong believer in outdoor life for boys and girls. In 1911 he startled the opponents of Sunday sports by appearing before a legislative committee to urge that the parks and playgrounds be opened for Sunday play.

* * * *

The great financier and noted soldier was also a humanist. Most people know only of unparalleled gift to the community and to the country—the Boston Symphony Orchestra. He gave to every worthy cause. He gave to many educational institutions and to many charities.

* * * *

At the time of the coal famine in 1902 he contributed $10,000 toward the relief of suffering. He was placed at the head of a citizens' committee that established 15 small distributing stations. He induced large dealers to keep coal-bag wagons on the street to supply small quantities to the people in poor circumstances. He also proposed ...importation of 10,000 tons of Scotch ...Boston, offered to pay 10 per ...

In the fall of 1907, when the public was disturbed and uncertain about the future of financial conditions, he advised both large and small investors to "withdraw money from the savings banks and invest it in good stocks—not on margins, but by buying them outright and paying for them."

* * * *

He was chosen as the only representative from New England on the board of 15 trustees of the Carnegie Institute at Washington, which had been endowed by its founder with $10,000,000.

* * * *

Upon the formation of the new stock exchange his subscription was $300,000; but he was such an infrequent visitor to the institution which he helped to create that he was unknown to many of the younger operators, and amusing mistakes were often made by them.

One day he stepped upon the floor to buy some stock for one of the firm's regular customers, and when he had made the purchase the young broker who sold it stepped up to him with pencil and pad and asked: "What is your name, sir?"

He informed the young man that the purchase was made in the name of the firm of Lee, Higginson & Co., but this did not satisfy. The broker said: "Yes, of course; but it is necessary for me to know your name."

The quiet reply was: "I am Mr. Higginson."

The shouts of laughter from the oldtimers discomfited the broker.

* * * *

It was once remarked that the "Higginson line has drawn into its life influence from the whole history of New England—the stringency of the Puritan, the loyalty of the colonists, the fervor of the patriot, the ardor of the philanthropist, the devotion of the soldier, the patriotism.

* * * *

Major Higginson on Jan. 2, 1918, celebrated the 50th anniversary as a member of the firm of Lee, Higginson & Co., being then a senior partner. On this occasion the major remarked: "We are a republic, there is no head of the firm. Everybody has his say, and one man's word is as good as another's."

* * * *

While he made no pretension to scholarship or literary ability or public speaking, he was nevertheless a master of the trenchant, easy, graceful and effective style of writing and speaking. He delighted to express his views on timely topics.

* * * *

Major Higginson was an outspoken man. If he had something on his mind he was not afraid to tell it. In 1911 he urged that the rich distribute their wealth before their lives ended. One of his sayings was: "Selfishness is the great sin of which we all are in some degree guilty."

Some of his sayings are the following:

"Remember that the idle and indifferent are the dangerous classes of the community."

"No single person amounts to much: it is altogether that we count."

"The only lasting satisfaction anyone gets out of life is what he does for other people."

"Everywhere we see the signs of ferment, questions social, moral, mental, physical, economical. The pot is boiling hard and you must tend to it, or it will run over and scald the world."

"Your success depends, not on talents, but on will."

"Think of your job and not of yourself."

"The only asset anybody has is character."

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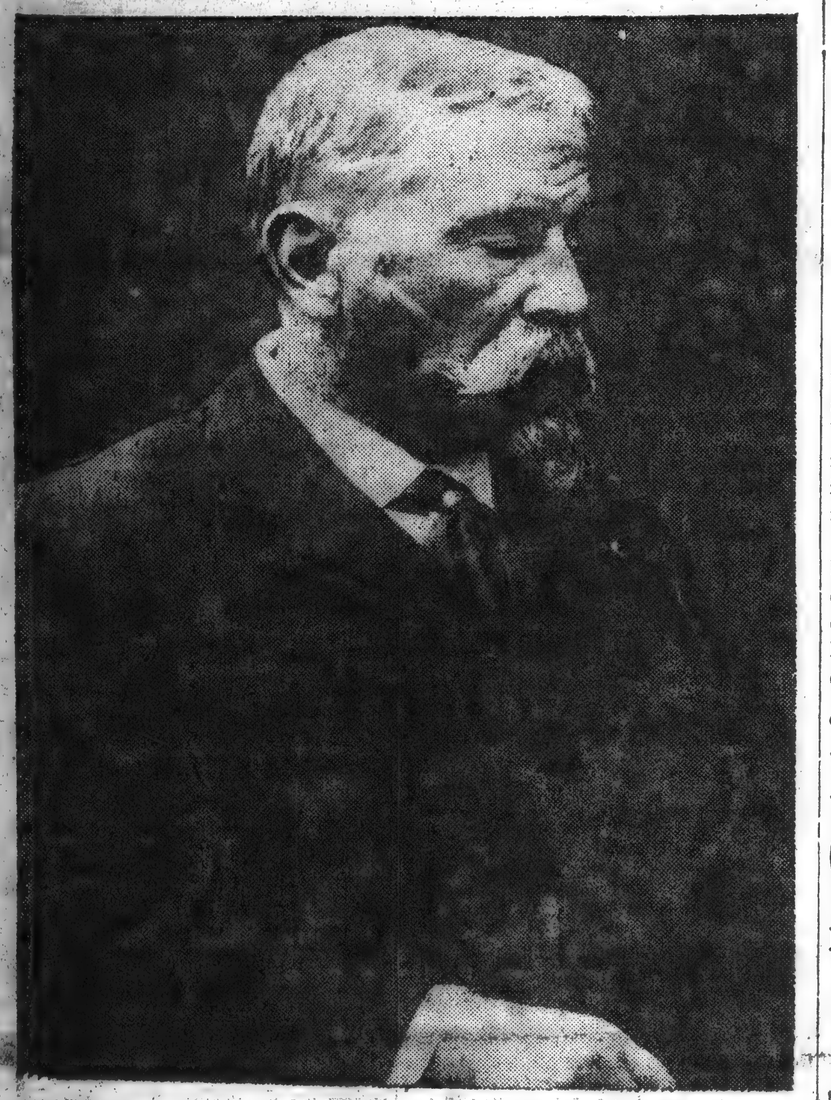
SUND

SIMPLE RITES FOR HIGGINSON

To Be Buried in Uniform, With Flag and Sword, on Coffin— Nephews Body Bearers



MAJOR HENRY L. HIGGINSON,
Who died at the Massachusetts General Hospital following an operation.

The funeral of Major Henry Lee Higginson, dean of Boston bankers, head of the firm of Lee, Higginson & Co., gallant Civil war cavalryman, devotee of music and art, founder and patron of Boston Symphony Orchestra and a long leader in local philanthropy, will take place tomorrow at 12 o'clock at Appleton Chapel, Cambridge. The Rev. Samuel M. Crothers of the First Parish Church, Cambridge, will conduct the service.

Major Higginson will be buried in his military uniform. On the coffin will be only a laurel wreath, the Stars and Stripes and his sword.

The members of the Harvard Corporation will be the honorary pallbearers and the body will be carried from the chapel by his nephews. The burial will be in Mt. Auburn. In accordance with the wishes of Major Higginson the services will be simple.

Continued on Page 16—First Col.

Continued From First Page

The Harvard Choir and 40 or 50 members of the Boston Symphony Orchestra will provide the music.

RECITATIONS SUSPENDED

In recognition of his having been a student at the college, of his services as one of the Fellows of the college, of his many notable benefactions to that institution and of his life-long interest in his alma mater, all recitations at Harvard University will be suspended tomorrow.

Major Higginson died Friday evening at 8 o'clock at the Massachusetts General Hospital from the effects of an operation. In the morning he suffered a sudden attack of illness at his home on Commonwealth avenue and in the afternoon he underwent an operation, from the effects of which he failed to rally.

Had he lived until Tuesday, he would have been 85 years of age.

Major Higginson is survived by his wife, who was a daughter of Louis Agassiz; a son, A. Henry Higginson of Lincoln; a brother, Francis L. Higginson of Boston and Wenham, and a sister, Mrs. S. Putnam Blake of Boston.

Remarkable Type of Man

Major Henry Lee Higginson was a remarkable type of man. He was a patriot of the exemplary order, financier, millionaire, orator, writer, trustee and manager of vested interests, high-minded citizen, patron of art, friend of education and a philanthropist.

Scion of a Puritan stock that had been distinguished since the early days of the Colonies, he was deeply interested in the artistic education of the people. The greatest of all his gifts to the people of Boston is the Boston Symphony Orchestra. A few years ago, recognizing that his span of life might at any time come to a close and that his favorite plan for the musical education

Tou

of the people might thereby be defeated of its purpose, he arranged in his will to leave the sum of $1,000,000 for the perpetuation of that historic institution.

"It is my desire," he then said, "to have the Symphony Orchestra benefit all the people; that was my early ambition in founding it, as I believe that a man who lives for himself and his own individual interest is a poor specimen of a citizen. Each year there is a deficit in the business affairs of the orchestra. Primarily I reckoned on a deficit of $20,000 a season; but there have been seasons when the deficit reached $50,000."

To Meet Annual Deficit

It was to meet this annual deficit and to insure the continued service of the Boston Symphony Orchestra in the interest of popular musical education that Major Higginson established in his will a provision for the use of a million dollars.

Henry Lee Higginson was born in New York City on Nov. 18, 1834, the son of George and Mary Cabot (Lee) Higginson. He was a descendant of Francis Higginson, who came to this country in 1629, settling in Salem. He was reared in Boston, where his parents moved in the early days of his youth.

At the age of 17 years he entered Harvard in the class of 1855, but left before graduating to enter the counting room of a local business house. Though he had determined upon a business career, he decided to devote himself also to music and to round out his education in a manner fitting a family socially and intellectually distinguished.

At the age of 22 years he went to Vienna to study music. While there he associated much with musicians of note and determined that he would give to his home city an orchestra that would vie in excellence with the best orchestral playing in the world.

Plans for Orchestra

With youthful ambition and community pride he concluded to give to Boston an orchestra whose business should be its sole business, not depending for its support on other activities nor on the whims and play of popular favor. He returned to Boston with fruitful plans for the execution of his fond ambition and throughout his long life in an exemplary manner he carried out this purpose.

He remained with his business house until the outset of the Civil war and then he offered his services to the government. On May 28, 1861, he was commissioned a second lieutenant of the Second Regiment, Massachusetts Volun-

TON SUNDAY POS

teers. On July 8 he was promoted to the rank of first lieutenant and on Oct. 31 he was transferred to the cavalry. He was commissioned captain of the First Regiment, Massachusetts Volunteer Cavalry.

On March 26, 1862, he was promoted to major. At the battle of Aldie he displayed great gallantry. He was severely wounded, receiving two pistol wounds and three sabre cuts. A scar of the latter he bore to the time of his death as a distinguishing mark of valor on the field of action.

Disabled by Wounds

He was brevetted lieutenant-colonel on March 13, 1864, for gallantry and meritorious service. He served on the staff of Major-General Barlow of the First Division of the Second Army Corps. On Aug. 9, 1864, he was discharged for disability, resulting from wounds received in battle.

At the conclusion of the war Mr. Higginson returned to Boston and again entered the banking business. Despite his rank of colonel, he preferred the title of major, the rank he held during his actual military service.

On Jan. 1, 1865, Major Higginson entered as a partner in the banking house of Lee, Higginson & Co. Throughout various changes in partnerships, Mr. Higginson remained as the dominating figure of this great institution. Under his direction it has had a notable career. It has had much to do with the starting and financing of many of the most stable of American enterprises. It has launched enterprises that required capital amounting at times to more than a billion dollars.

It launched the old Calumet mine, before the consolidation of the Calumet & Hecla. It floated tthe bonds of the Boston Terminal Company, that at first amounted to $12,000,000. Prominent among the other concerns it helped finance are: Bell Telephone, the Atchison, Topeka & Santa Fe and the Union Pacific railroad; the bonds of the Connecticut railroad, the Chicago, Burlington & Quincy; the Bangor and Aroostook railroad; the Oregon Railway and Navigation Company; some $5,000,000 of the securities of the Walter Baker Chocolate Company.

Besides it financed the transfer of the Boston and Providence railroad and the consolidation of the Thomson-Edison and Edison Electric companies.

Internationally Famous

In addition to his banking interests Major Higginson had many other concerns. He became internationally famous as the founder and sponsor of the Boston Symphony Orchestra. It was his most conspicuous public service.

At his own personal financial risk, he undertook to be responsible for the expenses of a series of 20 orchestral concerts of the highest order and a like number of public rehearsals. All at unprecedented low prices. Major Higginson said that in the interest of good music he wished to establish in Boston a "full and permanent orchestra, offering the best music at low prices such as may be found in all the large European cities, or even in the smaller musical centres in Germany."

The first concert was on Oct. 22, 1881. The best seats cost 50 cents and at all the public rehearsals there were seats at 25 cents.

For 25 years from 1881 there was a margin of profit in only one year. In one year the deficit was only $2000, in another year it amounted to $52,000, and in 1904 it was not less than $40,000.

Major Higginson personally met all these deficits. To those who concerned themselves in this annual loss, he used to say: "Don't worry about the deficits; you don't worry about your wine bills, your cigar bills, nor your wives' dressing bills."

Symphony Hall Built

In 1893, Major Higginson interested a number of wealthy citizens in his project of building a hall for the orchestra. He raised $400,000 for the purpose. The site was secured, Symphony Hall built and it was formally opened on Oct. 15, 1900.

Through the support of Major Higginson the orchestra became a permanent one. With inducements, often of a very costly nature, he brought together the best artistic ensemble of its kind in this country. Its presentation of the great classics as well as its introduction of new compositions of merit has played a most important part in the musical history of Boston, New York, Brooklyn, Philadelphia and other cities throughout the East where the orchestra gave regular series of concerts every year.

Major Higginson was noted for his interest in Harvard. Though not a graduate from Harvard that institution in 1882 conferred upon Major Higginson the degree of master of arts. Later in life he served several years as one of the five fellows of Harvard College.

His benefactions to the college include the athletic grounds known as "Soldiers Field," which he presented as a memorial to his friends who died in the service of their country during the Civil war: General Charles Russell Lowell, Colonel Robert Gould Shaw, Colonel James Savage, Jr., Colonel Edward B. Dalton, Lieutenant Stephen G. Perkins and Lieutenant James Jackson Lowell.

Built Harvard Union

He also endowed the university in 1899 with the sum of $150,000 for the erection of the Harvard Union, a clubhouse for all members of the university, "to counteract the influence of exclusive cliques and extravagant living."

Major Higginson never aspired to public office. Yet he was at all times deeply interested in the questions of the day, and in his letters to the press and in his addresses on the platform, enunciated the highest principles for civic right doing.

He was commander of the Military Order of the Loyal Legion of the United States, president of the Harvard Union for many years, and member of the Board of Fellows of Harvard College. He belonged to the Bunker Hill Monument Association, Franklin Foundation, the Military Training Camps Association, and was honorary president of the Public School Association. He was a member of the Massachusetts Historical Society and a life member of the American Academy of Political and Social Science. He belonged to the Tavern Club, the Harvard Club in Boston and New York, and was a member of the Knickerbocker Club of New York city.

PAY TRIBUTE

Friends and Associates Join in Praising His Character, Both in Public and Private Life

Friends and associates of Major Higginson in business, musical, educational and political circles joined yesterday in paying tribute to his public and private integrity, his generous spirit and his unswerving patriotism.

"The death of Major Henry L. Higginson has removed a man who has been for years a commanding figure," said Governor Coolidge. "In public service and private philanthropy a benefactor of his fellow men; in character an example to be followed with reverence; in attainments pre-eminent among associates of commanding importance. An uncompromising patriot, the advocate of every good cause, a man whose work, whose memory, whose principles will endure."

"His death is Boston's sorrow," said Mayor Peters. "The place he leaves vacant cannot be filled, and more and more will Boston realize this as time goes on. Major Higginson was too well loved by people in every walk of life for words of mine to add anything

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to his memory, but it will always be our privilege to remember him as a geat patriot, a loving friend and a noble American."

The Harvard Corporation, of which Major Higginson was long a member, made a statement saying that "it is particularly as the friend of Harvard that he will be remembered. He gave the Harvard Union, which for many years has been useful as a common meeting place for Harvard men and as a great club to which all members of the university are eligible. He also gave Soldiers' Field to the university. His services as a fellow of the corporation were too many and valuable to recount."

Recitations and classes will be suspended from 12 to 1 on Monday at Harvard during the funeral in Appleton Chapel.

Philip W. Wrenn, president of the Boston Stock Exchange, said: "Major Higginson was the oldest member of the exchange, joining it on Jan. 2, 1868. In earlier years he was active in all its affairs, and in later years, whenever emergencies of any kind rose in the street, he was an active participant and most helpful in his counsel."

The exchange will be silent for an hour during the funeral.

Police Commissioner Edwin U. Curtis said: "The city and State have certainly lost an eminently useful and public-spirited citizen, who always gave without stint of his time and means to any undertaking for the good of the community. He should not be, and will not be, soon forgotten."

FOR SAVING COMMON

One of Major Higginson's Last Public Acts Was His Appearance Before Board of Street Commissioners

One of the last public acts of Major Henry Lee Higginson was his appearance on Nov. 5 in defence of the integrity of Boston Common at a hearing before the street commissioners on the proposal to widen Park, Tremont and Boylston streets. He advocated a more careful study of traffic conditions before the Common should be sliced.

In a letter to Chairman O'Callaghan, dated Nov. 7, offering many suggestions for the relief of traffic congestion, he said: "Really the best thing that could be done would be to give the police more power, give them whistles, and require them to enforce the law. It makes no difference who breaks the law; let that person be fined."

Other suggestions he made were to prohibit all parking on narrow streets, the widening of Charles street from Cambridge bridge to Beacon street, a new street the width of Causeway from the North station to the corner of Cambridge and Charles streets, and a widening of Eliot street to the South station.

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GGINSON FUNERAL TO BE SIMPLE

Services Monday in Appleton Chapel, Where He Was Married

AMERICAN FLAG ONLY DECORATION

Death Was Caused by a Clot of Blood on the Brain

In tribute to the memory of Major Henry Lee Higginson, financial, academic and artistic circles all over the city will suspend activities tomorrow noon while the funeral services are being conducted in Appleton Chapel, Harvard College.

All exercises and recitations at Harvard will shut down until the close of the services; flags on public buildings will fly at half-staff, and the Boston Stock Exchange will observe a silent period during the hour set for the funeral.

The arrangements are extremely simple, in accordance with the wishes of the family; flowers will be omitted, and the casket will be decorated only with an American flag contributed by the Loyal Legion and a laurel wreath. Members of the Harvard Corporation will be honorary pallbearers, and the casket will be borne by nephews and nephews-in-law of the deceased. Members of the Harvard Club will attend in a body.

Rev. Dr. Samuel M. Crothers of the First Parish (Unitarian) Church of Cambridge will officiate. It was in Appleton Chapel that Major and Mrs. Higginson, who was Ida Agassiz, were married more than a half century ago. Burial will be at Mt. Auburn, where a bugler will sound taps."

BLOOD CLOT WAS FATAL.

Major Higginson died on Friday night about 8:30 p. m., following a minor operation performed by Dr. F. B. Lund, the family physician. Death was caused, not by the operation, but by a blood clot on the brain. Major Higginson last Winter underwent an operation for a trouble which recurred last week. Up to two days before his death he had appeared in complete health, and next Tuesday would have been his eighty-fifth birthday.

While he was known and honored in many walks of life, as soldier, scholar, philanthropist, financier, author, speaker and patron of the arts, as far as the founder and for thirty-two years the financial support of the Boston Symphony Orchestra that bears Higginson became internationally known. The orchestra gave its first concert October 22, 1881. From its inception, it has been maintained on the highest traditions of musical art.

No expense was spared by its founder to keep its quality unscathed by commercialism.

In every year but one there was a deficit, ranging from $2,000 to $52,000, which Major Higginson met from his private purse. The orchestra was known throughout the world as "an orchestra of virtuosi."

UPSET BY MUCK CASE.

Major Higginson maintained his sponsorship until the revelations concerning Dr. Karl Muck, which resulted in his internment and deportation as an active enemy alien. In bitter disillusionment, Major Higginson then turned over his interests in the orchestra to a board of trustees. Some years ago, before the beginning of these troubles, it became known that he had provided in his will a fund of $1,000,000 to maintain the orchestra perpetually.

As a member of the firm of Lee, Higginson & Co., of State street, he was known in financial circles throughout the country. He was a native of New York, where he was born November 18, 1834, a descendant of Francis Higginson, who settled in Salem in Colonial days.

Henry Lee Higginson was educated in Boston and entered Harvard, but left to engage in business, later spending a year studying music in Vienna. He entered the Civil War as second lieutenant and attained the rank of major in 1862. Wounded four times, he was discharged for disability, and breveted lieutenant-colonel for bravery.

After the war he returned to the banking business. Meantime, before his discharge, he had married Miss Agassiz, the daughter of Professor Louis Agassiz of Cambridge. Mrs. Higginson, their son, Alexander Henry Higginson of South Lincoln, and one grandchild, son of the latter, survive him.

Alexander was married first to Rosamond Tudor, who divorced him and married W. Starling Burgess. He later married Jean Calducci, a musical comedy actress.

Although Major Higginson did not complete his Harvard course, he was awarded the honorary degree of Master of Arts years later, and Yale conferred on him the degree of Doctor of Laws.

To enumerate his many public services would be to recapitulate in large measure the history of Boston and its institutions. He gave Soldiers Field to Harvard University, as a memorial to his friends who had died in the war. He gavet he university $150,000 for the erection of the Harvard Union. He was at various times in his career a member of the Harvard Corporation, a trustee of the Carnegie Institute, an advocate of preparedness, a life member of the American Academy of Political and Social Science, vice-president of the Provident Institution for Savings, a director of the American Telephone and Telegraph ompany, of the General Electric Company, a trustee of the New England Conservatory of Music and of Franklin Union; a member of the Massachusetts Historical Society and many other organizations.

KNOWN FOR HIS CHARITY.

He organized the Pension Fund of the Symphony Orchestra, in aid of retired musicians. At the time of the coal famine, in 1902, he gave $10,000 for relief work. He subscribed $100,000 toward the $1,000,000 endowment fund of the American Academy in Rome, in 1905. Back in 1898 during the Spanish War he gave his personal check for $10,000 to help equip the hospital steamship Bay State for its mission to Cuba. He gave a fountain to Radcliffe College, and subscribed $300,000 on the establishment of the Boston Stock Exchange.

Probably his last public appearance was at the recent hearing on the proposal to slice the Common, which Major Higginson did not favor. He was well known as a speaker on many public questions.

On the news of his death, Governor Coolidge, Bishop Lawrence and Mayor Peters were among the first to pay tribute to his life and services.

MAJOR HENRY L. HIGGINSON, financier and philanthropist, who died following an operation.

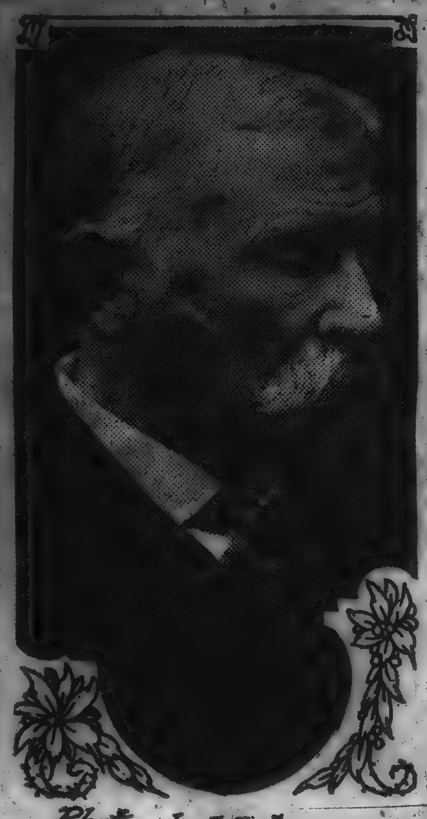

Photo by Notman.

BENEFACTOR OF BOSTON MUSIC

Major Higginson Shared Enjoyment of Art With Fellow Citizens

By LOUIS C. ELSON.

The most public-spirited citizen of Boston was one of its chief musical benefactors. Henry Lee Higginson studied music in Vienna. He said of music, in those student days:

"It is almost my inner world; without it I miss much, and with it I am happier and better."

He studied piano, singing, harmony and counterpoint. It is indicative of his liberal nature that when he became a successful broker he desired to share his enjoyment of the art with all his fellow-citizens.

In 1880 orchestral matters in Boston were the occasion of a sharp conflict. John S. Dwight and the Harvard Musical Association fought for conservatism in orchestral programs, and Berlioz, Wagner and Liszt represented to them the world, the flesh and—so forth. But another coterie, containing such men as Bernhard Listemann, Louis Maas, John Orth, William H. Sherwood, etc., fought for the modern school and less classical pabulum. Both sides had their orchestras, both giving concerts, with programs of generally opposite character—and both were losing money by the process.

STARTED SYMPHONY IN 1881.

It was at that time, in 1881, that Major Higginson (he won this rank splendidly in the Civil War), determined to give Boston something permanent in orchestral music, something that should be both classical and modern in its programs, an organization that would enable its members to avoid trying to eke out a scanty income by playing at balls, picnics and parades.

It will readily be seen that this was to be a benefaction not only to the public but to the musicians as well. In order not to antagonize either of the two existing orchestras (which soon gave up the ghost), he chose Saturday night for his concerts, a night which up to that time had been avoided for entertainments of almost all kinds—a relic of the old Puritan custom which began the Sabbath on that evening. The great series of concerts was begun October 22, 1881, preceded as at present by an afternoon public rehearsal.

Mr. Higginson was well seconded by his first conductor, Georg Henschel, who was both classical and radical in his tastes, and who gave programs that would be considered models even today. But the first great drillmaster of the orchestra was the second conductor, Wilhelm Gericke, who infused new blood into the organization, adding to its members many young European artists who subsequently grew up with the orchestra and made it absolutely homogeneous, which had never been the case with an American orchestra before.

WISE AND FAR-SEEING.

Mr. Higginson extended his influence into the field of chamber music, and out of Mr. Gericke's reformed orchestra grew the Kneisel Quartet, which was sustained during its early seasons by his generosity.

The subsequent history of the Symphony Orchestra and its succession of great conductors is well known. Today America has many famous orchestras and string quartets, but the first model for these were the Boston Symphony Orchestra and the Kneisel quartet, and both of these owe their existence to the wise and far-seeing beneficence of Major Henry L. Higginson.

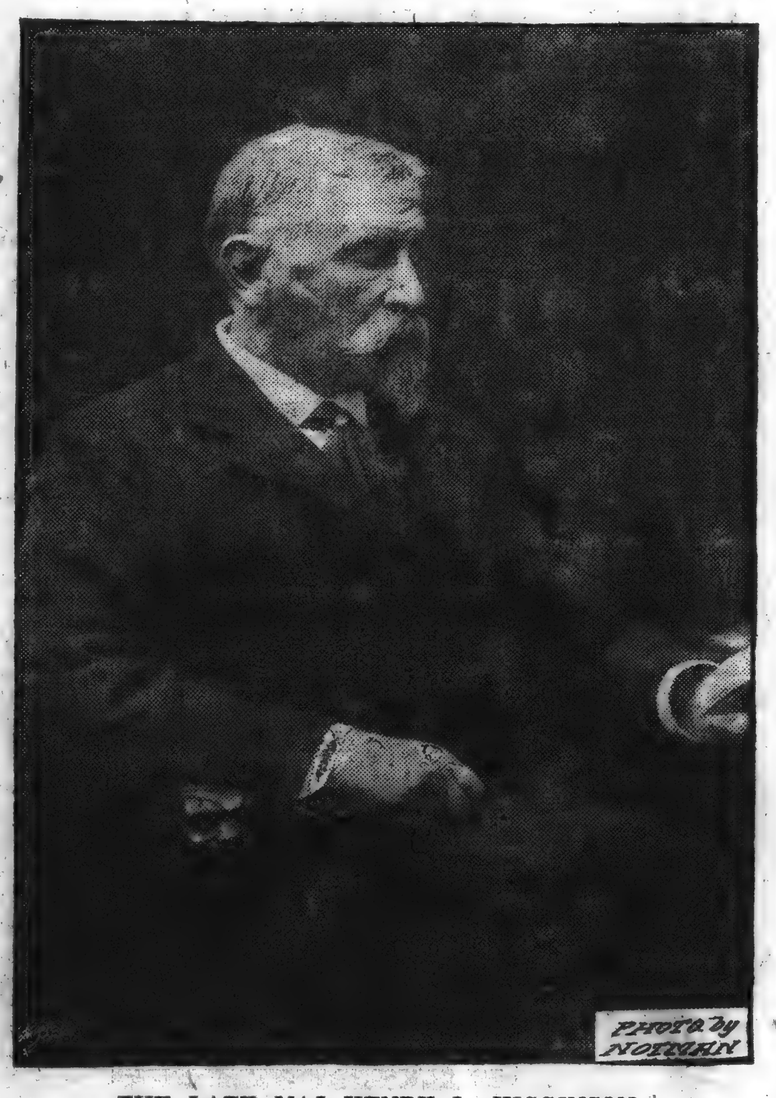

PHOTO BY NOTMAN

THE LATE MAJ HENRY L. HIGGINSON

Maj Henry L. Higginson died at 8:30 last night at the Massachusetts General Hospital. He was in his 85th year.

Yesterday afternoon he was taken to the hospital and late in the day it became necessary, because of the seriousness of his trouble, to operate o nhim. His condition became rapidly worse and he died early in the evening.

Henry Lee Higginson was born in New York City, Nov 18, 1834, but spent most of his life in Boston. He studied at Harvard, but left before completing his course to enter a countinghouse. In 1856 he went to Vienna, where he studied music for a year. He served for three years in the Civil War, was several times wounded and was discharged for disability in 1864, with the rank of major and brevet lieutenant colonel. Returning to Boston, he entered the banking business and for many years headed the firm of Lee, Higginson & Co.

In 1890 Maj Higginson presented to Harvard, as a memorial to Harvard men who were killed in the war, Soldiers' Field, the athletic grounds on a part of which the Harvard Stadium now stands. Nine years later he made a gift of $150,000 to the university for the erection of the Harvard Union. Since 1893 he had been a member of the Harvard Corporation and became well known to the students through his frequent addresses to them. He was awarded the degree of Master of Arts by Harvard and that of Doctor of Laws by Yale.

Mr Higginson established the Boston Symphony Orchestra in 1881. In the years that followed he obtained the services of expert players from the musical capitals of Europe and engaged conductors of the first rank who gradually developed the organization until it became one of the foremost orchestras of the world. Only in one or two years did the concerts yield a net venue; in every other year until his death Mr Higginson made up the deficit from his own pocket.

One of his announced purposes in founding the orchestra was to provide first-class music for people of small means, and from the start he arranged that several hundred seats at the Friday afternoon rehearsals should be sold at 25 cents each. These "rehearsals" in later years came to be concerts in full form.

The Symphony Orchestra Mr Higginson considered his hobby rather than a philanthropy. He once said that it was to him what a yacht, a racing stable, a library or an art gallery were to other men of wealth.

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In tribute to the memory of Major Henry Lee Higginson, financial, academic and artistic circles all over the city will suspend activities tomorrow noon while the funeral services are being conducted in Appleton Chapel, Harvard College.

All exercises and recitations at Harvard will shut down until the close of the services; flags on public buildings will fly at half-staff, and the Boston Stock Exchange will observe a silent period during the hour set for the funeral.

The arrangements are extremely simple, in accordance with the wishes of the family; flowers will be omitted, and the casket will be decorated only with an American flag contributed by the Loyal Legion and a laurel wreath. Members of the Harvard Corporation will be honorary pallbearers, and the casket will be borne by nephews and nephews-in-law of the deceased. Members of the Harvard Club will attend in a body.

Rev. Dr. Samuel M. Crothers of the First Parish (Unitarian) Church of Cambridge will officiate. It was in Appleton Chapel that Major and Mrs. Higginson, who was Ida Agassiz, were married more than a half century ago. Burial will be at Mt. Auburn, where a bugler will sound taps."

GOOD CLOT WAS FATAL.

Major Higginson died on Friday night at 8:30 p. m., following a minor operation performed by Dr. F. B. Lund, the family physician. Death was caused, not by the operation, but by a good clot on the brain. Major Higginson last Winter underwent an operation for a trouble which recurred last week. Up to two days before his death he had appeared in complete health, and next Tuesday would have been his eighty-fifth birthday.

While he was known and honored in many walks of life, as soldier, scholar, philanthropist, financier, author, speaker and patron of the arts, as well as the founder and for thirty-three years the financial support of the Boston Symphony Orchestra that bears Higginson became internationally known. The orchestra gave its first concert October 22, 1881. From its inception, it has been maintained on the highest traditions of musical art. No expense was spared by its founder to keep its quality unscathed by commercialism.

In every year but one there was a deficit, ranging from $2,000 to $52,000, which Major Higginson met from his private purse. The orchestra was known throughout the world as "an orchestra of virtuosi."

UPSET BY MUCK CASE.

Major Higginson maintained his sponsorship until the revelations concerning Dr. Karl Muck, which resulted in his internment and deportation as an active enemy alien. In bitter disillusionment, Major Higginson then turned over his interests in the orchestra to a board of trustees. Some years ago, before the beginning of these troubles, it became known that he had provided in his will a fund of $1,000,000 to maintain the orchestra perpetually.

As a member of the firm of Lee, Higginson & Co., of State street, he was known in financial circles throughout the country. He was a native of New York, where he was born November 18, 1834, a descendant of Francis Higginson, who settled in Salem in Colonial days.

Henry Lee Higginson was educated in Boston and entered Harvard, but left to engage in business, later spending a year studying music in Vienna. He entered the Civil War as second lieutenant and attained the rank of major in 1862. Wounded four times, he was discharged for disability, and breveted lieutenant-colonel for bravery.

After the war he returned to the banking business. Meantime, before his discharge, he had married Miss Agassiz, the daughter of Professor Louis Agassiz of Cambridge. Mrs. Higginson, their son, Alexander Henry Higginson of South Lincoln, and one grandchild, son of the latter, survive him.

Alexander was married first to Rosamond Tudor, who divorced him and married W. Starling Burgess. He later married Jean Calducci, a musical comedy actress.

Although Major Higginson did not complete his Harvard course, he was awarded the honorary degree of Master of Arts years later, and Yale conferred on him the degree of Doctor of Laws.

To enumerate his many public services would be to recapitulate in large measure the history of Boston and its institutions. He gave Soldiers Field to Harvard University, as a memorial to his friends who had died in the war. He gavet he university $150,000 for the erection of the Harvard Union. He was at various times in his career a member of the Harvard Corporation, a trustee of the Carnegie Institute, an advocate of preparedness, a life member of the American Academy of Political and Social Science, vice-president of the Provident Institution for Savings, a director of the American Telephone and Telegraph ompany, of the General Electric Company, a trustee of the New England Conservatory of Music and of Franklin Union, a member of the Massachusetts Historical Society and many other organizations.

KNOWN FOR HIS CHARITY.

He organized the Pension Fund of the Symphony Orchestra, in aid of retired musicians. At the time of the coal famine, in 1902, he gave $10,000 for relief work. He subscribed $100,000 toward the $1,000,000 endowment fund of the American Academy in Rome, in 1905. Back in 1898 during the Spanish War he gave his personal check for $10,000 to help equip the hospital steamship Bay State for its mission to Cuba. He gave a fountain to Radcliffe College, and subscribed $300,000 on the establishment of the Boston Stock Exchange.

Probably his last public appearance was at the recent hearing on the proposal to slice the Common, which Major Higginson did not favor. He was well known as a speaker on many public questions.

On the news of his death, Governor Coolidge, Bishop Lawrence and Mayor Peters were among the first to pay tribute to his life and services.

MAJOR HENRY L. HIGGINSON, financier and philanthropist, who died following an operation.

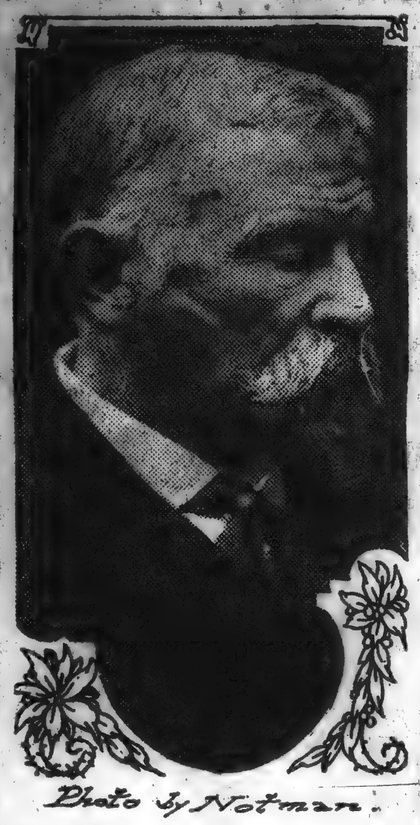

Photo by Notman.

BENEFACTOR OF BOSTON MUSIC

Major Higginson Shared Enjoyment of Art With Fellow Citizens

By LOUIS C. ELSON.

The most public-spirited citizen of Boston was one of its chief musical benefactors. Henry Lee Higginson studied music in Vienna. He said of music, in those student days:

"It is almost my inner world; without it I miss much, and with it I am happier and better."

He studied piano, singing, harmony and counterpoint. It is indicative of his liberal nature that when he became a successful broker he desired to share his enjoyment of the art with all his fellow-citizens.

In 1880 orchestral matters in Boston were the occasion of a sharp conflict. John S. Dwight and the Harvard Musical Association fought for conservatism in orchestral programs, and Berlioz, Wagner and Liszt represented to them the world, the flesh and—so forth. But another coterie, containing such men as Bernhard Listemann, Louis Maas, John Orth, William H. Sherwood, etc., fought for the modern school and less classical pabulum. Both sides had their orchestras, both giving concerts, with programs of generally opposite character—and both were losing money by the process.

STARTED SYMPHONY IN 1881.

It was at that time, in 1881, that Major Higginson (he won this rank splendidly in the Civil War), determined to give Boston something permanent in orchestral music, something that should be both classical and modern in its programs, an organization that would enable its members to avoid trying to eke out a scanty income by playing at balls, picnics and parades.

It will readily be seen that this was to be a benefaction not only to the public but to the musicians as well. In order not to antagonize either of the two existing orchestras (which soon gave up the ghost), he chose Saturday night for his concerts, a night which up to that time had been avoided for entertainments of almost all kinds—a relic of the old Puritan custom which began the Sabbath on that evening. The great series of concerts was begun October 22, 1881, preceded as at present by an afternoon public rehearsal.

Mr. Higginson was well seconded by his first conductor, Georg Henschel, who was both classical and radical in his tastes, and who gave programs that would be considered models even today. But the first great drillmaster of the orchestra was the second conductor, Wilhelm Gericke, who infused new blood into the organization, adding to its members many young European artists who subsequently grew up with the orchestra and made it absolutely homogeneous, which had never been the case with an American orchestra before.

WISE AND FAR-SEEING.

Mr. Higginson extended his influence into the field of chamber music, and out of Mr. Gericke's reformed orchestra grew the Kneisel Quartet, which was sustained during its early seasons by his generosity.

The subsequent history of the Symphony Orchestra and its succession of great conductors is well known. Today America has many famous orchestras and string quartets, but the first model for these were the Boston Symphony Orchestra and the Kneisel quartet, and both of these owe their existence to the wise and far-seeing beneficence of Major Henry L. Higginson.

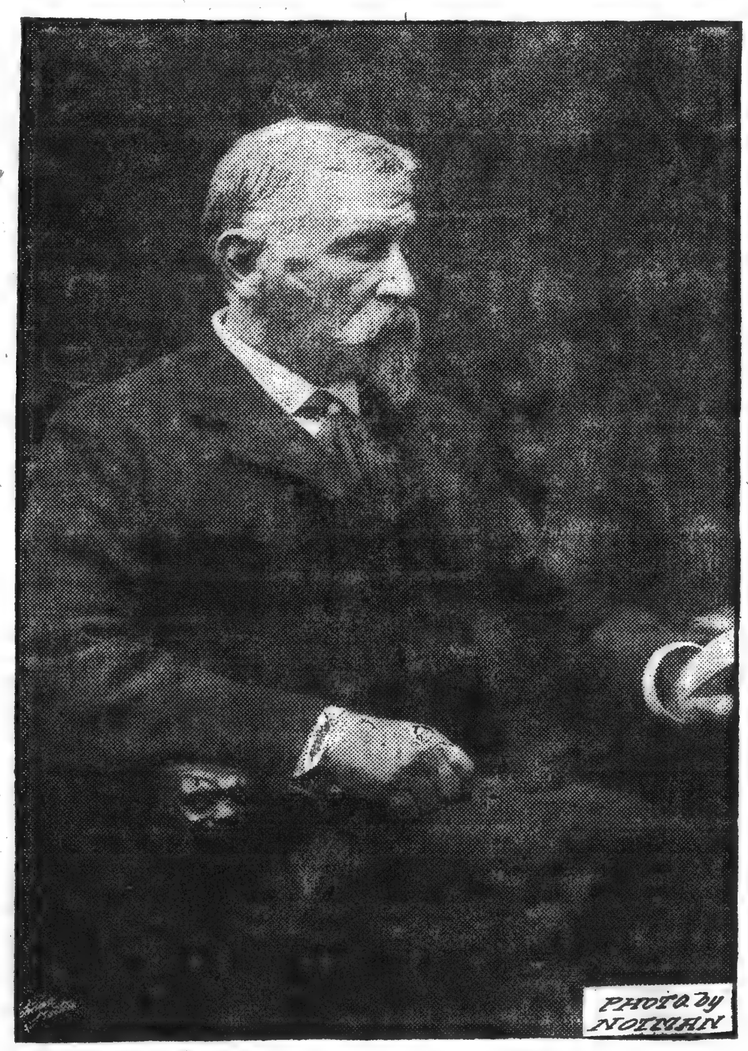

PHOTO BY NOTMAN

THE LATE MAJ HENRY L. HIGGINSON

Maj Henry L. Higginson died at 8:30 last night at the Massachusetts General Hospital. He was in his 85th year.

Yesterday afternoon he was taken to the hospital and late in the day it became necessary, because of the seriousness of his trouble, to operate o nhim. His condition became rapidly worse and he died early in the evening.

Henry Lee Higginson was born in New York City, Nov 18, 1834, but spent most of his life in Boston. He studied at Harvard, but left before completing his course to enter a countinghouse. In 1856 he went to Vienna, where he studied music for a year. He served for three years in the Civil War, was several times wounded and was discharged for disability in 1864, with the rank of major and brevet lieutenant colonel. Returning to Boston, he entered the banking business and for many years headed the firm of Lee, Higginson & Co.

In 1890 Maj Higginson presented to Harvard, as a memorial to Harvard men who were killed in the war, Soldiers' Field, the athletic grounds on a part of which the Harvard Stadium now stands. Nine years later he made a gift of $150,000 to the university for the erection of the Harvard Union. Since 1893 he had been a member of the Harvard Corporation and became well known to the students through his frequent addresses to them. He was awarded the degree of Master of Arts by Harvard and that of Doctor of Laws by Yale.

Mr Higginson established the Boston Symphony Orchestra in 1881. In the years that followed he obtained the services of expert players from the musical capitals of Europe and engaged conductors of the first rank who gradually developed the organization until it became one of the foremost orchestras of the world. Only in one or two years did the concerts yield a net venue; in every other year until his death Mr Higginson made up the deficit from his own pocket.

One of his announced purposes in founding the orchestra was to provide first-class music for people of small means, and from the start he arranged that several hundred seats at the Friday afternoon rehearsals should be sold at 25 cents each. These "rehearsals" in later years came to be concerts in full form.

The Symphony Orchestra Mr Higginson considered his hobby rather than a philanthropy. He once said that it was to him what a yacht, a racing stable, a library or an art gallery were to other men of wealth.

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FUNERAL TOMORROW OF MAJ HIGGINSON

To Be Held in Appleton Chapel at Harvard

College to Honor Benefactor, the Founder of Symphony Orchestra

The death of Maj Henry Lee Higginson, head of the banking firm of Lee, Higginson & Co., frequently called "Boston's foremost citizen," which occurred on Friday evening at Phillips House, Massachusetts General Hospital, caused widespread sorrow throughout the city.

Maj Higginson would have been 85 years old on Tuesday. He was active until the very end of his long life, having been at his office last Wednesday.

He did not become really ill until Friday morning, when he was taken to the hospital. An operation, supplementary to one performed last Winter, was resorted to in the afternoon, but he failed to rally from it and died about 8 p m.

The funeral of Maj Higginson will be held tomorrow noon in Appleton Chapel at Harvard University. All recitations there will be suspended during the day.

Maj Higginson leaves his wife, who is a daughter of the late Louis Agassiz; a son, A. Henry Higginson of Lincoln; a brother, Francis L. Higginson of Boston and Wenham; and a sister, Mrs S. Parkman Blake of this city.

Supported Symphony Orchestra

Maj Higginson's first notable enterprise, for the benefit of the public as well as to gratify his chief passion, was in the work of perfecting the musical culture of Boston.

It was in 1881 that he undertook, at his personal financial risk, to be responsible for the expenses of a series of 20 orchestral concerts of the highest order, and a like number of public rehearsals, and at unprecedently low prices.

The Symphony Orchestra was his child. He determined that it should not lack financial support, and he supplied all deficiencies from his own purse.

For 25 years from 1881 there was a margin of profit in only one year. In one year the deficit was only $2000, in another it ran up to $52,000 and as late as 1904 it was no less than $40,000.

In 1883, when the very existence of the Symphony Orchestra was threatened by the proposed destruction of old Music Hall, the site of which had been granted to the rapid transit scheme, Maj Higginson interested a number of wealthy citizens in the project of building a new hall, and raised $400,000 for the purpose. The site was secured, Symphony Hall built, and it was formally opened Oct 15, 1900.

It was his experience in the war and the memory of those who fought with him which led him to express the wish that his first gift to Harvard should be called "Soldiers Field," and that it be "marked with a stone bearing the names of some dear friends—alumni of the university and noble gentlemen—who gave freely and eagerly all that they had or hoped for, to their country and to their fellow-men in the hour of great need—the war of 1861 to 1865—in defense of the republic."

In 1899 came the announcement of Maj Higginson's gift of $150,000 to build the Harvard Union as a memorial to Harvard men who died in the Spanish War. Not only that, it was built, as he said at a meeting in Sanders Theatre Nov 13, 1900, "to offset the habits of exclusiveness and of luxury in living which hurt democratic university."

A Gallant Soldier

Henry Lee Higginson, banking king of Boston, a philanthropist, gallant soldier, devotee of music and art, and a generous supporter of a multitude of projects for the uplift of humanity, was as unobtrusive as he was public spirited, as unselfish as he was busy, courteous and open, and at the same time self-centered and independent in thought and action.

He was born in New York Nov 18, 1834, and was reared in Boston. At the age of 17 he entered Harvard College with the class of 1855. He did not graduate, although in after life he became one of the most liberal benefactors of that university.

He went to Vienna to study, associated much with professionals and amateurs, heard what orchestral playing might be in the hands of accomplished musicians under constant training of great conductors, and promised himself that he would give to Boston an orchestra on a higher plane than all its culture had ever known; an orchestra whose business should be its sole business; one which should not be dependent upon the caprice of the public, or limited in its scope by conservatism.

Then came the Civil War. At the first call for troops he offered his services to the Government. On May 25, 1861, he was commissioned second lieutenant in the 2d Infantry Regiment of Massachusetts Volunteers. On July 8 he was promoted to a first lieutenancy. He was transferred to the cavalry arm of the service Oct 31, and commissioned as captain of a troop in the 1st Massachusetts. He was promoted to major March 26, 1862, and at the battle of Aldie, where he showed great gallantry, he was severely wounded, receiving two pistol bullet wounds and three saber cuts, a scar of the latter being borne as a badge of honor until the day of his death.

On March 13, 1864, he was brevetted lieutenant colonel, U. S. V., and served until July on the staff of Maj Gen Barlow of the 1st Division of the 2d Army Corps. On Aug 9 he was discharged for disability resulting from the wounds received in battle.

Notwithstanding his brevet rank of colonel, he preferred that of his actual military service, and was always known as Maj Higginson, the sole title borne by him until 1883, when Harvard University conferred upon him the honorary degree of master of arts, which was supplemented by Yale at its bicentennial anniversary by the degree of doctor of laws. Later in life he served several years as one of the five fellows of Harvard College.

Maj Higginson's business career was entirely with the banking firm of Lee, Higginson & Co, of which he was a member from the time of its foundation and its virtual head after the death of the senior partner.

Never Aspired to Public Office

Maj Higginson did not aspire to public office nor even to official position in the institution with whch he was connected unless there was a duty to perform or good to be accomplished. Perhaps those most gratfying and congenial to his taste were that of commander of the Massachusetts Commandery of the Military Order of the Loyal Legion of the United States; the presidency of the Harvard Union, which he held for years, and the membership of the Board of Fellows of Harvard College.

While Maj Higginson appreciated the heroism, loyalty and deprivations of the soldiers of the Civil War and the sufferings of the widows and orphans of those deceased, he and many other Grand Army veterans, led by such men as Hazard Stevens and Thomas L. Livermore, protested against the Sherwood Service Pension bill, which was before Congress for many years, on the ground that no additional pensions should be established except for honorably discharged soldiers, who were disabled and in absolute need.

In March, 1908, he organized the Harvard Club of Boston. His contribution to the building fund was $150,000. He was made the first president, and was reelected several times.

Maj Higginson was an eloquent and instructive speaker.

On Feb 12, 1909, he presided at the celebration of the 100th anniversary of Abraham Lincoln's birth, before a throng which filled Symphony Hall, and made one of the principal addresses.

He was chairman of the Massachusetts commission on the exposition at Jamestown in 1908.

In 1908, he was one of seven men who contributed a total of $35,000 for the expenses of the Tuberculosis Congress in Washington.

In February, 1911, on the organization of the Council of the Boy Scouts of America, he was chosen president.

In November, 1914, students and alumni of Harvard University, paid Mr Higginson a great tribute in Harvard Union on the occasion of his 80th birthday.

Maj Higginson was also, on the occasion of his 80th birthday, tendered a semipublic reception at the Copley-Plaza Hotel, which was attended by many distinguished men.

From the first days of the World War Maj Higginson gave freely of his time and energy for the country. Experts of his firm worked zealously in the Liberty Bond campaigns.

Maj Higginson's patriotic addresses to students of Harvard and the public generally in Sanders Theatre on recent Memorial Days, gave evidence of his intense Americanism and profound loyalty to his native land.

For years he had provided an annual banquet for all Harvard graduates who served in the Civil War. After these he made memorable addresses, in which he asserted that to die for one's country was preferable to living when it suffered disgrace or defeat.

In a letter written by Maj Higginson, Nov 7, to Chairman John J. O'Callaghan of the Street Commission, two days after the hearing before that body on the proposal to slice the Common, he offered these suggestions:

"First: The street traffic men can do much better than the former policemen, who did not use the whistle. The street traffic men should have the power to send to the police office at once anybody who breaks their rules. In London if a cabman or a teamster disobeys the police, he is taken right in and fined on the spot.

"In all the more important [illegible]

"If a good street or streets were made from the North Station, Charlestown, etc, to the West End, the South End or South Boston, is there any reason why the heavy teams should not be obliged to takes those routes? If they could keep moving along without delay they would accomplish more than they do at present. Probably from Charlestown and thereabouts it would be easy to reach Atlantic av in some way, and perhaps the best way would be right through Quincy Market and so down. That was the plan 25 years ago and might have been carried out.

"The Beacon-st sidewalk next to the Common is almost useless and at any rate superfluous. The same is true of the sidewalk in Charles st next to the Garden. This space could be used for parking automobiles, or the mall of the Common in Charles st could be used for parking automobiles.

"Charles st ought to be widened from the Cambridge bridge to Beacon st and should be made the same width as Charles st between the Common and the Garden.

"It would not be difficult to make a street from the North Station the same width as Causeway st there straight through to the corner of Cambridge and Charles sts. The street need not be straight, although it would be better so. There are plenty of buildings there of little value which would have to be destroyed and a good business street made.

"I think the tracks should be taken off Washington st, but plenty of people do not think so.

"Perhaps a few more mounted men, who should keep moving up and down in the main streets and see that vehicles move when ordered to do so would be useful. In some cities much smaller than ours passengers are obliged to cross only at the crossings and if they cross elsewhere they are fined for infraction of the law. Of course this would be vexatious, but what of it?

"Why should Park st be a two-way street? For foot passengers it would be easy to make a passageway from School st through Province st under the old Music Hall to Winter st, through Winter pl into Temple pl. That was planned 20 years ago under Mayor Matthews, and it really caused the building of Symphony Hall. At that time Mayor Matthews felt quite sure the measure would go through; therefore, to give the city a good music hall Symphony Hall was built.

"But really the best thing that could be done would be to give the police more power, give them whistles, and require them to enforce the law. It makes no difference who breaks the law; let that person be fined.

"By the way, I suppose that if little pieces were taken off the Common—and it seems to me no great matter—it would not cost the city anything except repaving the street right there. I suppose that Eliot st would better be widened to the South Station. Given a good street through Charles st to the North Station or through Eliot st to the South Station, vehicles would move on quickly."

STRIKING LATEST PICTURE OF BANKER PHILANTHROPIST

MAJ HENRY L. HIGGINSON,
Who Died Just Before Reaching His 85th Birth Anniversary.

WIDESPREAD GRIEF OVER MAJ HIGGINSON'S DEATH

The widespread grief over the death of Maj Higginson is well illustrated by the following expressions:

Gov Coolidge—"The death of Maj Henry L. Higginson has removed a man who has been for years a commanding figure. In public service and private philanthropy a benefactor of his fellowmen, in character an example to be followed with reverence; in attainments preeminent among associates of commanding importance. An uncompromising patriot, the advocate of every good cause, a man whose work, whose memory, whose principles will endure."

Mayor Peters—"I am greatly shocked at the sudden death of Maj Higginson. His death is Boston's sorrow. The place he leaves vacant is one that [illegible]

always be our privilege to remember him as a great patriot, a loving friend and a noble American."

Police Commissioner Curtis—"The city and State have lost an eminently useful and public-spirited citizen. He always gave without stint of his time and means to an undertaking for the good of the community."

Pres Francis J. W. Ford of the City Council—"The city has suffered a great loss in the death of Maj Higginson. In fact, his philanthropy extended far beyond the limits of our city, and there was no more public-spirited citizen in the whole city. His interest was always felt in the matter of civic improvement, and his advice much sought after by those interested in the progress of our city."

Philip W. Wrenn, president of the Boston Stock Exchange, in behalf of the members of the Exchange, issued this statement:

"Maj Higginson was the oldest member of the Exchange, joining it on Jan 2, 1868. In earlier years he was active in all its affairs, and in later years, whenever emergencies of any kind rose in the Street, he was an active participant, and most helpful in his counsel."

Dr Lemuel H. Murlin, president of Boston University—"I have always regarded Maj Higginson as an embodiment of the finest type of the New England patriot, business man and gentleman. He was a public benefactor, and his life and experience can be an inspiration to the young manhood of America."

Bishop William Lawrence—"In Maj Higginson's death his nearest friends are grateful for his release from weariness, deep as is their sense of loss. He was of the noblest of men, modest, simple, full of courage, never a master, always a servant of others. Service was his joy. Nation, Commonwealth, city and Harvard are the finer for his life and all will hold his memory in tender and proud reverence."

LeBaron Russell Briggs, dean of Harvard University—"Maj Higginson's individuality and personality were his most striking characteristics. His individuality appeared in everything he did and said. Those who knew him did not have in mind so much the things he had done as what he was himself. Very few men have meant so much to the college and the community in the last few years."

TREMONT STREET METHODIST CHURCH MEMORIAL TODAY

Memorial exercises in honor of seven members of the Tremont Street Methodist Church who died in the service will be held this afternoon at 2:30. Miss Edith M. Ambrose, R. N., representing the American Red Cross in France, will present the names of the honored dead. Scriptural reading will be by Rev Kelly Jenness; a memorial address by Hon Frank H. Pope and remarks by Howard B. Wing, chairman of the memorial committee. Miss Evelyn Stewart will sing, assisted by a quartet. George Henry Carnes is organist.

The memorial committee consists of Howard B. Wing, Francis P. Luce and Miss Minnie L. Upton. The ushers will include Lieut John E. Tucker, Donald I. Evans, Geoffrey E. Plunkett, and naval representatives from the battleship Florida.

LAST TRIBUTE PAID TO MAJ HIGGINSON

Simple Service Held in Appleton Chapel

Casket Carried Through Lane of Harvard Students

Impressiveness and simplicity characterized the funeral of Maj Henry Lee Higginson, which took place yesterday noon in Appleton Chapel, Cambridge, where the Major and Mrs Higginson were married nearly 56 years ago. The coffin containing the body of Maj Higginson was placed transversely at the foot of the chancel in Appleton Chapel, draped in a beautiful silk American flag, with a wreath of honor upon it.

The chapel was filled with an unusual gathering, numbering almost as many women as men, in which were included many of the most distinguished persons in Boston. Rev Samuel M. Crothers of the First Parish Church of Cambridge conducted the service, while in the choir loft the organ and the Harvard Choir were supplemented by a group of musicians from the Boston Symphony Orchestra, the institution which Maj Higginson founded and supported for so many years.

A choral prelude by Brahms, a selection by Bach and Marcello's setting of the 19th Psalm were played on the organ at the opening of the service. Dr Crothers read portions of the Psalms, the orchestra played the largo movement from Handel's Concerto in D minor, Dr Crothers read once more and the choir sang Bach's choral, "Sleepers, wake." The minister read the formal prayer, and the service closed with the singing of the university hymn by the choir, a great chorus of male voices.

As the coffin was borne from the chapel to the hearse long ranks of Harvard undergraduates formed a lane, through which it had to pass. The college bell on Harvard Hall tolled as the solemn procession passed between these ranks of students.

The ushers at the funeral included Barrett Wendell Jr, Philip S. Sears, F. L. Higginson Jr, F. S. Goodwin, George Higginson Jr, J. J. Higginson, Charles Jackson, A. D. Weeks Jr, R. G. Shaw 2d, Mr Graeme Haughton George R. Agassiz, Maximilian Agassiz, Rodolphe L. Agassiz, Fred Cabot, Frank Lee and H. L. Morse.

The bearers were Barrett Wendell Jr, Philip S. Sears, F. L. Higginson Jr, George Higginson Jr, J. J. Higginson, Charles Jackson, R. G. Shaw 2d and Rudolphe L. Agassiz. Behind them leaving the chapel were Pres Lowell and Pres Eliot, Dr Walcott, Nelson Perkins, Bishop Lawrence and Charles Francis Adams, the honorary pallbearers

Only the honorary pallbearers, with the members of the family and a few friends went to Mt Auburn Cemetery with the body. Near the grave were stationed 40 artillerymen from Fort Warren, Fort Banks and Fort Andrews, under Lieut Flagg. They fired three rattling volleys—the soldier's goodnight—after the reading of the commitment service by Dr Crothers, and a bugler, hidden in the background, sounded taps.

W. Emmons of the senior class, as chief marshal of the students for the funeral service, introduced the speakers.

Life Sketch by Dr Eliot

Dr Eliot drew a brief sketch of the life of Maj Higginson. He told of his friendship with the financier and philanthropist at Boston Latin School, saying: "Maj Higginson never permitted others the liberties of his schoolboy friends. I met him one day at University Hall in a most perturbed mood. He was highly indignant because an eminent Boston citizen had slapped him on the back and commended him for his aid to the Symphony. 'What right had he to compliment me?' said Maj Higginson. It was an example of his extreme modesty and reticence."

Dr Eliot told of the musical education of the major in Vienna and of the accident to his eyes which prevented him from teaching or studying further. He spoke of his enlistment at the outbreak of the war, although he had had no training either of a military or athletic character.

"It was his marriage to the daughter of Louis Agassiz, however, that was the most complete turning point of his life," the speaker continued. "Through his father-in-law he gained an intimate acquaintance with Alexander Agassiz, famous not only as naturalist, but as an expert in complex business affairs.

"Maj Higginson believed in the highest education possible, and, furthermore, he advocated as complete an attention to the development of the body. He combined this faith in athletics with his extreme loyalty for his friends who were killed in the Civil War, and erected Soldiers Field to their memory. The Harvard Union, where we are at this moment, is a monument to his interest in a perpetuation of a free and cordial democracy.

Given Degree Late in Life

"It is a curious thing to me, and still inexplicable, that Maj Higginson was never given a degree at this university, of which he was not a graduate, until he was nearly 60 years of age. Then he received his Mastership of Arts. It was equally remarkable that he was never elected to the board of overseers or even named. In 1896, however, he was given the highest honor possible, when he was chosen as a Fellow of the university.

"He advocated at Harvard all that which tended to encourage liberty, patronizing athletics, social intercourse and all voluntary movements in the development of music. In the 10 annual concerts at Sanders Theatre we have a gift which will commemorate his aim in giving Boston the Symphony Orchestra, for in that gift he had at heart the needs of the students.

"Friendliness, I should say, was the most noticeable characteristic of our friend who has gone, and we must never forget the strong expectation which he had of good from God and men, and of his firmness and great spirit in fighting every evil he met."

As a Soldier and Fighter

Judge Frederick Cabot commented upon Maj Higginson's quality of intimacy. "He made you feel," said the judge, "whenever you came in contact with him that you meant something to him.

"I shall always think of him as a soldier and a fighter. His was a life and a continuing life for all of us. In a letter to a young man about to leave for the front he said: 'Don't get rich. Don't seek office. The most useful citizen is he who is least noticed.'

"Maj Higginson ascribed the motive for his support of the Boston Symphony not to his love of music, but to his love for his country. For he was confident in his reliance in the beauties of this life, of things we see and hear. When he saw other countries being instructed in these beauties in a systematic way the desire seized him to give his own country something as good, if not better."

Pres Lowell concluded the memorial meeting by reading extracts from personal letters.

"Never have I known a man with more force in championing the things he thought were right," said Pres Lowell. "He was utterly modest, yet he also had perfect trust in his own thoughts and carried them out with fixed purpose. The nature of his force was artless, yet there are in these letters instances of a great literary style, great in its very straightforward simplicity. He was intense, too, in all he thought. You couldn't come near him without understanding to some extent what was going on in his mind. His was a combination of brave emotion and strong simplicity. His character was strong and elemental, like the style of his letters."

HARVARD MEMORIAL TO MAJ HIGGINSON

Dr Eliot, Pres Lowell and Judge Cabot Speak

Meeting Attended by 200 Students and Scores of Friends

Two hundred students of Harvard University and a score of friends of Maj Henry Lee Higginson gathered at the Harvard Union last night in a memorial meeting. The addresses of Pres Emeritus Charles W. Eliot, Judge Frederick Cabot and Pres Lowell brought to a close the day, which had been devoted to the memory of Harvard's eminent son.

Among those who attended the impressive meeting were Prof George L. Kittredge, Dean LeBaron R. Briggs and others of the Harvard [illegible]

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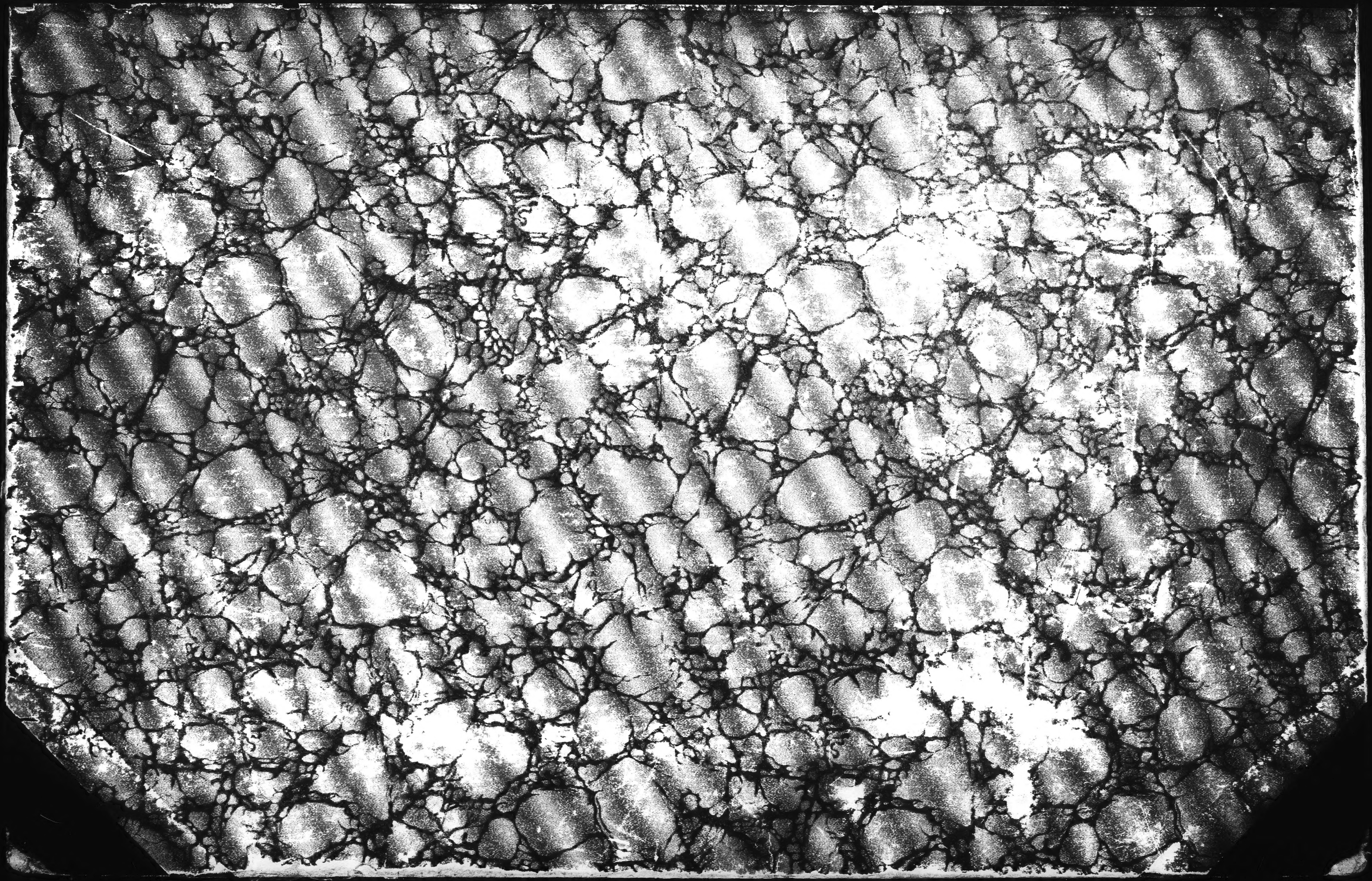

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